

OPERA FROM BRUSSELS: SEE SPECIAL ARTICLE BELOW.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 5. No. 62.

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

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing
SUNDAY, November 30th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)	
DUNDEE (Relay)	

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PROGRAMMES FOR ALL!

"5XX" HIGH-POWER STATION TO BE PERMANENT.

TWO distinct programmes are now available nightly throughout Great Britain for valve users. This is due to the regular operation of the new high-powered station at Chelmsford ("5XX"), which is working on a wave-length of 1,600 metres. The adaptation of wireless sets to this higher wave-length is, in the majority of cases, a simple matter and will be found well worth while. Early next year the high-powered station will be moved from Chelmsford to a more central position at Daventry, in Northamptonshire. This change in position is unlikely to affect valve reception, but will materially add to the area over which crystal reception will be possible. The B.B.C. attaches great importance to this new service, for not only does it mean an alternative nightly programme of national standard for all valve users, but it places the benefits of broadcasting at the disposal of every home and cottage within at least one hundred miles radius of the new station.

THE success of "5XX" at Chelmsford has provided an opportunity for putting into practice an ideal that has long been nursed by the programme department, and awaited by the listening public—the provision simultaneously of programmes so contrasted as to appeal in some measure to all tastes and temperaments.

The most effective contrasts can only be decided by experience, but some useful data should soon be forthcoming, for two experiments are to be made before the New Year—one on December 16th and the other on December 20th.

On December 16th, Chelmsford will transmit a performance of *Prince Igor*, played at a Brussels Opera House, and relayed by wireless from the Brussels Station. In contrast to this, the London Station will, at the same time, provide an evening of musical excerpts by a light orchestra.

The scheme of contrasted programmes will be developed a stage further in the New Year, when the high-powered station, now at Chelmsford, will broadcast three special programmes weekly. These will contrast with those given by the London Station and (except on Tuesdays) by the majority of provincial stations.

On each Tuesday beginning with the first Tuesday in January, Chelmsford will take a second programme from Savoy Hill. On January 6th, London will broadcast a symphony concert, while the high-powered station will broadcast a ballad concert. As the symphony

concert from London will also be broadcast simultaneously from the provincial stations, there will be alternative programmes throughout Great Britain for the possession of valve sets.

On each Thursday, beginning with New Year's Day, the high-powered station will broadcast a distinctive programme provided either by some outside source within the metropolitan area or in the provinces—such, for instance, as the Hallé Orchestra at the Free Trade Hall in Manchester, or De Groot and his Orchestra at the Piccadilly Hotel, London. This programme will again be made to contrast not only with that from London, but, so far as possible, with most provincial programmes.

On each Saturday, one of the provincial stations will provide the high-powered programme. The first one will come from Bournemouth on Saturday, January 3rd, when light symphony music will be broadcast in contrast to a popular orchestral programme at London, and other equally distinctive programmes in the provinces. In January, other Saturday evening provincial programmes for radiation by the Chelmsford Station will be provided by Cardiff, Birmingham, Manchester and Glasgow. Each will be of a "feature" character.

On Mondays, Wednesdays, Fridays and Sundays, the high-powered station will broadcast the same programme as London, but instead of taking the religious address regularly

(Continued overleaf in column 3.)

A Peep Into Fresh Fields.

By Arthur R. Burrows, Director of Programmes.

THE average listener whose set is deliberately constructed to respond best to signals transmitted within the limits of the British broadcasting wave-band of 300-500 metres has little opportunity for making first-hand acquaintance with other fields of wireless activity outside broadcasting.

If he lives near the coast, he will probably have realized by now how considerable is the traffic conducted by wireless means between ships at sea and the several stations on our coasts and the coastline of France, Belgium, and Holland. These stations work mainly on 500 metres, just outside the highest limit of our wave-band.

The Joys of Exploration.

If we readjust our receivers so as to receive efficiently on higher wave-lengths than those employed for broadcast telephony, we find before us an astonishing field for exploration. Rising to 900 metres, we are almost certain, if listening during the daytime, to hear more telephony—not broadcast music this time, but the voices of airmen soaring above the clouds between Croydon and the capitals of Western Europe. They are probably asking for bearings or giving information upon their whereabouts to the aerial traffic controllers at the termini.

It is quite a fascinating means of whiling away an hour to sit with the receiver tuned to 900 metres and to listen to the various reports on position transmitted to and from our air express.

Rising higher in the realm of wave-lengths, there is little of interest to the possessor of a crystal set, if we except the telephony programmes of Chelmsford and, perhaps, Radiola; but the proud possessor of valves and suitable circuits will be constantly striking upon some commercial telegraphy station transmitting Morse on a flutelike note.

The "Everest" of Wireless.

In several cases the Morse characters are being radiated at such a speed that it is impossible to distinguish them aurally; they are being transmitted and received by electro-mechanical means. Some of these, mostly on wave-lengths between 2,900 and 4,000 metres, will be messages passing between the wireless stations of the European capitals, others on higher wave-lengths—say, from 8,000 metres upwards—will be messages in the process of exchange between Europe and America. Some may consist of time signals and weather reports deliberately broadcast telegraphically for the benefit of mariners and others in isolated places. Amongst the stations taking part in these public services is Bordeaux, the "Everest" of wireless, with a wave-length of 23,400 metres.

Radio versus Nature.

This brings me to the fact that wireless is daily expanding its field of usefulness, though mostly in other countries. Whilst the light-ships round our coast are gradually being equipped with wireless telephones so as to do away with the heavy repair bills usually associated with shallow-water telephone cables, portable wireless apparatus is not encouraged in this country, and if we except the wireless section of the "flying squad" at Scotland Yard and the several varieties of portable equipment used by the Army, Great Britain cannot claim to be taking an active part in applied telegraphy or telephony.

In America things are different. Fire brigades find wireless of value as a means of keeping in touch with headquarters during a serious outbreak; at least one railroad communicates by wireless means with the officials on its expresses, and one State uses wireless in the survey of its

roads and for the summoning of repair gangs in the event of highways being damaged by wind or flood. One island on the West Coast of the United States is actually linked with the telephonic system of the mainland by wireless means, and it is possible thereby for anyone on the island to indulge in telephonic conversation exactly as one would do on the usual public telephone service.

The March of Progress.

America has also used wirelessly-equipped aeroplanes to great effect for the discovery of forest fires. Many square miles of valuable timber and numerous villages have been saved by early aerial indications of these dreaded conflagrations.

The Canadians have used aeroplanes and wireless not only for surveying purposes, but as an aid to their fisheries. Much time and labour can be saved when it is possible to indicate by aerial reconnaissance the exact whereabouts of the shoals. At a recent meeting of the Canadian Land Surveyors' Association it was stated that radio is revolutionizing exploration and survey work in the Far North and that, whereas, surveyors in the past had to rely upon chronometers for their time and, incidentally, their positions, and were consequently in continual fear lest these chronometers might become erratic or stop altogether, now they carry portable wireless sets with dull-emitter valves and dry batteries and get the correct time at intervals throughout the day from the principal American and European high-power wireless stations.

The Silent Continent.

Wireless has also been employed with success in recent years by the members of International Boundary Commissions, notably those engaged in Anglo-Egyptian Sudan and Equatorial Africa. The French surveyors are believed to have used the wireless method of securing correct time along the whole 1,200 miles of their survey.

As with land surveys, so with the more romantic work of maritime exploration. Every few months some sturdy little vessel sets out for hazardous work in the polar regions. For one of these to leave its home port without wireless equipment is the exception rather than the rule, despite the fact that the work of installation on a small boat relying largely on sails is usually one of difficulty. Not only can such vessels get their bearings at the usual hours for time signals, but they are able to follow the course of events in various parts of the world. I have talked with men who have lived for months amidst the appalling silence of the Antarctic continent, who have been isolated on Spitzbergen and on the wind-swept pastures of the Falklands, and they have each referred to the wireless news bulletins of the world's high-powered stations as the only thing worth living for.

For Lonely Islanders.

How many readers of *The Radio Times* have visited the Faroe Islands, that group of islands lying well north of the Orkneys and Shetlands and about half-way between John o' Groats and Iceland? How many could give off-hand the language of their inhabitants, now numbering something approaching twenty thousand? Yet there reached us through the kind offices of an Aberdonian a few days ago a copy of the principal paper in those islands, printed in Danish, in which considerable space was devoted to an article by a local wireless enthusiast on "How to get Chelmsford." Chelmsford, I can well imagine, represents more to-day to many a Faroe Islander than any other town in the British Isles.

Programmes for All!

(Continued from previous page.)

from the London studio, it may broadcast the most important service or address given at one of the provincial stations.

From the experience gained during the first three months, when three contrasted programmes will be broadcast weekly, it is hoped to secure sufficient facts to decide whether or not there should be a further elaboration of this scheme.

This will depend, however, not merely on the success attending the technical and programme developments, but upon the added support given to British broadcasting; for these additional programmes will entail very heavy costs, and the existing resources of the Company is only just sufficient to meet the present demands. We hope, therefore, that existing listeners will stimulate an interest in broadcasting in others, who, at the present moment, hold aloof; and, furthermore, that those who may be enjoying our programmes whilst indifferent to the financial side of the matter, will take out their licences forthwith.

It is felt that in adopting, even to a limited extent, the principle of alternative programmes, the way is paved not merely for providing classes of entertainment which will please all tastes, but also for giving in each separate transmission something that will, perhaps, be better defined and more artistic in general make-up than has been possible hitherto.

There are some points in connection with the high-powered station on the technical side which the public should appreciate. We cannot do better than indicate the contents of a letter received from one who lives in the north of Scotland. The writer pointed out, in the first place, that, when Chelmsford started, he found that London came through just as well, but that it was quite hopeless for his purpose, as it was so very badly jammed by mush, sparks, atmospherics, and so on. On readjusting his set, however, to meet the conditions of 1,800 metre reception, he found that there was no comparison, either in signal strength or in purity, between "5XX" and "2LO," and "5XX" is now his favourite for all broadcasting. This experience is confirmed in many other quarters.

We do not pretend that technical perfection has yet been reached, for the Chelmsford Station is providing in a few isolated localities problems connected with fading and "night effects." In the West Country, for instance, there are complaints of distortion, but these may disappear with increased experience in reception on the higher wave-length.

We would also warn crystal users now enjoying the Chelmsford programmes that when "5XX" is moved to its new site in the vicinity of Daventry there is bound to be a difference in signal strength; many now living west of Chelmsford will notice an increase in strength, and others in the Eastern Counties a diminution in strength, which may be more than compensated for by the use of one valve.

There will be no actual change in the power of "5XX" on its removal, but some gain in efficiency is expected by the employment of a better aerial and a more reliable system.

Until the Chelmsford Station is moved to Daventry the transmissions should still be regarded as experimental, for the gear is still of an experimental character; but, as the breakdowns are only in the nature of one per cent. of the transmitting time, we feel justified in continuing the service from the temporary quarters.

Official News and Views. GOSSIP ABOUT BROADCASTING.

London's Chamber Music Programme.

THE London programme will be devoted to Chamber Music on Wednesday, December 3rd. The Ladies' String Quartet will give a group of three Idylls by Frank Bridge, one of the best modern English composers, who is particularly successful in his chamber music works. Mr. Bridge is an accomplished viola player, and, in fact, performs upon almost every instrument of the orchestra.

The Quartet will also accompany Mr. Norman Netley, a baritone who has by his recital work built up a big reputation in London musical circles.

Mr. Evelyn Howard Jones will give Beethoven's Sonata, Appassionata, Op. 57, in F Minor. This is, next to the Moonlight Sonata, perhaps the most popular of Beethoven's Sonatas. This transmission should be of special interest to teachers and students.

Aberdeen's Scandinavian Night.

The Aberdeen Station is holding a Scandinavian night during the evening of December 2nd. There are many listeners in Scandinavia who receive the Aberdeen Station better than any other B.B.C. station. It is hoped to broadcast the announcements in Norwegian.

Music and the Submarine Cable.

Music is not being relayed to the Belfast Station at present because of the difficulties inherent in transmission over the submarine cable. A commercial cable is designed primarily to carry speech, and many of the higher frequencies of the voice are attenuated or lost in transmission over the cable. This is not serious where speech is concerned, because many of the frequencies can be cut out of the voice while still leaving it intelligible, if not natural. It is different with music, where every frequency, from the highest harmonics of the violin to the lowest note of the 'cello, should be present in the transmission.

Old Pantomime Favourites.

The Bournemouth Station, which has led the way with "Memories Nights," is specialising on Tuesday, December 9th, with "Old Pantomime Favourites." Charles Coburn, Ray Wallace, and Jay Kaye will revive happy memories of the "Eighties and Nineties" to those listeners old enough to recall the "good old days."

Poetry and Music.

A programme of "Poetry and Music" will be broadcast from Bournemouth on Friday, December 12th. Mr. S. Fowler Wright and Miss Madge Whitehead will be heard in excerpts from Byron's "Manfred," Moore's "Lallah Rookh," and Tennyson's "In Memoriam." The Wireless Orchestra will demonstrate "Poetical Suggestion," through the medium of Schumann's Incidental Music to "Manfred," Sterndale Bennett's "Paradise and the Peri," and Sullivan's overture "In Memoriam."

Mozart at Belfast.

The Belfast Station will broadcast a short Mozart programme on Tuesday, December 2nd. Miss Minnie Hanna will sing some of the best-known Arias from the Operas. The Orchestral work will include the Concerto in A minor for clarinet and orchestra, with Mr. E. J. Harris in the solo part, and the amusing Minuet in D for strings and two horns.

Broadcasting Handel's "Messiah."

The Belfast Philharmonic Society's third concert this season will be relayed from the Ulster Hall on Friday, December 12th. Handel's *Messiah* will be performed with a distinguished quartet of soloists.

Grand Operas in Miniature.

An abridged version of *Rigoletto*, Verdi's grand opera, is being broadcast on December 5th, from the Aberdeen Station. The conductor will be Mr. Arthur Collingwood, F.R.C.O. Grand Operas in miniature are very popular with Northern listeners, and one will be broadcast every fortnight.

An Old-Fashioned Night.

At the Edinburgh Station the chief feature of next week will be the programme to be broadcast on Friday, December 12th. It will be an "Old-Fashioned Night," and songs and recitations reminiscent of the Early Victorian period will be broadcast. The same evening an amusing Scottish comedy by a local author, Miss Ella Boswell, will be performed.

Famous Russian Composers.

A Russian Composers' Evening will be given at the Dundee Station on December 12th. The Hartley Quartet will give selections from the works of Tchaikovsky, Rubinstein, and other Russians. The suite, Spanish Dances, by Moszkowsky, will also be performed. Mr. William Hartley, solo violin, will play selections from Rimsky-Korsakov (arranged by Kreisler), and Wieniawsky. Mr. Fletcher Parry's repertoire will include "The Dreary Steppe" (Grieg), and "Song of Mephistopheles" (Rimsky-Korsakov). The songs to be sung by Miss Greta Don will include "Berevino" (Arensky) and "Parting" (Ippolitov-Ivanov).

International Symphony Concerts.



The orchestra—numbering about one hundred players—at the first of the new series of International Symphony Concerts, organised by the B.B.C., will be conducted by M. Pierre Monteux, one of the most distinguished of French musicians. He has filled many important posts since 1911, when he was engaged as conductor of the Russian Ballet. In this capacity he conducted in London, Paris, Berlin, Vienna and Budapest until the outbreak of war. During the war he served as a private soldier, but in 1919 he was released to go to America as conductor of the Russian Ballet. He then toured America, and after a period as conductor at the Metropolitan Opera House, New York, he was appointed conductor of the Boston Symphony Orchestra, a position which he held from 1919 until the end of last season.

Celebrated Conductors.

The First Symphony Concert of this series will be given at the Royal Opera House, Covent Garden, on December 10th. It will be made additionally interesting by the appearance of Miss Beatrice Harrison, the famous 'cello. Seats for this concert can now be booked at the box office of the Opera House.

The second of the series will be given on January 18th, when the conductor will be the famous Swiss, Mr. Ernest Ansermet, and the soloist will be Mr. Albert Sammons.

Mr. Bruno Walter, who will conduct the third concert of the series, on February 12th, and who made such a success of the last German Opera Season at Covent Garden, is one of the most distinguished of German conductors.

Two Important Talks.

Professor H. J. C. Grierson, LL.D., Litt D., Professor of English Literature at the University of Edinburgh, will give a talk on "The First Novel," on Thursday, December 11th. This will be S.B. from the Edinburgh Station to Glasgow and Aberdeen. On Friday, December 12th, at 8 p.m., Miss Rosaline Mason will give a talk on "Old Edinburgh," on which she is well qualified to speak about, for she is the authoress of several books on the subject.

For Lovers of Dickens.

Sir Alfred Robbina, the distinguished journalist, will give a lecture on "Dickens's America and To-Day," under the auspices of the English Speaking Union, at 8 p.m. on December 18th, at the London Station.

For French Students.

Mons. E. M. Stephan will read "La Mort du Loup," by Alfred de Vigny, at the London Station on December 11th.



Voice of Uncle: "Hallo, Chick!"
Irritated Listener: "Confound it! Another talk on poultry!"

Drawn by Bert Thomas.

The Songs I Like to Sing.

By Gladys Palmer, the Contralto.



MISS GLADYS PALMER.

THE "shut-in" feeling appeals to me. I sometimes think I sing my best when I am practising at home, when no one is listening, or, if anyone is, it may be only to wish I would give my voice a long rest! Similarly, anyone who has been on the stage knows that the "glare of the footlights" is just as effectual in shutting your audience from sight as the blaze of an approaching car's headlights in concealing the road behind them.

To me, at least, this "shut-in" feeling on the stage is very helpful. I think that anything that tends to break an artistic illusion is to be deprecated. That is why I dislike "calls," after the curtain has once come down—at least, between scenes and acts. It is a deliberate attempt to undo what one has been striving, heart and soul, to do—namely, so to present a part that it is as real to an audience as it is to oneself, and that can only come to pass by utter forgetfulness of self.

To say that this never happens on the public platform is only to speak a dreadful truth. Nobody unaided to appearances of this kind can realize the horror of that terrible moment, lag as years, when one has to walk on to a platform, face one's audience, and realize the fact that a sound of some sort has to be made to keep that crowd quiet. It is one of those indescribable moments which belong to the region of nightmare, and one realizes only too well the presence of that painful self-consciousness which often mars the performance of the most experienced artists.

The Happiness of Broadcasting.

Thus it follows, quite logically, that in broadcasting effort is stimulated by the absence of these sensations. I think that is why cinema acting is often so extraordinarily good. The actors have no audience visible, and they also know that the inexorable camera is recording their slightest action, their briefest glance, their least change of countenance or position.

Broadcasting has the same effect on me. I feel I have to put both tone and personality into my singing. I dare leave nothing to chance. That microphone will record blemishes as faithfully as excellences. This keeps one up to a high pitch of artistic endeavour. But the real result of all this is that I forget that there is anyone listening to me outside the studio, and this loss of self-consciousness is, for me at least, all to the good.

Therefore, I can say truthfully that broadcasting is, to me, almost the happiest method of expressing my feelings in song, always excepting opera, and there one is always somebody else, so it doesn't matter.

Dressing the Part.

My happiest evenings in the B.B.C. studio are those on which a "production" is broadcast, and, if I am to choose a favourite "radio song," I think I must just stop at that. That is where my preference falls. For one thing, I find it highly diverting. It is fun—and when your work is fun, it has reached its highest development. You just love it, and, loving it, you make the very best of it.

It is so much easier to hold a character when there is dialogue to help it. Even when one is not actually on the stage, the feeling of being

on the stage puts a great deal of colour into one's voice, and an occasional gesture at once gets a different inflection. I believe, too, that it would be extraordinarily helpful if one could dress one's part.

For the rest, I can only say that a broad, sustained song of a dramatic type is certainly easier to "get over" than a quick staccato one, the words, of course, being the difficulty. They are so very important in broadcasting.

I like singing all the classics, English, French, Italian, German, and I have an equal fondness for modern English songs, Quilter, Bridge, Ireland, and the rest of a noble and talented band. Luckily, I have a wide compass, so am equally happy singing light comedy, or "grand" opera and oratorios, in either mezzo or contralto voices.

Finally, it is a real happiness to think and feel that joy can be broadcast, that I—singing, as it were, to myself—can sing at the same time to uncounted multitudes, that by my feeble voice I can reach the bedside of some sufferer perhaps hundreds of miles away, and bring a ray of sunshine into some darkened life. Art for art's sake may be very well, but art for love's sake is better.

(Miss Palmer is singing in "The Rose of Persia" on Thursday.)

From All Stations.

Facts and Figures About Radio.

THE Hull Corporation requires all owners of serials crossing public roads to pay a fee of a shilling a year.

An airship, specially constructed for voyages to India and Australia, is shortly to be built in this country. The airship, which will be the biggest in the world, is to have two dance halls in which passengers will be able to dance to the strains of music provided by radio loud-speakers.

A fund to provide every needy blind person in America with a receiving set has been opened in the U.S. The appeal was inaugurated by a broadcast message from Miss Helen Keller, who is herself blind and deaf. Miss Keller was once dumb but taught herself to speak. She can hear radio music by touching the diaphragm of the receiver.

Wireless signals sent out from the New York Radio Exhibition circled the world eastward in five seconds, and westward in six seconds. A cable takes about eighty seconds to go round the world.

A miniature sensation was caused during the recent American elections by a radio singer who concluded her song with the words: "Good night, and don't forget to vote for Davis." She was reported to the authorities, who are as anxious to keep broadcasting impartial as the authorities in Britain. The singer was threatened with exclusion from all future engagements. Finally she apologized and the matter dropped.

The Pittsburgh broadcasting station, KDKA, has been heard within eleven degrees of the North Pole, by the Canadian Government ship, *Arctic*.

The recent talk on ancient war models led to a listener successfully claiming from the War Office two medals awarded to two of his uncles who fought in the Crimean War. They had been unclaimed for seventy years.

Chelmsford is being picked up in India on a home-made three valve set. The owner of the set, an English engineer living in Bombay, states that he receives the English programmes daily.

"The Rose of Persia"

Plot of an Eastern Opera.

"The Rose of Persia" will be relayed from London on Thursday, December 4th, and S.B. to Bournemouth, Cardiff, Newcastle, and Aberdeen.

HASSAN is sitting in his garden. His wives surround him, singing. (Chorus: HASSAN sings the song of his five-and-twenty wives ("I'm Abdul Hassan"). He murders them and finds a twenty-sixth, who is given a month's notice in lieu of divorce.

ABDULLAH the Priest comes to remonstrate with Hassan for his slackness in religious matters. (Song: "When Islam First Arose.")

YUSSUF, the Story-Teller, has met a beautiful girl, whom he takes to be a dancing girl, in the street with three others. (It is, in fact, the Sultana herself with three of her women.)

ABDULLAH enters with police. While he is reading the royal authority for his intrusion, HASSAN has bribed the officers. The Sultana and the three slaves are stealthily leaving the house with YUSSUF just as ABDULLAH finishes his Proclamation, and he orders their arrest. HEART'S DESIRE declares it is the Sultana he has arrested.

HEART'S DESIRE slips away to see if the coast is clear for getting back to the palace. HASSAN offers them "bhang," which he recommends as more potent than opium. HEART'S DESIRE has met the SULTAN and his officials on the way hither. They are dressed as dervishes.

HASSAN enters intoxicated with the drug. He declares himself to be the Sultan and that the SULTANA is in his house. The SULTAN tells them to accept the story and bring HASSAN in state to the palace. The officials have returned in their Court costumes, and HASSAN is lifted into the royal litter.

HEART'S DESIRE is discovered in the Audience Hall of the Sultan's palace. (Song: "Oh, What is Love?") The Court assembles (Chorus) and the Sultan makes his ceremonial entry. It is explained to ROSE-IN-BLOOM that another lady is calling herself Sultana, as part of a joke the Sultan is playing on HASSAN.

HASSAN is brought in still unconscious; he begins to wake up. When the Divan is opened, the first suppliant is YUSSUF. He asks for the royal slave, HEART'S DESIRE, as his wife. Whilst on the subject of wives, HASSAN learns that he has 571 in the harem. ABDULLAH enters and states that ROSE-IN-BLOOM visited HASSAN'S house the previous night. The SULTAN furiously orders HASSAN'S death and the SULTANA'S marriage to YUSSUF, instead of the slave's.

ROSE-IN-BLOOM enters for the ceremony of her divorce and disgrace. She hears, however, that HASSAN'S wife is claiming to be Sultana.

The EXECUTIONER arrives to make the Proclamation to those concerned. DANCING SUNBEAM, the "Sultana," is pronounced divorced, disgraced, and married to YUSSUF. (Recit. and Quartet: "What Does It Mean?")

People rush in to stop the wedding, the Sultan having relented. HEART'S DESIRE confesses it was she who was at HASSAN'S house wearing her mistress's signet. ABDULLAH is condemned. HASSAN and HEART'S DESIRE are not pardoned until ROSE-IN-BLOOM pleads for a postponement until the slave has finished telling her a story she has begun. HASSAN says that he is the real author; that it was for the purpose of telling it to the slave that she visited his house, so he must be spared if the tale is to continue. It only remains for somebody to think of one. It is YUSSUF who saves the situation (Septet and Chorus: Song and Finale) and straightens out the tangle.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

A LIVERPOOL COMPOSERS' NIGHT. (LIVERPOOL STATION, FRIDAY.)

SUTTON'S CONCERT OVERTURE.

THE construction of this piece is clear and Mozartian, and is easily grasped.

There is a brief Introduction, then two Main Tunes are announced, "developed," and, finally, "recapitulated."

The piece ends with a "Coda," or short closing section, founded upon the Introduction.

MILLER'S PIANO CONCERTO.

This piece is written in three Movements. The last two, which are continuous, have been played at the Royal College of Music, London.

I.

(Moderately Quick.) The First Movement begins with soft chords on the BRASS, a drum-roll, and a "CALL," softly given out by TRUMPETS.

Then the PIANO is heard, in a little group of notes which is afterwards found to be the nucleus of the First Main Tune. STRINGS immediately enter, and gradually a climax is built up, at the summit of which—

The FIRST MAIN TUNE is fully stated by STRINGS and PIANO. For a time it is developed, then the CALL is heard, succeeded by loud chords in the FULL ORCHESTRA.

This quickly subsides, then a little phrase, later found to be of some importance, is heard in UPPER WOODWIND and SOLO STRINGS.

This leads to the SECOND MAIN TUNE (Rather Slow), played mainly as a PIANO SOLO. It suggests a folk-song.

The rest of this Movement consists of elaborate treatment of this material, the Call being especially prominent.

II.—AIR.

(Moving Steadily.) Note that in this Movement the STRINGS are muted throughout.

For a while a little phrase is quietly discussed in dialogue between OBOE and CLARINET, with a soft accompaniment of STRINGS.

After a pause, the PIANO enters with a reiterated, harp-like figure. With this the AIR is played by a Solo Horn, STRINGS sustaining.

The rest needs no description.

Shortly after a climax, a soft, low chord on VIOLA and CELLOS leads straight into—

III.

(Quick.) The Finale is very straightforward.

STRING BASSES start a pizzicato (plucked) octave figure, over which FLUTE and CLARINET play the dance-like FIRST MAIN TUNE of the Movement. This persists for a long time.

With a slowing-down (to Rather slow; *Tranquillo*), the song-like SECOND MAIN TUNE is given out, divided between STRINGS and high PIANO octaves (Woodwind occasionally joining in).

Starting with SOLO PIANO a long development of the First Main Tune follows, and is in turn followed by the Recapitulation of both Tunes.

In a brief, but brilliant Coda, the "CALL" from the First Movement is heard again, bringing the work to an end.

ROMANCE, BY GORDON STUTELY.

This is a short romantic piece for Violin and Orchestra and will be readily followed without description. It is dedicated to the late A. E. Rodewald, well known in Liverpool for his admirable musical activities there.

MORRISON'S "THE JOY OF LIFE."

This is a three-movement piece.

I.—SYMPHONIC DANCE.

Note the three Main Tunes out of which the music is constructed. The FIRST MAIN

TUNE is that with which the piece opens. The SECOND is the CLARINET melody, given with a soft accompaniment of STRINGS and HORN. The THIRD is the OBOE melody, which enters to a very soft accompaniment of strings.

II.—INTERMEZZO.

There are three distinct sections.

The FIRST SECTION opens with a Tune on CLARINETS and VIOLINS.

The SECOND SECTION opens with a broad singing tune (a little quicker) in STRINGS.

The THIRD SECTION is practically a repetition of the First, but a touch of the Second comes into it also.

III.—FINALE.

The piece grows out of two Main Tunes:—

After a bar or two of Introduction, the FIRST MAIN TUNE enters vigorously in the FULL ORCHESTRA.

The SECOND MAIN TUNE will be easily recognized when it appears, as it is given to BRASS alone. Almost immediately the First Main Tune (in VIOLAS and CLARINETS) joins in.

If the two Main Tunes are grasped, what is made out of them will be pretty clearly followed.

NICHOLL'S "THE OPEN ROAD."

This Suite for Orchestra is prefaced with the following quotation from Walt Whitman:—

Afoot and light-hearted I take to the open road.

Healthy, free, the world before me.

The long brown path before me leading

wherever I choose.

There are three distinct and detached Movements.

I.—THE JOY OF THE OPEN ROAD.

(Moderately quick, joyously.) The FIRST MAIN TUNE starts immediately. It is treated at some length, always fairly loudly, until, with a softer passage, the rhythm of the Second Main Tune creeps in, in an anticipatory way, in the upper Woodwind.

After a pause the SECOND MAIN TUNE itself is fully announced by the STRINGS.

It is eventually succeeded by the Development, and finally, Recapitulation of the Main Tunes, in a somewhat free treatment.

II.—A WATER SCENE.

(Rhythmic, graceful. Not too slow.) In this Movement the STRINGS are muted. It is in a three-section form ("a-b-a"). The FIRST SECTION is chiefly made out of the Tune with which CLARINETS open.

The quicker MIDDLE SECTION (unmarked in by soft Woodwind chords) is entirely built on a smooth Tune announced by VIOLAS.

Eventually the FIRST SECTION is repeated, slightly condensed.

III.—RUSTIC REVELS.

(With mirthful animation.) This is really a country dance. It is, like the last Movement, in a three-section form. The FIRST SECTION is made out of two phrases—one, in little jerky fragments played by VIOLINS, the other, more continuous and played by VIOLAS. These are reiterated and developed at great length.

The First Section ends with a loud climax, followed by a pause.

The MIDDLE SECTION (Rather slowly. Plaintively) opens with a long, high note on the HARMON. Then very slightly accompanied by a few strings, the OBOE plays the chief Tune of the Section.

The FIRST SECTION is then repeated, considerably modified, but there is no fresh material introduced, and the Movement proceeds gaily to its end.

(I much regret that there is no space for particulars of the Composers, but hope that these may be briefly announced on the night.)

Listeners' Letters.

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

Crystal Sets and the New High-Power Station.

DEAR SIR,—In Suffolk the people are hesitating to buy wireless crystal sets because of the removal or closing down of the Chelmsford high-power station. The majority of them cannot afford valve sets, and it would relieve them to know that a crystal set will be of use when Chelmsford is shut down.

We are mostly farm labourers, and have paid our licence, so we would be obliged if you would let us know whether we are to lose this new kind of education and pleasure because of lack of funds.

Yours, etc.,

Kirton, near Ipswich.

H. D. F.

[The High-Power Station should still be audible on a crystal set in Suffolk after its removal to Northamptonshire.]

A Word to Speakers.

DEAR SIR,—May I suggest that all speakers should constantly be warned to speak up all the time and keep close to the microphone, otherwise they will not be heard easily. Many clergy and lecturers with high-pitched voices do not put sufficient power into their voices, and may I be forgiven if I whisper that sometimes our excellent announcers seem to be far away or, perhaps, slightly weary of repeating bulletins!

Many of my friends and myself have noticed how far away speakers' voices seem to be of late.

Yours, etc.,

London, S.W.

C. A. J. P.

[The impression we gain from this letter is that the writer's set or aerial is inefficient; his experience is so much at variance with that of the majority of our correspondents.]

Balance in Broadcasting.

DEAR SIR,—It seems to me that improvement is wanted in the broadcasting of solo vocalists.

During a song it is very difficult to reach a good balance between singer and accompanist (this does not apply to orchestral accompaniment), the piano sounding almost inaudible, which, presumably, is due to the fact that the vocalist sings more or less directly into the microphone, while the piano stands some distance away.

Yours, etc.,

Norwich.

G. H. J. T.

[We imagine that there are other opinions on this matter. Actually vocalists when broadcasting are from 12ft. to 15ft. from the microphone, and the piano 25ft.]

A Listeners' Ballot?

DEAR SIR,—As there is no doubt that the B.B.C. honestly desire to cater for all tastes, and that their catering should bear a relation to the bona-fide desire of the majority, I suggest that a serious attempt should be made to ascertain by a reliable test, in the form of a ballot, exactly the type of programme listeners desire.

My suggestion is that a form of ballot should be printed in *The Radio Times* on a notified date (such date to be announced from all B.B.C. stations), and that the result of such ballot should be used as the basis for the preparation of all the B.B.C. programmes for the ensuing year.

Yours, etc.,

Bournemouth.

R. A. N.

[Whilst the above suggestion is appreciated, the ordinary heavy correspondence of the B.B.C. serves the purpose indicated. If otherwise, listeners themselves can remedy the position by writing still further regarding their tastes and requirements.]

(Continued on the facing page.)

Listeners' Letters

(Continued from the previous page.)

A Plea for More Classical Music.

DEAR SIR,—While I realize that I have no special claim to dictate the broadcast programmes, I should like to make one or two suggestions.

First, on the general question of classics versus the rest, do you not think that a rather larger proportion of the former would be, at least, tolerated? In addition to the usual standard works, more lieder in German (some of the translations are distressing), and more Purcell, Byrd, etc., would be appreciated.

Secondly, if it proves possible, as has been suggested, to run "2LO" in duplicate, I hope the two stations may give respectively a high-brow and a low-brow programme. This would take away a very large number of grievances, and would be in line with the policy of other organizers of musical programmes, who do not generally mix their composers.

Thirdly, if it is necessary to dilute the chamber-music evening, which is, to many of us, the best in the week, perhaps Mr. Scholes could suggest some diluent which would be acceptable both to low- and to high-brows, and so save the excessive wear which the rapid extraction of the telephone plug causes to the attached flex.

Yours, etc.,

Teddington.

E. G. J. E.

Belfast Mixed With Glasgow.

DEAR SIR,—I am the owner of a crystal set, and being situated in South Ayrshire, I am absolutely dependent on the Glasgow Station. I was getting fairly good results until the Belfast Station opened; but since then, I get both Glasgow and Belfast together and everything is in such a mix up that there is no pleasure in putting on the 'phones.

I have tried everything I can think of, but up to the present, I have been unable to cut out one of the stations. Could not something be done to change the wave-lengths?

I am one of a good many in this district whose position only allows the humble crystal, and I think it is up to the B.B.C. to make an effort to have the present state of things altered.

Yours, etc.,

Ayrshire.

"Live Wire."

[There is undoubtedly a difficulty in separating Glasgow and Belfast, and application has already been made for permission to increase the wave-length of Belfast. Pending an answer to this, however, 15 metres is a sufficient difference to enable a really selective set to cut out one station in favour of another.]

Long Distances Chalmersford Results.

DEAR SIR,—I am a wireless operator, and an experimenter, and perhaps you will be interested in the results I obtained with a two valve set, being H.F. and detector.

I have been testing especially on the new Chalmersford Station, and I must say, at a long distance, 5XX is much more powerful than the French stations, "Radiola" on 1,780 m. and "Eiffel Tower" on 2,600 m. We made the voyage from Amsterdam to Archangel, and when leaving Amsterdam I received Chalmersford on a small loud speaker.

This lasted until we reached the Danish coast, and after that the 'phone strength was very good.

When entering the Norwegian fjords, I lost Chalmersford completely, but as soon as we passed the North Cape, it came in again with fair 'phone strength. In the Arctic, however, the strength decreased very quickly, and in the White Sea I could not get it at all.

Further, I never heard the hum of the generator of 5XX.

Yours, etc.,

G. F. V.

PEOPLE IN THE PROGRAMMES.

Radio to the Rescue.



Mrs. KENDAL.

MRS. KENDAL once said that, to succeed on the stage, a woman must have the epidermis of a rhinoceros, the strength of a man, and the feelings of a graven image. She might have added that to retire from the stage requires the pluck of a V.C., the wisdom of a Solon and the resolution of an arctic explorer.

Mrs. Kendal succeeded, Mrs. Kendal retired, leaving the older generation to hug its memories and the younger generation to sigh, "If only!" But now the radio has come to the rescue. On Wednesday, December 3rd, the G.O.L. will take part in the broad-casting of *Granny's Juliet*.

Apparently she is of opinion that, unlike little boys, veteran actresses should be heard, not seen.

The Tree Trio.

ANOTHER famous actress who will be heard in *Granny's Juliet* is Lady Tree, one of the wildest actresses on the stage.

Whether Viola derived her wit from Lady Tree or Sir Herbert has always been a bone of family contention. But clearly both parents may claim a share in one of Viola's most brilliant sallies, when she remarked:

"It takes father far less time to make himself ugly than it takes mother to make herself beautiful."

Daughters will be daughters.

A Singer of Modern Songs.



Miss ASTA DESMOND.

A VOCALIST who is becoming increasingly popular with listeners is Miss Asta Desmond, who is to sing at Cardiff on November 30th. Miss Desmond studied under Mrs. Blanche Marchesi, and made her debut in London in 1916. For some time she was a member of the Royal Carl Rosa Opera Company, as principal contralto, singing the roles of Carmen, Azucena in *Il Trovatore*, and America in *Aida*, etc.

Miss Desmond is especially interested in modern music, and she has given several recitals of the works of present-day composers.

Patients In Pickle.

PUBLICITY is not one of the gods of Sir George Newman. He is concerned with getting on with his job as Chief Medical Officer of the Ministry of Health. On Public Health he will talk morning, noon and night. He will broadcast his views on the subject from London on Friday, December 5th.

It is possible that he knows two good stories. But only one has ever got into print. A doctor told a hard-pressed farmer that his daughter needed toning up.

"Send her," said the doctor, "to the seaside and give her salt-water baths."

The farmer scratched his head. "Deed, doctor," he replied, "in these hard times wud a good stiff pickle at hame no dae?"

Which suggests that if Sir George does know another story, it is probably a good one.

Should We Sing More?

MISS GERTRUDE JOHNSON, who started a tour of all the B.B.C. stations on November 18th, has just returned from Italy, where she was much impressed by the way the Italians go singing snatches of opera through the streets in the quiet of the evening.



Miss GERTRUDE JOHNSON.

In this country, if any body sings in the streets, it is pretty safe to put the sungate down as a mendicant or one who has wined not wisely, but too well. We do not serenade for the pure love of song.

In Italy, they have an expressive and characteristic adjective. When they wish to speak of anything in terms of the highest praise, they exclaim that it is *inimitabile*—"unsingable." Over here we say that it is "unspeakably beautiful" or "beyond words."

And there you have the difference between the sober North and the warm, sparkling, emotional, impulsive South.

No Ghost!

THE BISHOP OF WINCHESTER, who will deliver a religious address from Bournemouth on Sunday, November 30th, holds that the old greed and selfishness have resorted themselves since the war, and that the world is in an invalid state. He is a forceful personality.

His constitution is amazing. Not long ago he walked over a hundred miles through country lanes and byways to visit outlying districts in his diocese. There are six-foot-six of him. As an old grave-digger in a country church once said: "I don't know whether he's the new bishop or not, but he ain't no ghost."

Miss Shakespeare.

IT would not be far out to call Miss Lillian Baylis the greatest of the Old Victorians. She is one of the few people who have done more for Shakespeare than Shakespeare has done for her. A workman at the Old Vic., pointing to a picture of Shakespeare, once declared that it was "Miss Baylis's old dad!" In a way he was right.

Miss Baylis is to speak on "The Art of Living" from London on Wednesday, December 3rd.

Broadcasters' Who's Who.



Mr. F. E. DOBIE.

F. E. DOBIE, Principal bass, Glasgow Cathedral. Conductor Cambuslang Choral Society, 1918-22. Choir-master John St. F.U. Church, 1922-4. Gold medallist, City Hall, Glasgow, 1922. Broadcasts from Glasgow.

GEORGE A. INNES, Singing master under Aberdeen Education Authority; organist and Choirmaster, Greyfriars

Parish Church. His choir have gained thirty-three first prizes.

MUR MATHESON, Conductor, pianist and composer. Broadcasts from "TSC" on Saturdays in the Children's Corner.

ADELINE SENIOR, Bournemouth Station, Bournemouth Winter Garden favourite. Musical comedy favourite, Comic Opera favourite. Radio favourite. "OYEZ!"

WIRELESS PROGRAMME—SUNDAY (Nov. 30th.)

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

2LO LONDON. 365 M.

Wagner—Tchaikovsky.
BEATRICE MIRANDA (Soprano).
CEDRIC BILARIE (Solo Violoncello).
JOSEPH FARRINGTON (Bass Baritone).
CHARLES LEGGETT (Solo Cornet).
THE WIRELESS SYMPHONY ORCHESTRA.
Conducted by DAN GODFREY, Jour.

3.0. The Orchestra.
Overture, "Tannhäuser" Wagner
Waltz from "The Sleeping Beauty"

Tchaikovsky
Joseph Farrington with Orchestra.
Wotan's Farewell and the Fire Music
("The Valkyrie") Wagner
The Orchestra.

3.30. "Chanson Triste" Tchaikovsky
"Chant sans Paroles" Wagner
"Dreams" Wagner
(Solo Violin, S. KNEALE KELLEY.)
Cedric Sharps with Orchestra.
Variations on a Theme Rocco for Violoncello and Orchestra. Tchaikovsky

4.0. The Orchestra.
Introduction to Act III, "Lohengrin" Wagner
Cornet Solo.
"None but the Weary Heart" Tchaikovsky

4.35. Beatrice Miranda with Orchestra.
Closing Scene, "The Duke of the Guise" Wagner
The Orchestra.

Five-Four Movement and Scherzo from
"Symphonie Pathétique" Tchaikovsky

5.0-5.30.—CHILDREN'S SERVICE: Conducted by the Rev. C. S. WOODWARD.
Relayed from St. Peter's Church, Cranley Gardens. S.B. to all Stations.

St. Andrew's Night.
8.30. The London Scottish Choir.
"Strathpey" ("O For a Closer Walk With God") Charles Hutchinson
Miss Marjorie Gullan: 1st Corinthians, Chap. 13.

The Rev. ARCHIBALD FLEMING, D.D., of St. Columba's (Church of Scotland), Pont Street, W.: Address.

The Choir.
"Orlington" ("O God of Bethel") John Campbell (1807-1860)

Miss MARJORIE GULLAN AND HER VERSE-SPEAKING CHOIR.
THE LONDON SCOTTISH CHOIR:
Conductor, J. D. M. HODGE.
Pipers from H.M. SCOTS GUARDS
Under Pipe-Major ANDREW MCINTOSH.
ISOBEL SHAW (Mezzo-Soprano).
S.B. to other Stations.

9.0. The Pipers.
March, "The Seventy-Fourth Farewell to Edinburgh."
Strathpey, "Avalon Castle."
Reel, "The Rejected Suitor."
March, "The Valley of the Somme."
Miss Marjorie Gullan and her Choir.
Psalms 126, 107 and 136 (the two last with Refrains in Unison).
The London Scottish Choir.

"The March of the Cameron Men" Bantock (11)
"Logie Kirk" K. G. Finlay (25)
"Annie Laurie" J. B. Shaw

9.30. Isobel Shaw.
"Twins Within a Mile o' Edinbro' Toon" arr. Clouston
"John Anderson, My Jo" arr. Moffat
"The News from Moldart" arr. Moffat
Miss Marjorie Gullan and her Choir.
An English Ballad (with Refrains in Unison).
A Scottish Ballad (spoken Antiphonally).
An Irish Ballad (with Refrains in Unison).
The Pipers.

March, "The Stirlingshire Militia."

Strathpey, "Maggie Cameron."
Reel, "Duntroon."
March, "The Heroes of Vittoria."

10.0.—TINE SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL NEWS BULLETIN S.B. to all Stations.
Local News.

10.15. The London Scottish Choir.
"Callie Herrin" W. Hamr (34)
"An Erislay Love-lit" H. S. Robertson (2)

"A Man's a Man for A' That" arr. Mansfield (25)
Isobel Shaw.

"A Highland Lad" arr. Moffat
"My Heart is Sair for Somebody" arr. Michael Dinck (34)

"O, Charlie is My Darling" arr. Moffat
The Pipers.
Lament, "Lord Loyal's Lament."

Lament, "The Flowers of the Forest."
10.40.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. THE STATION WIND QUINTET:
W. HEARD (Flute).
G. E. CLARKE (Oboe).
S. C. COTTEHILL (Clarinet).
W. A. CLARKE (Bassoon).
W. S. YORKE (French Horn).
NIGEL DALLAWAY (Pianoforte).
ISABEL TRUBS (Soprano).
ERNEST SMITH (Tenor).
Wind Quintet.

Overture to a French Comedy Felix Dela
Sestet and Finale from "Lucia di Lammermoor" Donizetti
Tenor Songs.

Three English Lyrics
Edwin Stephenson (1)
(1) "I Dare Not Ask a Kiss."
(2) "Music When Soft Values Die."
(3) "Love's Omnipotence."

Wind Quintet.
Descriptive Piece, "The Sewing Machine" Bray
Soprano Songs.

"A Song of May" Bath
"At Dawning" Cadman (1)
"Where the Chestnuts Bloom" Newton
Wind Quintet.

"Flower Suite" Zomernek
Duets.
"Come to Arcady" German
"Dear Love of Mine" Goring Thomas (1)

Wind Quintet.
"Under the Limes" Massenet
Tenor Songs.

Negro Spirituals.
"Go Down, Moses" arr. Burling
"I Stood on the Ribber of Jordan" arr. Burling
"Oh, Didn't it Rain" arr. Burling

Wind Quintet.
Slavonic Rhapsody Friedman
Soprano Songs.

"She Wandered Down the Mountain Side" Clay (1)
"Spring's Awakening" Sanderson (1)
Wind Quintet.

Praeludium Jernstall
5.0-5.30.—CHILDREN'S SERVICE. S.B. from London.

8.30-9.0.—The Rt. Rev. The Lord Bishop of WINCHESTER. S.B. from Bournemouth.

9.0. **St. Andrew's Day.**
JANET MACFARLANE (Soprano).
HAROLD HOWES (Baritone).
In a Recital of Scotch Songs.

Soprano Songs.
"The Laird o' Cockpen" Nairne
"Charlie is My Darling" Burns
"The Land o' the Leal" Burns
"John Anderson, My Jo" Burns

Baritone Songs.
"Scots Wha Hae W' Wallace Bled" Burns

"The March of the Cameron Men" Mary Campbell
"Annie Laurie" Lady Scott

9.30.—Programme S.B. from London.
10.0.—WEATHER FORECAST and NEWS. S.B. from London.
Local News.

10.15.—Programme S.B. from London.
10.40.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0. BAND OF THE ROYAL ARTILLERY.
LILY CLARK (Contralto).
Relayed from South Parade Pier, Southsea.

3.15. CHARLES J. RICE (Baritone).
"Harlequin" Sanderson (1)
Recit. and Air, "Lord God of Abraham" Mendelssohn
("Elijah") Mendelssohn

Band.
3.50. FLORENCE WILSON (Soprano).
3.55. "Alone With Me" Isdale (1)
"Life's Recompense" Teresa del Riego

Band.
4.5. Florence Wilson.
4.30. "Nearer, My God, to Thee" L. Carey (1)
"Beyond the Dawn" W. Sanderson (1)

4.35. Charles J. Rice.
"The Floral Dance" K. Moss
"The Curfew" Monk Gould

Band.
4.45. 6.0-5.30.—CHILDREN'S SERVICE. S.B. from London.

8.30. THE "6BM" CHOIR.
Hymn, "Love Divine, All Loves Excelling" (A. and M. No. 520).

The Rt. Rev. The LORD BISHOP OF WINCHESTER: Religious Address. S.B. to other Stations.
Choir.

Hymn, "Saviour, Again to Thy Dear Name We Raise" (A. and M. No. 31).
A. WOOD (Baritone).
Sacred Song, "Nazareth" Gounod

9.0.—ST. ANDREW'S NIGHT. S.B. from London.
10.0.—WEATHER FORECAST and NEWS. S.B. from London.
Local News.

10.15.—St. Andrew's Night (Continued).
10.40.—Close down.

5WA CARDIFF. 351 M.

3.30-4.45. THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
Vocalist, ASTRA DESMOND.
Orchestra.

Overture, "Rienzi" Wagner
Astra Desmond.
"The Song of the Blackbird" Quilter (1)
"The Spring is at the Door" Quilter (4)
"Morning Song" Quilter

Orchestra.
Suite, "Summer Days" Contes
(1) "In a Country Lane"; (2) "On the Edge of the Lake"; (3) "At the Dance."

Astra Desmond.
"Where Be Goin'?" (Old { arr. Cyril
"Cherry Ripe" English) { Scott (4)
"Summer is Icomin' In" Scott (4)

Orchestra.
"Chanson du Matin" Elgar (11)
"Canzad" Monti

Astra Desmond.
"Love is Meant to Make us Glad" German
"Halleluia" ("Carnion") Elgar
"Rondel" Elgar

Orchestra.
Keltic Suite Foulds
(1) "The Clan"; (2) "A Lament"; (3) "The Call."

5.0-5.30.—CHILDREN'S SERVICE. S.B. from London.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 447.

WIRELESS PROGRAMME—SUNDAY (Nov. 30th.)

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

- 8.30-9.0.—The Rt. Rev. The LORD BISHOP OF WINCHESTER. *S.B. from Bournemouth.*
9.0.—ST. ANDREW'S NIGHT. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
10.15.—St. Andrew's Night (Continued).
10.40.—"The Silent Fellowship."
10.55.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0. BAND OF THE SALFORD POLICE
(By permission of the Chief Constable.)
Conductor, THOMAS WILSON.
REGINALD WHITEHEAD (Bass).
Band.

"Florentine March" *Faith*
Suite in F for Military Band *Holst (1)*
[This Suite is founded on Old English Country Tunes.]

(1) March; (2) Song Without Words—
"I'll Love My Love"; (3) "Song of
the Blacksmith"; (4) Fantasia on the
Dargason.

Morceau, "Salut d'Amour" *Elgar*
Excerpts Idyll, "Whispering of the
Mosses" *Blom*
Bass Solos.

Recit., "I Rags, I Mett," *And*
"Aria" *Handel*
Aria, "O Rudder than Galates" *Handel*
the Cherry

"Old English Love Song" *Albion (1)*
"Drink to Me Only With Thine Eyes"
..... *Roger Quilter*

Band.
Overture, "Egmont" *Beethoven*
Selection, "Ballad Memories" *Baynes (1)*
Morceau, "Humoresque" *Spindler (11)*
Bass Solos.

Recit., "Tyrannus"
Love *Handel*
Aria, "Ye Verdant Hills"
..... *Suzanna, Handel*

"Thy Beating Eyes" *MacDowell (4)*
"Three Songs of the Sea" *Roger Quilter*
(1) "The Sea Bird"; (2) "Moonlight";
(3) "By the Sea."

Band.
"Three Bavarian Dances" *Elgar (15)*
Pieces "Severide" *Chaminade (5)*
"Cathedral"

Intermezzo, "Canterbury Chimes" *Ancliffe*
5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*

8.0.—SIDNEY G. HONEY: Talk to Young People.

8.25.—Hymn, "O Come, O Come, Emmanuel"
(A. and M. No. 49).

Religious Address by the Rev. WARDLE
RIDLEY, of Reddish Congregational Church.

St. Andrew's Hymn, "Jesus Calls Up"
(A. and M. No. 403).

9.0.—ST. ANDREW'S NIGHT. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15.—St. Andrew's Night (Continued).
10.40.—Close down.

5NO NEWCASTLE. 400 M.

3.0-5.0. Recital on Two Pianos.

by
H. YEAMAN DODDS AND
GEORGE DODDS.

With
THE STATION STRING ORCHESTRA
(Leader, Alfred M. Wall):
Conductor, EDWARD CLARK.
Songs by IDA COWEY (Soprano).
H. Yeaman Dodds and George Dodds.

Concerto in C Minor *Bach*
(a) Allegro; (b) Adagio; (c) Allegro.
String Orchestra.

"The Holy Day" *John Ireland*
H. Yeaman Dodds and George Dodds.
"La Carnaval des Animaux" *Saint-Saens*
Ida Cowey.

Aria from "St. John Passion" *Bach (11)*
"My Heart Ever Faithful" *Bach (11)*
(With Violoncello Obligato.)
ALFRED M. WALL (Solo Violin).

Allegro *Frasco*
Ida Cowey.

"Lady! Thou Queen of Israel" ("Judith")
..... *Purty (11)*
"Christ in His Garden" *Tchaikovsky*
H. Yeaman Dodds and George Dodds.

Fantasia in C Minor *Mozart-Grieg*
5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*

8.30-9.30. PHILHARMONIC CONCERT.
(Relayed from The Palace Theatre.)

9.30.—ST. ANDREW'S NIGHT. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15.—St. Andrew's Night (Continued).
10.40.—Close down.

2BD ABERDEEN. 495 M.

3.0-5.0. JOAN KEDDIE (Soprano).
THE GRANDHOLM GLASS BAND.
Conductor, JOHN L. MELVIN.
THE WIRELESS ORCHESTRA.
Band.

Descriptive Piece, "A Sunday Parade"
..... *Huchins*
Carnet Solo, "The Nightingale" *Moss*
(Soloist, JOHN L. MELVIN, Junr.)

"Hear, Ye Israel" ("Elijah")
..... *Mendelssohn*
"Shepherd's Cradle Song" *Saint-Saens*
Orchestra.

Overtures { "Hungary Rhapsody" *Erkel*
"Masaniello" *Andri*
Band.

Largo in G *Handel*
Air Varié, "Sun of My Soul" *Butter*
Joan Keddie.

"With Verdure Clad" ("The Creation")
..... *Haydn (11)*
"Praise" *Dyson*
Orchestra.

"In the Italian Style" *Schubert*
"Festival" *Keler-Bala*
Band.

Euphonium Solo, "Anchored" *Wadson*
(Soloist, Bandman R. MELVIN.)
Fantasia, "Angel Echoes" *De Lacy*
Joan Keddie.

"There" *Percy (11)*
"Jerusalem" *Parry (2)*
Band.

March, "Calcutta" *Finner*
Air Varié, "Eventide" *Rimmer*

5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*

8.30. Church Service.
Relayed from North United Free Church.
Minister, The Rev. ELLIS PEARSON.
M.A., St. Paul's Street Congregational Church.

9.30. THE WIRELESS SEPTET.
Selected Hymns.

9.40. JOSEPHINE MACPHERSON
(Soprano).
"The Lord is My Shepherd" *Wilson (11)*
"Ave Maria" *Gounod*

9.50. Selected Hymns.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15. Josephine Macpherson.
"My Task" *Ashford*
"Easter Hymn" *Hantock*

10.25. "Septet."

Selected Hymns.

10.30. Josephine Macpherson.

"Lead, Kindly Light" *Fraser (11)*

"The Angelus" *Russell*

10.40. "Septet."

Selected Hymns.

10.45.—Close down.

5SC GLASGOW. 420 M.

St. Andrew's Day.
THE STATION ORCHESTRA:
Conducted by
HERBERT A. CARBOTHERS.
J. GORDON CLARK (Bass).

3.0. Orchestra.
Overture, "Fingal's Cave" *Mendelssohn*
Four Pieces from Suite in D Major *Bach*
(Arranged for String Orchestra by
Charles Woodhouse.)

Pieces { "Chanson Triole" *Tchaikovsky*
"Humoresque" *Tchaikovsky*

3.25. Bass Solos.
"Nancy's Hair" *arr. M. Kennedy*
"The Road to the Isles" *Fraser (1)*

"The Land o' the Leal"
..... *arr. Chas. MacPherson*

3.50. Orchestra.
Symphony in D *Haydn*
Adagio Allegro; Andante; Menuetto;
Allegro Spiritoso.

4.15. Bass Solos.
"Ac Fond Kiss" *Tradition (34)*
"Bonnie Wee Thing" *Tradition (34)*

4.25. Orchestra.
Two Movements from Symphony Fan-
tastique *Berlioz*
Un Bal; Marche au Supplice.

Intermezzo, Suite Danzante *Fraser*
Valse Lente; Pas Seul; Danse Tarabourie.

Overture, "Oberon" *Weber*
5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*

8.0. Choir.
Hymn No. 11, First Tenor, Church Hymnary.

The Rev. J. P. BARNHARTMAN, M.A., of
Carnegie Parish Church: Religious
Address.

Hymn No. 14 (Tune, "St. Florian")
(Church Hymnary).

Prayer.
Hymn No. 24 (Tune, "Westminster")
(Church Hymnary).

9.0. Lecture Recital of
"DOMSIE"
(Ann MacLaren).

By AUGUSTUS HEDDIE.
Before the days of School Boards, Domsie,
as he was lovingly called behind his
back, buried himself among the woods with
the bairns of Drumtochty. He died a
bachelor and seemed to give all his love
to the children, and nearly all his money,
too, helping lads to college. He declared
to Drumtochty, "The grass'll no grow on
the road between the College an' the schule-
house o' Drumtochty till they lay me in
the auld kirkyard." The discovery of a
"lad o' pairts" was counted a day in his
life, and when the "Schule" knew that
Geordie Hoo was marked for college they
pelted him with fir cones in great gladness
of heart. Domsie Jamieson was the type
of schoolmaster that no boy or girl, who
had sat at his feet, could ever cease to
love and revere.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15.—Programme: *S.B. from London.*
10.40.—Close down.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 422.

Continental Broadcasting.

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE
BIFFEL TOWER (P.T.)—Paris, 2,600 m.
 Daily: 8.40 a.m., Weather (Sat. Sun.); 11.0. Markets (Sat. Sun. and Mon.); 11.15. Time Sig., Weather; 2.45, 3.45, 4.30 p.m., Stock Exch. (Sat. Sun. and Mon.); 4 p.m., Con., News (not daily); 7 p.m., 10.10, * Weather (Sat. Sun.). * On Sat. and 10th of each month at 4.45 p.m.

RADIO-PARIS (S.F.R.)—Paris, 1,780 m.
 Sundays: 12.15 p.m., Orch.; 1.45. News; 4.45. Con.; 8.30 p.m., News; 9 p.m., Con.; 10 p.m., Dance.
 Week-days: 12.30 p.m., News, Stock Exch., Orch.; 4.30. Markets, Con.; 5.45. Stock Exch., News, Women's Hour; 8.30. Loc. News, Con.; 10 p.m., Dance (not daily).

ECOLE NUP. DES POSTES ET TELEGRAPHES (P.T.)—Paris, 450 m.
 4 p.m., Loc. (Tue. and Thur.); 8 p.m., Eng. Conv. and (Tue.); 8.50 p.m., Loc. or Con. (daily), the 2nd Sun. of each month, Organ Recital at 8.45 p.m.

PEIT PARISIAN—450 m.
 8.30 p.m., Con. (Tue., Thur., and Sat.).

LYONS-LA DOCTA—460 m.
 Daily: 10.30 a.m. and 8 p.m., News and Con.

AGNY—335 m. New Station Testing.

GERMANY
NUREMBERG (Relay Station)—340 m. From Munich.

HAMBURG—305 m.
 Sundays: 1.55 a.m., Time Sig., Weather, News, Loc., Women; 10.15. Sacred Con.; 11.15. Chess; 12.15. Con.; 1.30 p.m., Children; 4.30. Con.; 5.45. English; 7 p.m., Con. or Opera; 9 p.m., onwards, as week-days.
 Week-days: 4.35 a.m., Time Sig., News; 11.15. Markets; 12.0. Time Sig.; 1.30 p.m., Markets; 2 p.m., News, Markets, Women's Hour; 5 p.m., Con.; 6 p.m., Loc.; 7 p.m., Con. or Opera; 9 p.m., Weather, Markets, Sport; 9.30. News (in English); Dance (not daily).

MUNSTER—410 m.
 6.55. Time Sig., News; 10 a.m., Sacred Con. (Sun.); 11.30. Stock Exch., Time Sig.; 2.00 p.m., Markets, News; 3 p.m., Orch.; 8.40. Children (Wed. and Sat.); Weather, News; 7.15. Con.; Dance (Sat.); 8.15. News.

BRESLAU—415 m.
 10.15 a.m., Stock Exch., Weather; 11.0. Sacred Con. (Sun.); 11.55. Time Sig., Weather (Sun.); 12.25 (week-days); 2 p.m., News; 3 p.m., Children (Sat. and Sun.); 4.30. Orch., Loc. (Sun.); 6.30. Esperanto (Mon.); 7.30. Con., Loc. and Dance.

BERLIN (1)—430 m. (2) 505 m.
 8 a.m., Sacred Con. (Sun.); 9 a.m., Education (Sun.); Markets, News; 10.55, 11.15. Stock Exch.; 12.0. Time Sig., News, Weather; 1.15 and 2 p.m., Stock Exch.; 2.30. Children (Sun. and Wed.); 3.15. Stock Exch., Orch.; 5.20 p.m., Women, Loc.; 6 p.m., French Lesson (Mon.); Loc. other days; 7.30 p.m., Con. or Opera, News, Time Sig.

STUTTGART—445 m.
 10.30 a.m., Con. (Sun.); 11. Markets; 3 p.m., Con. and News (Sun.); 3.50. News; 4.30 p.m., Markets, Con., Weather, Time Sig., Children (Wed. and Sat.); Women's Hour, (Fri.); 5 p.m., News, Time Sig. (Sun.); 5.50 p.m., (week-days); 6.30. Loc. (Mon. and Tue.); English Conv. (Fri.); 7-8.30 p.m., Con., Weather, Time Sig., News (daily).

LIPZIG—444 m.
 8 a.m., Sacred Con. (Sun.); 10.55. Markets; 11.55. Time Sig. (week-days); 12 and 3 p.m., Stock Exch., News, Con. (Sun.); Children (Wed.); Con. (week-days); 5 p.m., Markets (week-days); 6 p.m., Loc., Esperanto (Mon.); Chess (Wed.); 8.45 p.m., English (Tue.) Con. or Opera, News, Dance (Sun.). *All items daily except where otherwise stated.

KOENIGSBERG—443 m.
 7.10 a.m., Markets (Wed. and Sat.); 8 a.m., Sacred Con. (Sun.); 10.15. Markets; 10.55. Con. (Sun.); 11.15. Time Sig.; 1.15 p.m., News; 2 p.m., Stock Exch., Orch.; Children (Wed. and Fri.); 6 p.m., Loc.; 7 p.m., Con., Weather, News; 8.10 p.m., Con. or Dance.

FRANKFURT-ON-MAIN—470 m.
 7 a.m., Sacred Con. (Sun.); 10.10. News; 10.55. Time Sig. and News; 3 p.m., Con. (Sun.); Markets, Orch.; 4 p.m., Children (Sun.); 5 p.m., Loc.; 6.30. Loc., Esperanto (Fri.); 7 p.m., Eng. Conv. (Mon. and Wed.); Con. or Opera; 8.30. News, Women, Loc., Women; 9 p.m., Time Sig., Con. (freq.).

MUNICH—485 m.
 9.30 a.m., Sacred Con. (Sun.); 1 p.m., Time Sig., News, Weather; 3.50. Con.; 4 p.m., Children (Wed.); 4.50 p.m., English Conv. (Mon.); Esperanto (Thurs.); 5 p.m., Markets, News, Women's Hour (Tue. and Fri.); 5.50 and 6.30 p.m., Con. and Loc.; 7.30. Con., News, Weather, Time Sig.; 8 p.m., Dance, News, Weather, Time Sig. (Sat.).

KOENIGSWUSTERHAUSEN (L.P.)—Near Berlin.
 680 m. 8.50 a.m., Con. (Sun.).
 2,450 m. 10.20 a.m., Con. (Fri.).
 2,550 m. 6.30 a.m., 12.40 p.m., Wolf's Press News.
 2,900 m. 10.50 a.m., Con. (Sun.).
 3,150 m. and 4,000 m. 8 a.m. to 8 p.m., News Service.

BELOGIUM
BRUSSELS (S.R.)—262 m.
 Daily: 5 p.m., Orch., Children (Wed. and Thur.); Dance (Tue. and Sat.); 9 p.m., News; 9 p.m., Loc.; 8.15. News, Con.; 10 p.m., News.

HAEREN (RAY)—1,000 m.
 Week-days: 1 p.m., 2 p.m., 4.30 and 6.30 p.m., Weather.

HOLLAND
AMSTERDAM (P.T.)—3,000 m.
 2.20 p.m., Con. (Wed.); 8.40 p.m., News; 9.10 p.m., Con. (freq.).

AMSTERDAM (N.T.)—2,000 m.
 News and Stock Exch. from 7.30 a.m.

HILVERSUM (S.F.R.)—1,550 m.
 7.40 p.m., Con. (Sun.); 8.45 p.m., Loc. (Fri., freq.); 9.45 p.m., Children (Mon.).

HUNGARY
BUDAPEST (M.T.)—450 m.
 Half-hourly from 8.45 a.m., News, Stock Exch.; 10 a.m., Con. (daily); 11.30. News.

SWITZERLAND
GENEVA (R.M.)—1,100 m.
 Daily (Sat. Sun.): 12.15 p.m., Loc.

LAUSANNE (R.M.)—850 m.
 Daily: 7.5 a.m., Weather; 12.10 p.m., Weather, Time Sig. and News; 4 p.m., Children (Wed.); 8.15 p.m., Con. (Daily Sat. Wed.), Dance (Time and Sat.).

ZURICH (M.M.)—620 m.
 Week-days: 12.0. Weather, News, Stock Exch.; 3 p.m., Con.; 6.15. Children (Mon., Wed., Fri.); 8 p.m., Weather, News; 7.15. Loc., Con., News, Weather; Dance (Sat.). Sundays: 3. and 7.15 p.m., Con., News, Weather.

AUSTRIA
VIENNA (RADIO WIKI)—430 m.
 Daily: 8 a.m., Markets; 10. Time Sig., Con.; 12.30 p.m., Weather; 2.50. Stock Exch.; 3.0 p.m., Time Sig., News, Con.; 4.15. Children (Tue., Fri.); 6.30. News, Weather; 7 p.m., Time Sig., Con., News; 9 p.m., Dance (Wed., Sat.).

YUGO-SLAVIA
BELOGRADE—1,050 m.
 8.45 p.m., Con. (Tue., Thur., Sat.).

RUSSIA
MOSCOW—5,250 m.
 12.30 p.m., Loc. (freq.).

CZECHO-SLOVAKIA
KOLIV (O.K.)—1,150 m.
 Week-days: 10.30 a.m., 12. 12.45 p.m., 4 and 5 p.m., Stock Exch.; 6.15 p.m., Loc., News, Weather, Con. (Time Sig., 7 p.m., Sat.); 10 a.m., Con. (Sun.).

KOMAROV (O.K.)—1,800 m.
 1 p.m., Stock Exch., Weather, News (week-days); 6 p.m., Con. (Thurs.); 6 a.m., Con. (Sun.).

ITALY
ROME (R.M.)—425 m.
 7.40. Con. (daily).

SPAIN
MADRID (Radio Iberica)—395 m.
 Daily: 7.15 p.m., Weather, Time Sig., Stock Exch., News, Con.; 10.45 p.m., Con., Time Sig. (11.14 p.m.); 11.30 p.m., Con., Dance Music.

BARCELONA—335 m. New Station, 8 p.m. and 9 p.m.

DENMARK
COPENHAGEN—150 m.
 7 p.m., Con. (Sun. and Wed.).

LYNGBY (O.K.)—2,400 m.
 Week-days: 6.30 p.m.; 8 and 9 p.m., News, Weather, Time.

RYVAND—1,025 m.
 6.30 p.m., Eng. Lesson (Wed.); 7 p.m., Con. (Tue., Fri.).

SWEDEN
STOCKHOLM (C.V.)—440 m.
 10.10 a.m., Religious Service (Sun.); 11.30. Weather, etc. (daily); 8.15 p.m., Con. and News (daily).

STOCKHOLM (Radio A.C.T.)—450 m.
 7.30 p.m., Con. and News (Tue., Thur., Sat., Sun.).

GOTHENBURG—460 m.
 6.30 p.m., Con. (Tue., Fri., Sat.).

GOTHENBURG—460 m.
 6.10 p.m., Con. (Mon., Wed., Thurs.).

BODEN—2,000 m.
 6.40 p.m., Con. (Tue., and Fri.); 4.40 p.m., Con. and News (Sun.).

PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.

KGO—312 m. Oakland, Cal.
KDKA—525 m. East Pittsburgh, Pa.
WHZ—339 m. Springfield, Mass.
WGY—390 m. Schenectady, N.Y.
WJY—453 m. New York City.
CKAC—475 m. Montreal, Can.
CFAC—430 m. Calgary, Can.
WJZ—455 m.
WLAF—492 m. New York City.

EVENTS OF THE WEEK.

SUNDAY, November 30th.
LONDON, 3.0.—Wagner and Tchaikovsky Programme.

LONDON, 8.30.—"St. Andrew's Night." S.B. to other Stations.

BOURNEMOUTH, 3.0.—Band of the Royal Artillery.

BOURNEMOUTH, 8.30.—The Rt. Rev. The Lord Bishop of Winchester. S.B. to other Stations.

NEWCASTLE, 8.30.—Philharmonic Concert, relayed from the Palace Theatre.

MONDAY, December 1st.
All Stations except Belfast, 7.35.—The Opera "Carmen" (Bizet).

TUESDAY, December 2nd.
BIRMINGHAM, 7.30.—An Evening with Shakespeare.
CARDIFF, 7.30.—Old British Ballads.
NEWCASTLE, 7.30.—Band of H.M. Grenadier Guards.

WEDNESDAY, December 3rd.
LONDON, 8.8.—Mrs. KENDAL and Lady TREE in "Granny's Juliet." S.B. to all Stations.

BIRMINGHAM, 8.0.—Radio Fantasia No. 2—"Life's Summer Time."

ABERDEEN, 7.30.—Music and Songs of the Sea. Band of H.M. Grenadier Guards.

ELFIST, 7.30.—Mainly Dvorak.

THURSDAY, December 4th.
LONDON, 7.30.—"The Rose of Persia." S.B. to other Stations.

BIRMINGHAM, 7.35.—"Bethlehem," relayed from the Town Hall.

GLASGOW, 7.35.—The Band of H.M. Grenadier Guards.

FRIDAY, December 5th.
BOURNEMOUTH, 7.30.—"Byrd-Purcell Arias."

CARDIFF, 7.30.—An Evening with Mozart.

MANCHESTER, 7.30.—The Band of H.M. Grenadier Guards.

SATURDAY, December 6th.
BIRMINGHAM, 7.30.—The Band of H.M. Grenadier Guards.
ABERDEEN, 7.30.—Operatic Night.
LAYTON and JOHNSTONE, the celebrated American Duetists, will broadcast from the London Studio on Wednesday and Saturday at 10.20 and 10.50 (approx.). S.B. to all Stations.



EIDER DUCK AND GADWALL.

These birds will be described by Mr. E. Kay Robinson during his talk on "British Birds," to be given from London, on Tuesday, December 2nd.

WIRELESS PROGRAMME—MONDAY (Dec. 1st.)

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

2LO LONDON. 365 M.

3.15-3.45 "Teens' Corner" to Schools. Mr. JOSEPH SHAW on "Music."

4.0-5.0.—Tune Signal from Greenwich. Concert: The "2LO" Trio and Blanche Allen (Soprano), C. Pollard (Cello) and "Japan," "The Art of Teasing," "Stories to Children," by Muriel Winch.

5.30-6.15.—CHILDREN'S CORNER: Mary Locke (aged 14), Pauline (13), Thelma Hughes (aged 6), and How Robin Sold Potatoes at N. 100, Fair (2), from Greenwood Tales retold by Dorothy King.

6.40-6.55 M. Johan Russelltaggs Blake, the "Hafal Honed."

7.0 TIME SIGNAL FROM BIG BEN WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

Talk by the Radio Association. S.B. to all Stations.

Mr. W. N. T. TAMS, Assistant Dept. of Entomology at the Natural History Museum, on "Moths." S.B. to other Stations.

Local News

7.35. All Stations Programme. (For particulars see centre column.)

8.20 TIME SIGNAL FROM GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Topical Talk

Local News

9.0 THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. relayed from the Savoy Hotel London. S.B. to all Stations.

11.0.—Close down

5IT BIRMINGHAM. 475 M.

3.30-4.15.—"Teens' Corner" to Schools. Mr. JOSEPH SHAW on "Music."

5.0-5.30.—WOMEN'S CORNER: Mrs. F. R. H. S., Typical Horticultural Hunt. Gladys Jenner (Soprano).

5.30-6.30.—CHILDREN'S CORNER

6.30-6.45.—"Teens' Corner" Mr. Fred J. Clifford. L.R.A.M., on "Musical Appreciation—Purcell, Handel, Bach."

7.0-11.0.—The entire Programme S.B. from London

6BM BOURNEMOUTH. 385 M.

3.30-5.0.—The Bournemouth Military Band. Hilda Douglas (Soprano), Gilbert Wright (Cornet). Talk to Women. "The Story of a Painter," by Alice Hutchings.

5.0-6.0.—CHILDREN'S CORNER: Song and Stories by Uncle Rob and Annie E. "Stamp Talk," by Uncle Neville. "Entertainment Talk to Boys," by Uncle Caven.

6.0-6.30. Scholars' Half Hour: Mr. W. F. Perry on "The Geography of Trees."

6.30-6.45.—Lessons in Morse Transmission by Mr. Douglas C. Norman.

7.0-11.0. The entire Programme S.B. from London

5WA CARDIFF. 351 M.

3.0-4.0. Trifman and his Orchestra, relayed from the Capitol Cinema.

ALL STATIONS PROGRAMME

(except Belfast).
Relayed from London.
7.35-9.39.

"Carmen"

(Georges Bizet).

An Opera in Four Acts.

Cast:

Don José, a Corporal of Dragoons WILLIAM BESELTINE

Escamillo, a Torero JOSEPH FARRINGTON

El Remendado, a Smuggler S. HARRISON

Zeniga, a Captain JOHN HUNTINGTON

Morales an Officer DENNIS

El Dancairo, a Smuggler

Micaela, a Peasant Girl GERTRUDE JOHNSON

Frasquita (Gipsies, Friends) WINIFRED FISHER

Mercader (Carmen) of VIVIENNE CHATTERTON

Carmen, a Cigarette Girl and Cupay END CRICKSHANK

Chorus.

THE WIRELESS SYMPHONY ORCHESTRA:

Conducted by
DAN GODFREY, Junr.

Act I A square in Seville
Act II A tavern on the outskirts of Seville.
Act III A wild mountain pass.
Act IV A square in Seville outside the Bull-ring

SWAS' FIVE O'CLOCK
Talks to Women: Vocal and Instrumental Artists

CHILDREN'S CORNER

7.0. WEATHER FORECAST and NEWS.

S.B. from London

Radio Association Talk S.B. from London

Mr. RICHARD TRESEDER F.R.H.S., on

Local News

7.35-11.0 The entire Programme S.B. from London

IMPORTANT TO READERS.

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

LETTERS FOR THE R.B.C., containing programme suggestions or criticisms, should be sent to the Organizer of Programmes, 2, Savoy Hall, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 6d.; TWELVE MONTHS (British), 13s. 6d.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsgent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

2ZY MANCHESTER. 375 M.

3.0-3.30. Music relayed from the Piccadilly Picture Theatres.

3.30-4.0. Broadcast to Secondary Schools (J. 100s). Mr. W. H. BARKER, B.Sc., F.R.G.S., on "Negro Life in West Africa."

4.30-5.0.—WOMEN'S HALF HOUR: Eliza Ashcroft (Bartlett).

5.0-6.0.—CHILDREN'S CORNER

6.0-6.15.—Prof. F. E. Webb, D.Sc., F.R.S., on "Botany—(2) The Weather Plant."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Radio Association Talk. S.B. from London

Local News.

7.30-7.35. Local News.

7.35.—"CARMEN" S.B. from London

9.30. WEATHER FORECAST and NEWS.

S.B. from London

Farmers' Corner. Mr. G. H. DONBIN

Head Poultry Inspector to the Lancashire County Council, on "Poultry Keeping"

Local News

10.0.—THE SAVOY BANDS. S.B. from London

11.0.—Close down

5NO NEWCASTLE. 400 M.

3.0-3.15. Queen's Birthday: E.P. Scott (Recital on)—Trompeter's "Welcome to Alexandra." Recina Wall's Trio

4.45-5.15. WOMEN'S HALF HOUR: Weekly News Letter. Miss Cooper Hodgson—Health Talk

5.15-6.0. CHILDREN'S CORNER

6.0-6.30. Scholars' Half Hour

7.0-11.0. The entire Programme S.B. from London

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: "The Wireless Orchestra" Vocal and Violin Recital by Malcolm Davidson and Mrs. J. G. Burnett. (The Composer, Malcolm Davidson, will sing his own songs.) Female Topics.

5.30-6.0.—CHILDREN'S CORNER: Mr. J. G. Burnett. L.R.A.M., on "Learning to Listen."

6.30-6.35.—Girl Guides' and Boy Scouts' News Bulletin

7.0-8.40.—Programme S.B. from London.

9.40.—Prof. ALEXANDER FINDLAY M.A. D.Sc., Ph.D., on "Catalysis." S.B. to all Stations.

10.0.—THE SAVOY BANDS. S.B. from London

11.0.—Close down

5SC GLASGOW. 420 M.

3.30-4.50. The Wireless Quartet. Alexander Richard (Bass). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER: Let's Competition Results. Uncle Mongo will explain the details of "The Mysterious Club."

6.0-6.5.—Weather Forecast for Farmers

7.0-9.40.—Programme S.B. from London

9.40.—Capt. C. H. Brown, on "Mercantile Shipping." S.B. to Belfast

Local News.

11.0.—THE SAVOY BANDS. S.B. from London

11.0.—Close down

A number against a musical note indicates the name of the publisher. A key list of publishers will be found on page 420.

WIRELESS PROGRAMME—TUESDAY (Dec. 2nd.)

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

2LO LONDON. 365 M.

10.20—Time Signal from Greenwich. Concert. The "2LO" Trio and John Ayres (Tenor).

3.45—Transmission to Schools: Mr. E. Kay. 4.00—Transmission to Schools: Mr. E. Kay. 4.15—Orchestral Music relayed from Shepherd's Bush. 4.30—The Great Wall of China by (Romance) James.

5.15—CHILDREN'S CORNER: Eric Simco. Aged 13, Songs. Hyda Davy (Aged 11, Recitations. Blue Tit and the Great Wall of China. 5.30—The Great Wall of China. 5.45—The Great Wall of China. 5.55—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

6.40-6.55—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

7.00-7.15—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

7.15-7.30—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

7.30-7.45—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

7.45-8.00—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

8.00-8.15—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

8.15-8.30—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

8.30-8.45—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

8.45-9.00—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

9.00-9.15—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

9.15-9.30—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

9.30-9.45—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

9.45-10.00—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

10.00-10.15—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

10.15-10.30—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

10.30-10.45—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

10.45-11.00—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

11.00-11.15—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

11.15-11.30—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

11.30-11.45—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

11.45-12.00—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

12.00-12.15—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

12.15-12.30—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

12.30-12.45—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

12.45-1.00—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

1.00-1.15—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

1.15-1.30—An Appeal by Sir ERNEST BARKER for the Foundation Gift British Endowment.

Sir HALFORD MACKINDER: British Commonwealth of Nations Series. S.B. to all Stations except Glasgow and Belfast. Local News.

10.0. The Band. Intermesso, "In a Persian Market" Kotelbey

Ear. Sp. and Lawrence Brown. Next by Sp. and Lawrence Brown. 10.15. "Swing Low Sweet Chariot."

"I have no Love with this Hands on Me."

"Steal Away."

"Every Time I Feel de Spirit."

The Band. Fox-trots: "Let a Woman Waile" 16 (6) 10.30. Close down.

5TT BIRMINGHAM. 475 M.

3.30-4.0.—The Station Piano Quintet. 4.0-4.30. The Station Piano Quintet.

4.30-5.0.—The Station Piano Quintet. 5.0-5.30. The Station Piano Quintet.

5.30-6.0.—The Station Piano Quintet. 6.0-6.30. The Station Piano Quintet.

6.30-7.0.—The Station Piano Quintet. 7.0-7.30. The Station Piano Quintet.

7.30-8.0.—The Station Piano Quintet. 8.0-8.30. The Station Piano Quintet.

8.30-9.0.—The Station Piano Quintet. 9.0-9.30. The Station Piano Quintet.

9.30-10.0.—The Station Piano Quintet. 10.0-10.30. The Station Piano Quintet.

10.30-11.0.—The Station Piano Quintet. 11.0-11.30. The Station Piano Quintet.

11.30-12.0.—The Station Piano Quintet. 12.0-12.30. The Station Piano Quintet.

12.30-1.0.—The Station Piano Quintet. 1.0-1.30. The Station Piano Quintet.

1.30-2.0.—The Station Piano Quintet. 2.0-2.30. The Station Piano Quintet.

2.30-3.0.—The Station Piano Quintet. 3.0-3.30. The Station Piano Quintet.

3.30-4.0.—The Station Piano Quintet. 4.0-4.30. The Station Piano Quintet.

4.30-5.0.—The Station Piano Quintet. 5.0-5.30. The Station Piano Quintet.

5.30-6.0.—The Station Piano Quintet. 6.0-6.30. The Station Piano Quintet.

6.30-7.0.—The Station Piano Quintet. 7.0-7.30. The Station Piano Quintet.

7.30-8.0.—The Station Piano Quintet. 8.0-8.30. The Station Piano Quintet.

8.30-9.0.—The Station Piano Quintet. 9.0-9.30. The Station Piano Quintet.

9.30-10.0.—The Station Piano Quintet. 10.0-10.30. The Station Piano Quintet.

10.30-11.0.—The Station Piano Quintet. 11.0-11.30. The Station Piano Quintet.

11.30-12.0.—The Station Piano Quintet. 12.0-12.30. The Station Piano Quintet.

12.30-1.0.—The Station Piano Quintet. 1.0-1.30. The Station Piano Quintet.

1.30-2.0.—The Station Piano Quintet. 2.0-2.30. The Station Piano Quintet.

2.30-3.0.—The Station Piano Quintet. 3.0-3.30. The Station Piano Quintet.

3.30-4.0.—The Station Piano Quintet. 4.0-4.30. The Station Piano Quintet.

4.30-5.0.—The Station Piano Quintet. 5.0-5.30. The Station Piano Quintet.

70. WEATHER FORECAST and NEWS.

S.B. from London. ARCHIBALD HADDON S.B. from London. Local News.

Concert Party Night. THE SCANDALMONGERS JACK RICHARDS (Comedian)

VIOLET STEVENS (Comedian) EVELYN BAY (Comedian) THE WIFELESS CHIEF

Conducted by Capt. W. A. FEATHERSTONE.

7.30. Spanish March, "Triana" ... Lope Incidental Music, "Monsieur Beaucaire" ...

7.50. The Scandal mongers Jack Richards will attempt to say a few words on Egypt.

Violet Stevens will now discuss Railway ...

Jack Richards will now discuss Railway ...

8.5. ...

Selection, "The Duchess of Dant" ...

Valsette, "Wood Nymphs" ... E. L. ...

9.25. ...

"Leap Year" ... "Father's Insured" ...

The Scandal mongers In a heated discussion on Rhubarb, Hocks, Cheese and Mince

Evelyn Bay will solve the problem by ...

"The March of the Dwarfs" ... Grieg ...

8.50. Suite, "Chelcea China" ... Reddy (2) Selection, "Who's Who?" ...

Patrol, "The B'hoys of Tipperary" ... The Scandal mongers

9.10. Violet Stevens insists on giving "Public Conversations" ...

The Scandal mongers ...

"Dear, Happy Days" ... J. Richards

9.30. WEATHER FORECAST and NEWS S.B. from London.

Sir HALFORD MACKINDER. S.B. from London. Local News.

10.0. THE ROYAL HALL HOTEL DAN & ORCHESTRA

Relayed from King's Hall. Musical Director, DAVID S. LIEF

10.30. Close down.

5WA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools. 3.30-4.0. The Station Trio

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

5.0-5.45.—5WA S. FIVE O'CLOCK. 5.45-6.30.—CHILDREN'S CORNER

6.40-6.55. Dr. F. J. North, D.Sc., F.G.S. Keeper of Geology, The National Museum of Wales, on "The Story of the Earth"

—(XII)—

70. WEATHER FORECAST and NEWS S.B. from London.

ARCHIBALD HADDON. S.B. from London. Local News.

7.30. Old British Ballads. CARMEN HILL (Soprano)

MARGARET ELIAS (Bass) THE STATION ORCHESTRA

Conductor, WARWICK BRAITHWAITE Orchestra.

Overture, "Lullaby" ... Wallace

A number against a special item indicates the name of its publisher. A key list of publishers will be found on page 449.

WIRELESS PROGRAMME—TUESDAY (Dec. 2nd.)

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

Carmen H.
 'The Ballad of Semmerwater' *Graham Peet (1)*
 'G. n Days' *Buller (1)*
 'When Dances Pied' *Arne*
 'Faise Philus' *arr. Lane Wilson (1)*
 'Th' Willow' *arr. Lane Wilson (1)*
 'The Beggar's Song' *Richard Leverage, arr. Lane Wilson (1)*
 Orchestra
 'The Wee Macgregor' *Amara*
 'Pomp and Circumstance,' No. 1 *Elgar (1)*
 'Jack n' Hazard' *Old Scotch*
 'Anne Laurie' *Old Scotch*
 'There is Nan Luck About the' *Old Scotch*
 'My Love's an Arbutus' *arr. Sanford (1)*
 'Drink to Me Only' *arr. W. H. Shaw*
 'The Meeting of the Waters' *arr. Clifton*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London
Sr. HALFORD MACKINDER. S.B. from London. Local News
10.0.—Dance Music
10.30.—Close down.

2ZY MANCHESTER. 375 M.
12.30-1.30. Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Palace
3.30-4.30. Concert by the "2ZY" Quartet.
4.30-5.0. WOMEN'S HALF HOUR
5.0-6.0. CHILDREN'S CORNER
6.30-6.55. Mr. J. Canning Walters, M.A., on 'The Heart of a Book'—(5) Thomas Carlyle and His Idea Heroes.
7.0. WEATHER FORECAST and NEWS *S.B. from London*
ARCHIBALD HADDON. S.B. from London. Local News
7.30. Request Night.
THE "2ZY" ORCHESTRA
HELEN DE FREY (Soprano).
JAMES WORSLEY (Entertainer).
 Orchestra
 Overture, "William Tell" *Rossini*
 'Glow Worm' *Linche*
 'The Parade of the Tin Soldiers' *Jensen*
 Selection, "Chu Chin Chow" *Norton (32)*
 Soprano
 Hymn to the Sun ("La Cigale Or") *Emaky-Korakoo*
 Entertainer
 'The Adventures of a Stuffed Monkey' *Ben Birdley*
 Orchestra
 'Marched on' *Sarnoff*
 'March for Straps' *Borchers*
 'Salut d'Amour' *W. H.*
 Selection, "Carmen" *H.*
 Soprano
 Modern English Songs
 'The Fields are Full' *Armstrong Gibbs (24)*
 'So Sweet is She' *Seward Darratow (24)*
 'Come, Lovers, Follow Me' *W. H.*
 Entertainer
 'Th' Old Case Clock' *Sam Fidan*
 'The Orderment' *Allan Wright*

Orchestra.
 'In a Monastery Garden' *Ketelby (8)*
 Largo
9.30. WEATHER FORECAST and NEWS *S.B. from London*
Sr. HALFORD MACKINDER. S.B. from London. Local News
10.0. Orchestra.
 'Four Indian Love Lyrics' *Woodforde Fenden (1)*
 Melodious Memories *Finch*
10.30. Close down.

5NO NEWCASTLE. 400 M.
1.30-12.30. Mary H. Similes, Esq. Phonograph.
3.45-4.35. Edna Sheard Contralto (10)
 Hall (Tenor), Annie F. Kford (Soprano)
4.45-5.15. WOMEN'S HALF HOUR
5.15-6.0. CHILDREN'S CORNER
6.0-6.30. Scholars' Half Hour
7.0. WEATHER FORECAST and NEWS *S.B. from London*
ARCHIBALD HADDON. S.B. from London. Local News
7.30. THE STATION ORCHESTRA
 A Rural Play by Bernard G. Hiert
 The Action passes in Jim Watson's farm house, in the village of Carrington on a fine morning in May
 Produced by G. H. DON LEA

THE BAND OF H.M. GRENAIER GUARDS
 (By permission of Col. Sergeant Brooke, C.M.G. D.S.O.)
 Director of Music, Lieut. G. MILLER
MARGARET THACKERAY (Contralto)
LAMBERT HARVEY (Tenor)
ARTHUR LEWIS (Baritone)
8.0. Band
 Overture, "Carnaval de Rome" *Berlioz*
 Piccolo Solo, Selected
8.15. Margaret Thackeray
 A Summer Night *George Thomas*
 'You Are All That Is Lovely' *Woodforde Fenden*
 'Singing' *Coningsby Clarke*
8.20. Band
 'Peer Gynt Suite, No. 1' *Greg*
8.40. Lambert Harvey and Arthur Lewis.
 'The Two Beggars' *Lane Wilson (22)*
 'The Bitter' *Thos. Bonheur*
8.50. Band
 'The Swan Lake' *Tchaikovsky*
9.5. Margaret Thackeray
 'Rose Petals' *Gertrude Moon (5)*
 'Down the Burn' *Hook*
9.10. Band
 Sixth Rhapsody, "Carnaval in Pesh" *Liszt*
9.20. Lambert Harvey and Arthur Lewis.
 'Flow Gently, Devo' *John Parry*
 'The Watch' *Williams (25)*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London
Sr. HALFORD MACKINDER. S.B. from London. Local News
10.0. Band
 'Marche Militaire' *Schubert*
 Cornet Solo, 'My Hero' ('The Chocolate Soldier') *Stroma*
 'The Londonderry Air' *Percy Grainger*
 'Shepherd's Hey' *Dolby*
 Selection, "Coppelia" *Dolby*
10.30. Close down

2BD ABERDEEN. 495 M.
3.30-5.0. The Wireless Septet, Dorothy Lawrie (Contralto) Female Topics. Mrs. J. W. H. Trail on "Aberdeen and its Ruins."
5.15-6.0. CHILDREN'S CORNER
6.40-6.55. The Rev. WALTER A. MURFELL on "Some Victorian Novelists—George MacDonald"

70.—WEATHER FORECAST and NEWS
S.B. from London
ARCHIBALD HADDON. S.B. from London. Local News

Scandinavian Night.
DESSIE JENKINS
JOHN VAN ZYL
THE VIRESSO CHORUS
7.30. "Serenade" *Chopin*
8.0. "Serenade" *Chopin*
8.15. "Serenade" *Chopin*
8.30. "Serenade" *Chopin*
8.45. "Serenade" *Chopin*
8.50. "Serenade" *Chopin*
9.0. "Serenade" *Chopin*
9.15. "Serenade" *Chopin*
9.30. "Serenade" *Chopin*
9.45. "Serenade" *Chopin*
10.0. "Serenade" *Chopin*
10.15. "Serenade" *Chopin*
10.30. Close down

55C GLASGOW. 420 M.
3.30-4.55. Popular Afternoon
5.15-6.0. CHILDREN'S CORNER
6.0-6.5. Weather Forecast for Farmers
7.0. WEATHER FORECAST and NEWS *S.B. from London*
ARCHIBALD HADDON. S.B. from London. Local News
7.30. Prof. PATTERSON on "Agriculture"
Play Night
THE STATION ORCHESTRA
 Conducted by ISAAC LOSOWSKY
7.45. "Serenade" *Chopin*
8.0. "Serenade" *Chopin*
8.15. "Serenade" *Chopin*
8.30. "Serenade" *Chopin*
8.45. "Serenade" *Chopin*
8.50. "Serenade" *Chopin*
9.0. "Serenade" *Chopin*
9.15. "Serenade" *Chopin*
9.30. "Serenade" *Chopin*
9.45. "Serenade" *Chopin*
10.0. "Serenade" *Chopin*
10.15. "Serenade" *Chopin*
10.30. Close down

THE STATION ORCHESTRA
 Conducted by ISAAC LOSOWSKY
7.45. "Serenade" *Chopin*
8.0. "Serenade" *Chopin*
8.15. "Serenade" *Chopin*
8.30. "Serenade" *Chopin*
8.45. "Serenade" *Chopin*
8.50. "Serenade" *Chopin*
9.0. "Serenade" *Chopin*
9.15. "Serenade" *Chopin*
9.30. "Serenade" *Chopin*
9.45. "Serenade" *Chopin*
10.0. "Serenade" *Chopin*
10.15. "Serenade" *Chopin*
10.30. Close down

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 448.

WIRELESS PROGRAMME—WEDNESDAY (Dec. 3rd.)

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

6.30-6.45.—Prof. T. H. PEAR, M.A., B.Sc.: What is Psychology?—(2) Clumps of the M.J. at Work
7.0.—WEATHER FORECAST and NEWS. S.B. from London
Local News
7.15-7.30.—Request Night.

TALK "ZY" AUGMENTED
Conductor, T. H. MORRISON
CARYN HILL (Mezzo-Soprano)
DOROTHY HOBSON (Soprano)

Overture, "Mignon" Thomas
Selection, "The Tales of Hoffmann" Offenbach
Mezzo-Soprano Solos
"Life and Death" Coleridge Taylor
"Absent" Metcalfe
Selection, "Merrie England" German
Soprano Solo
"Some Day Waiting Will En" J. Carroll
"The Reason" T. del Borgo
Serenade for Strings Toselli
Prelude in C Sharp Minor Bachmann
Mezzo-Soprano Solos
"A Little Twilight Song" Coningsby Clarke
"Unmist of the Rose" Herman Lohr
Songs My Mother Sang Grimshaw (1)
Orchestra
Tune Poem, "Friedrich" Strauss
Soprano Solos.
"Wonderful Garden of Love" Reddy (1)

9.0.—Mrs. KENDAL and Lady TRIBE in "GRANNY'S JULIET" S.B. from London
9.30.—WEATHER FORECAST and NEWS. S.B. from London
Royal Horticultural Society Talk. S.B. from London
Miss LILLIAN BAYLIS. S.B. from London
Local News.
Orchestra
Overture, "1812" Tchaikovsky
A Musical Interlude by "The Savoy"
10.30.—THE SAVOY BANDS. S.B. from London
LAYTON AND JOHNSTONE. S.B. from London
11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-4.15.—The Station Septet, Conductor, Edward Clark
4.45-5.15.—WOMEN'S HALF HOUR: The Rev. Arthur Robins on "State Education for the Child." Isabel Spence (Soprano).
5.15-6.0.—CHILDREN'S CORNER.
6.45.—Farmers' Corner: Prof. Gledhill, Speaker.
7.0.—WEATHER FORECAST and NEWS. S.B. from London
Mr. O. H. B. QUENNELL. S.B. from London. Local News.
Operatic Selections.
ERNEST J. POTTS (Bass).
EDA BENNIE (Soprano).
C. H. HODGSON (Tenor).
THE STATION ORCHESTRA.
Conductor, EDWARD CLARK.
7.30.—Orchestra
Overture, "Peter Schmitt" Weber
7.40.—Polonaise, "I Am Titania" ("Mignon") Schumann
"Oh, My Beloved Father" ("Gnannt Schmitt") Wagner
Doll Song ("The Tales of Hoffmann") Offenbach

7.50.—Ernest J. Potts (Bass)
"O Isis and Osiris" The Magic Flute"
"Within the Shadow of" Mozart
Dwelling
"New Year Days of Philandring are"
"The Marriage of Figaro" Mozart
8.0.—Orchestra
Ballet Music,
8.10.—"The Swan" ("Lohengrin") Wagner
"Sail and Pure Freight with Love"
"March"
8.30.—"Good Friday Music, "Parafal" Wagner
"Lullaby"
8.35.—"Son Vergin Vezosa" ("I Phe")
"One Fine Day" ("Madame Butterfly")
8.40.—George H. H. H.
"When a Charmer Would Win Me"
"Rigoletto" Verdi
Prize Song ("The Mastersingers") Wagner
8.50.—Orchestra
Overture, "Les Dragons de Villars"
8.55.—Ernest J. Potts.
"Star of Eve" ("Tannhäuser") Wagner
"Rest I've None by Night or Day" ("Don Giovanni") Mozart
Vulcan's Song ("Phlemon et Baucis")
9.0.—Mrs. KENDAL and Lady TRIBE in "GRANNY'S JULIET." S.B. from London
9.30.—WEATHER FORECAST and NEWS. S.B. from London
Royal Horticultural Society Talk. S.B. from London
Miss LILLIAN BAYLIS. S.B. from London
Local News
10.5.—THE SAVOY BANDS. S.B. from London
LAYTON AND JOHNSTONE. S.B. from London
11.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Popular Afternoon: The Wireless Septet. Bonaccord Entertainers (Clarinet Section). Feature Topic: Mrs. Lachlan Mackinnon on "Looking Ahead to Christmas."
5.30-6.0.—CHILDREN'S CORNER: Miss E. Barnett, B.Sc., "Wonder Tales of the North."
6.40.—M. F. D. Ph.D., 7th Lecture on "The World."
7.0.—WEATHER FORECAST and NEWS. S.B. from London
"D." looks out on the World
Local News

Musical and Songs of the Sea.
"There is society where none intrudes
By the deep sea and music in its roar,"
BYRNALD WHITEHEAD (Bass).
BAND OF H.M. (RENAISSANCE)
GUARDS
(By kind permission of Col. Sir John Brooke, C.M.G., D.S.O.)
Conductor, Lieut. G. MILLER
THE WIRELESS ORCHESTRA.
7.30.—Band
The Regimental March of the Royal Marines, "A Life on the Ocean Wave" (1)
Overture, "The Flying Dutchman" Wagner
Naval Patrol, "Britain's First Line" Williams

CHAPPELL and WEBER
pianos are in use at the various stations of the B.B.C.

7.45.—Herbert W. W. W.
"The Glory"
"The Greatest Success"
"Three Songs of the Sea"
8.0.—"The Marriage of Figaro"
"The Swan"
"Sail and Pure Freight with Love"
"March"
8.30.—"Good Friday Music, "Parafal"
"Lullaby"
8.35.—"Son Vergin Vezosa" ("I Phe")
"One Fine Day" ("Madame Butterfly")
8.40.—George H. H. H.
"When a Charmer Would Win Me"
"Rigoletto" Verdi
Prize Song ("The Mastersingers") Wagner
8.50.—Orchestra
Overture, "Les Dragons de Villars"
8.55.—Ernest J. Potts.
"Star of Eve" ("Tannhäuser") Wagner
"Rest I've None by Night or Day" ("Don Giovanni") Mozart
Vulcan's Song ("Phlemon et Baucis")
9.0.—Mrs. KENDAL and Lady TRIBE in "GRANNY'S JULIET." S.B. from London
9.30.—WEATHER FORECAST and NEWS. S.B. from London
Royal Horticultural Society Talk. S.B. from London
Miss LILLIAN BAYLIS. S.B. from London
Local News
10.5.—THE SAVOY BANDS. S.B. from London
LAYTON AND JOHNSTONE. S.B. from London
11.0.—Close down

5SC GLASGOW. 420 M.

3.30-4.30.—Broadcast to Schools: Talks on Literature (Poetry and Light Prose) and Music. Quartet.
4.0-5.0.—Quartet: J. McGilvray (Baritone), Afternoon Talks
5.15-6.0.—CHILDREN'S CORNER: Singing Lesson by Auntie Cyclone
6.0-6.15.—Weather Forecast for Parents
6.40-6.55.—Miss Rosemary Macdonald on "R. L. Stevenson" S.B. from Edinburgh
7.0.—WEATHER FORECAST and NEWS. S.B. from London
Mr. O. H. B. QUENNELL. S.B. from London.
11.0.—Close down
7.30.—MILLAR CRAIG on "The History of Opera."

Musical Comedy Night.
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
JOHN VAN ZYL (Baritone),
Orchestra.
7.45.—Overture, "The Arpad and
Selection, "A Southern Maid"
Selection, "Tina"
8.15.—Songs from well known Musical Comedies
8.30.—Orchestra
Selection, "The Merrywives"
8.45.—Lord SANDS on "Church Urges
Relayed from the Grosvenor Restaurant
9.0.—Mrs. KENDAL and Lady TRIBE in "GRANNY'S JULIET" S.B. from London
9.30.—WEATHER FORECAST and NEWS. S.B. from London
Royal Horticultural Society Talk. S.B. from London
Miss LILLIAN BAYLIS. S.B. from London
Local News
10.5.—THE SAVOY BANDS. S.B. from London
LAYTON AND JOHNSTONE. S.B. from London
11.0.—Close down

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 449.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

Some Clever Little Broadcasters.

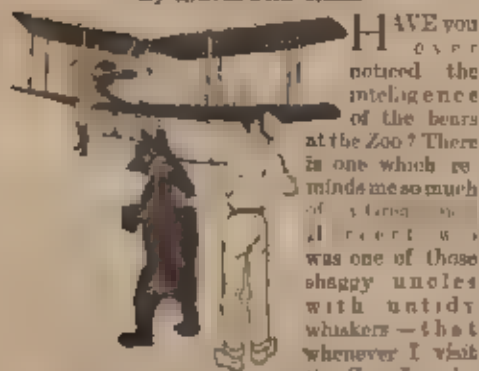


AT THE LONDON STUDIO.

Here you see some clever young people who are going to broadcast next week. Their names are as follows. In the top row, reading from left to right, Lance White, aged 8, reciting on Friday; Stella Freeman, aged 14, reciting on Wednesday; Dorcas Wood, aged 14, playing the piano on Saturday; Eric Sumro, aged 13, singing on Tuesday. Second row: Carmelita Lawless, aged 15, playing the piano on Friday; Betty Hyman, aged 12, singing on Wednesday. Third row: Mary Locke, aged 14, playing the piano on Monday; Hylda Davy, aged 11, reciting on Tuesday; Sydney Smith, aged 15, singing on Thursday; Nettie Vallance, aged 14, playing the piano and violin on Thursday; Winnet Harding, aged 15, reciting on Saturday; Thelma Hughes, aged 6, reciting on Monday.

THE FLYING BEAR.

By LANGFORD REED



Tatiana travelled by aeroplane. I longed upon him to pay my respects. He knows me now, and looks at me as if he would like to give me a good, affectionate hug. But perhaps it is as well he cannot, for it might not be of the usual kind.

Avuncular means with reference to an uncle, though you'd never think so to look at it, for it seems as if it ought to have something to do with the position of things, like perpendicular.

However, when you next write to your uncle, if you address him as "My Dear Avuncular Relation," you will be quite correct, though he will, probably, be greatly surprised.

But to return to the bear. He's a busy old

fellow, and when he's not feeding, or helping his amiable wife wash the youngsters, or sleeping, he employs himself by walking up and down, which he can do both ways.

If this sounds confusing, perhaps this quaint limerick, which I came across the other day, may make it clear—

There was an old bear at the Zoo
Who loved having something to do
When it tired him, you know,
To walk to and fro
He reversed it and walked fro and to.

Talking about intelligent bears, a few months ago a bright little bear actually had a ride in an aeroplane, and, what is more, enjoyed it. The name of this fortunate youngster is Tatiana, which is rather like that of Titania, the Queen of the Fairies, but it's the only fairy-like thing about her.

She had to travel from Moscow in Russia, to Berlin, the capital of Germany, where she is now living at the Berlin Zoo, and as there was not a good service of trains, and it was rather too far to walk, an aeroplane was placed at her disposal.

At first, she thought she might be too heavy, but rejoiced, exceedingly, when the pilot said,—

Be not afraid, your size I can never fear.

Tatiana enjoyed the trip immensely and got on splendidly with the pilot, which was a very good thing, for it is much more dangerous to

fall out during an aeroplane ride than it is when on the ground.

She has been in her new home some months now. There is a bear-pit there, as in the London Zoo, but however high the other bears climb, she will be able to boast that no bear has ever been so high in the world as she. But I hope she will not boast about it too much, for that would be unbearable. And I am sorry she is not at the London Zoo, for then you would have been able to see her.

However you can see the other bear I told you about, the one resembling my Great Uncle Herder.

If you make a noise like a henbow or a crow and throw him a bun, with plenty of crumbs in it, he'll be awfully pleased to see you.

JOLLY BOOKS FOR CHRISTMAS.

No Christmas stocking is complete without at least one book, and two of this year's favourites will be "Hallo Boys!" and "Hallo Girls," the jolly annuals which the "Aunties" and "Uncles" have written. They are full of pictures and stories, and only cost three shillings each.

They are published by Fred Palmer, who calls our attention to an error in "Hallo Girls." The contribution of Auntie Cyclone, of Glasgow, has been attributed to Auntie Sheila. The name applies to the portrait of Auntie Cyclone. So remember this when you are reading "Hallo Girls!"

WIRELESS PROGRAMME—FRIDAY (Dec. 5th.)

The letters "S.B." printed in italics in these programmes signify a *Special Broadcast* from the station mentioned.

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Concert: The "2LO Trio and Margot" (Contralto).

3.15-4.15.—Transmission to Schools: French Talk under the auspices of L'Institut Français.

4.0-5.0.—Time Signal from Greenwich. "Thanking of the Ganges," by Stan Harding. Phyllis Nash (Solo Violin). Voice Production and Dictation, by Marion McCarthy. Organ Music relayed from Shepherd's Bush Pavilion.

5.30-6.15.—CHILDREN'S CORNER: Carlotta Lawless (age 15)—Pianoforte Solos. Lance White (age 8)—Recitations. Round the Islands of Great Britain. "The Shetlands."

8.40.—Miss Edith Mc Mahon "Down by the River." TIME SIGNAL FROM 11.15. 12.15.—WEATHER FORECAST and 1.30.—GENERAL NEWS BULLETIN S.B. to all Stations.

G. A. ATKINSON. "Seen on the Screen." S.B. to all Stations. Local News.

7.30.—Orchestral Evening. LILDA ATKINSON (Harriet and Soprano). IVOR WYNNE (Baritone). HARRY RICE (Entertainer).

THE ALMA VIVA WIRELESS ORCHESTRA

Conducted by DAN GOFFREY Junior The Orchestra.

Overture, "Orpheus in the Underworld" Offenbach

Ballet Egyptian "Linda Atkinson Songs at the Harp."

Vale "Kennedy Russell Song, Joyous Bird" Montague Phillips Ivor Wynne

The Homeland Halls "Sanderson (1) The Bachelor's Ship" Richards

Selection, "Rhapsody" Verdi Harry Rice

"A Whiff of Dartmoor" Ivor Wynne, with Orchestra. Concert ends for Harp and Orchestra

Ivor Wynne The Song of the Lighthouse Bell "Petra The Rover" Barker

The Orchestra The Unfinished Symphony Schubert

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 10.0.—GENERAL NEWS BULLETIN S.B. to all Stations.

Memory of Health Talk Sir GEORGE NEWMAN K. B. M. F. A. S. E. S. The Public Health Problem of Tuberculosis. S.B. to all Stations.

Local News.

10.0.—The Orchestra. Overture, "Rhapsody" Sullivan

"The World in Anecdote—(4). The Rising Generation The Orchestra.

Selection, "The Street Singer" Fraser Simon

10.30.—Close down.

SIT BIRMINGHAM. 475 M.

3.20-4.30.—Lozells Picture House Orchestra. Nan Doughton (Soprano). Silenus Weaver (Solo Pianoforte).

5.0-5.30.—WOMEN'S CORNER A. M. Shepherd, "Myths of the Commonplace—Water Lilies" Isabel Tobbs (Soprano).

5.30-6.30.—CHILDREN'S CORNER 6.30-8.45.—"Teens' Corner" Cyril Midgley, B.Sc., F.R.G.S., "Travelers Tales—(1), With Pythons to the Land of China Trade."

7.0.—Far Abroad and Smackholders 7.0.—WEATHER FORECAST and NEWS S.B. from London. G. A. ATKINSON. S.B. from London. Local News.

7.30.—Another Request Night.

THE STATION ORCHESTRA FLORENCE (Soprano).

CARMEN HILL (Contralto). INGRAM BENNING (Tenor).

THE "SIT" MALE VOICE QUARTET ALICE COLCHMAN (Solo Pianoforte). EDITH JAMES (Songs at the Piano).

Interested Listeners are requested forward titles of any favourite numbers to the station, as far as time permits, so that we may be able to include them in our Request Programme.

9.30.—WEATHER FORECAST and NEWS S.B. from London.

Sir GEORGE NEWMAN S.B. from London. Local News.

10.0.—Request Programme (Continued).

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-5.0.—Far Abroad and Smackholders WILSON M. S. B. from London.

The CHAMBER MADON DAVIES (Baritone). Richard Osborne (Pianoforte). Talk to Women. Geography, by Miss Pearce.

5.0-5.30.—CHILDREN'S CORNER 6.0-6.30.—Schehere's Half Hour M. K. F. (Solo Pianoforte). "The Holy Grail" (Solo Pianoforte).

7.0.—WEATHER FORECAST and NEWS S.B. from London.

G. A. ATKINSON. S.B. from London. Local News.

Byrd 1638-1923—Parcell 1658-1685—Arne 1710-1778.

KATE WINTER (Soprano). GLADYS PALMER (Contralto).

SYDNEY COLTHAM (Tenor). HAROLD WILLIAMS (Baritone).

ANNE FARNELL WATSON (Solo Pianoforte).

THE WIRELESS STRING ORCHESTRA Conducted by Capt. W. A. FEATHERSTONE.

7.30.—Incidental Music to "Distressed Innocence" or "The Princess of Persia" Parcell (11).

(A Tragedy by Elkanah Settle, produced 1700).

Kate Winter, Gladys Palmer, Sydney Coltham, Harold Williams.

"Is Love a Boy" "Boy, Pity Me" "Wounded I Am" "Yet of Us Twain" Byrd (16).

Arne Farnell Watson. Harpichord Solos. Parcell (11).

8.0.—Sydney Coltham. "Under the Greenwood Tree" Arne (1).

"We All Love a Pretty Girl Under the Rose" Kate Winter. Arne (1).

"Not on Beds of Fading Flowers" Arne "Sweet Messenger of Morn" (15).

Harold Williams. "The Soldier Tired of War's Alarms" Arne (1).

Orchestra. Incidental Music to "The Double Dealer" Parcell (1).

(A Comedy by "Congreve" 1691).

8.30.—Kate Winter, Gladys Palmer, Sydney Coltham, Harold Williams.

"The Soldier Tired of War's Alarms" Arne Farnell Watson. "If Love Be Just" Byrd (16).

"Wants That the Sun"

Arne Farnell Watson Harpichord Solos. Parcell (11).

Incidental Music to "The Faerie Queen" (An Allegorical Poem by Edmund Spenser) Harold Williams.

9.0.—"Blow, Blow, Thou Winter Wind" Arne (1).

"Hear, Ye Gods of Britain" Parcell (11).

"Where the Bells Ring" Gladys Palmer.

"Now Phobus Sucketh in the West" Arne (1).

Orchestra. Incidental Music to "Boudicca" or "The British Heroine" Parcell (11).

(An anonymous alteration of a play by Beaumont and Fletcher).

9.30.—WEATHER FORECAST and NEWS S.B. from London.

Sir GEORGE NEWMAN S.B. from London. Local News.

10.0.—Sydney Coltham. "I Attempt from Love a Sickness to Fly" Parcell (11).

"Passing By" Kate Winter.

"Sleep, Gentle Charub, Sleep Descend" "Oh Come, Oh Come My Love" Parcell (11).

Orchestra and Quartet. "The Soldier Tired of War's Alarms" Parcell (11).

Harold Williams and Quartet. "Rule, Britannia" Arne (1).

10.30.—THE ROYAL BATH HOTEL DANCE ORCHESTRA.

Relayed from King's Hall Rooms. Musical Director—DAVID S. LIT.

11.0.—Close down.

5WA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools.

3.30-4.0.—The Station Trio.

4.0-4.45.—The Carlton Orchestra relayed from the Carlton Restaurant.

5.0-5.45.—"5WA'S" "FIVE O'CLOCK" The Station Orchestra. To 5.45.

5.45-6.30.—CHILDREN'S CORNER 6.45-7.0.—Miss Eleanor Vachon, F.R.S., on Wild Flowers.

7.0.—WEATHER FORECAST and NEWS S.B. from London.

G. A. ATKINSON. S.B. from London. Local News.

7.30.—An Evening with Mozart (Mozart died Dec. 5, 1791).

DAISY KENNEDY (Solo Violin). MAURICE COLE (Solo Pianoforte).

THE STATION ORCHESTRA Conductor W. A. GRAITH WAITE.

Orchestra. Overture, "Figaro" (Daisy Kennedy and Maurice Cole).

Sonata for Violin and Piano (Daisy Kennedy and Maurice Cole).

Orchestra. "Three German Dances" Daisy Kennedy.

Gavotte German Dance (Daisy Kennedy and Maurice Cole).

Mazurka (Daisy Kennedy and Maurice Cole).

Rondo (Daisy Kennedy and Maurice Cole).

Orchestra. Overture, "Il Barbiere" (Daisy Kennedy and Maurice Cole).

Sonata for Violin and Piano (Daisy Kennedy and Maurice Cole).

Orchestra. "Don Giovanni" (Daisy Kennedy and Maurice Cole).

Fastidious in C Minor.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 449.

WIRELESS PROGRAMME—FRIDAY (Dec. 5th.)

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

9.30.—WEATHER FORECAST and NEWS.
S.B. from London
Sir GEORGE NEWMAN S.B. from London
Local News.

2ZY MANCHESTER. 375 M.

12.30.—1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Palace.

2.30—3.30.—Broadcast to Secondary Schools (Semi-ions): Mr L. S. PALMER, M.Sc. Ph.D., on "Electricity—What It Is and What It Does."

3.30—4.30.—Concert by the "2ZY" Quartet
4.30—5.0.—WOMEN'S HALF HOUR
5.0—5.30.—HILARY'S CORNER
5.30—6.05.—Mr. R. W. James, M.A., B.Sc. of Manchester University, on "Antarctic Expedition—(4). A Winter in Elephant Island."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

7.30—BANDOPH M. GREENGLASS (By Permission of the BBC.)
Brooke, C.M.G., D.S.O.
Conductor: Lieut. G. MILLER.
KILTON SMITH, Baritone
Band
Grand March, "Two Silver Trumpets"

Overture, "La Princesse Jaane"

Suite, "Les Enchantés" Massenet
Baritone Soloist

"Bud Ruff" May Brahe (S)
"Ding Dong" During Thompson
Band.

Selection, "Véronique" Messenger
"Salut d'Amour" Egan
"Capriccio di Ballo" Soprano

"Melodious Memories" Frick
Haritone Songs.
"Olive Mc a Lonely Caravan" Hubert Bath

"I Took" Day d'Hardin
Band

"Bohemian Dance" J. J. J. J.
Suite, "Neapolitan Scenes" Mussel
Baritone Songs

"My Little Lad" Perry Elliot
"Homing" T. del Riego

9.30.—WEATHER FORECAST and NEWS.
S.B. from London
Sir GEORGE NEWMAN S.B. from London
Local News.

10.0.—Station Director's Talk.
Band

Selection, "Songs of the Fair" Easthope Martin (S)
Soprano

"Petite Bolero" H. H. H. H.
Quick Stop, "Givenchy" Katina

10.30.—Close down.

2NO NEWCASTLE. 400 M.

3.45—4.45.—St. Hilda's Brass Quartet
4.45—5.15.—WOMEN'S HALF HOUR.

5.15—6.0.—CHILDREN'S CORNER
6.0—6.30.—Scholar's Half Hour
6.30—7.0.—Mr. R. W. Wheldon on "The Management of Meadow Land."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London
C. A. ATKINSON S.B. from London.
Local News.

THE STATION ORCHESTRA
Conductor: EDWARD COCHRANE
LESLIE COCHRANE (Soprano),
TOM KINNIBURGH (Bass)

7.30.—Orchestra
"Morning" "Peer Gynt" { Grieg
"Andra's Dance" { Suite, No. 1

Lyrics by F. E. WEATHERLY.
Elsie Cochran.

7.40.—"If I Might Come to You" W. H. Smythe (1),
"The Little Damsel" Ivor Novello (1),
Orchestra

7.50.—"Nancy Lee" Stephen Adams (1)
"The Last Call" Tom Kinniburgh.

8.0.—"Up from Somewhere" Sanderson (1)
"The Star of Bethlehem" Stephen Adams (1)

8.10.—"The Midshipman" Adams (1)
"Mifanwy" Dorothy E. E. E.

8.20.—"Mona" Sanderson (1)
"The Holy City" Stephen Adams (1)

8.30.—"Friends of Mine" Sanderson (1)
"Stone Cracker John" Coates (1)

8.35.—THE STATION ORCHESTRA
OLIVE TOMLINSON (Solo Pianoforte)

Suite, "L'Enfant Prodigue" Worthington
What other Stations are doing

9.30.—WEATHER FORECAST and NEWS
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

10.0.—Orchestra
Lance Music.

10.30.—Close down.

2BD ABERDEEN. 495M.

3.30—4.0.—School Transmission: JOHN McFARLANE, M.A., M.Com. Reader in Geography, Aberdeen University. The Wireless Orchestra. Ennemaide Casati.

4.0—4.30.—"Elementary Progress Reading"
Topics: Mrs. Robertson Cameron on "Modern Poets—(1) Thomas Hardy"

4.30—5.0.—CHILDREN'S CORNER
5.0—5.15.—Weekly Football Talk, conducted by Peter Craigmyle, Scottish League Referee.

5.15—5.45.—Farmers' Advice Corner under the auspices of the North of Scotland College of Agriculture. Conducted by Mr. Donald G. Murray, B.Sc.

5.45—6.0.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

6.0—6.30.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

6.30—7.0.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

7.0—7.30.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

7.30—8.0.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

8.0—8.30.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

8.30—9.0.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

9.0—9.30.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

9.30—10.0.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

10.0—10.30.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

10.30—11.0.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

11.0—11.30.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

11.30—12.0.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

12.0—12.30.—"The Wireless"
S.B. from London
C. A. ATKINSON S.B. from London
Local News.

8.50.—George Boyd.
"On the March" Oliver (1)
"The G. G. G. G." Adams

9.0.—W. H. H. H.
"Scottish Pastimes" Lazarus
Margaret Colquhoun.

9.10.—"Thady" (Irish) Loner
"The Story of a Sixpence" (Cookery) Payne
"If I Durst" (American) Field

9.20.—"Folk Song" Dorothy Robson.
"Yellow Daisy" Ann Doust

9.30.—"Red Clover"
"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

10.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

10.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

11.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

11.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

12.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

12.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

1.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

1.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

2.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

2.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

3.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

3.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

4.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

4.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

5.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

5.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

6.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

6.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

7.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

7.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

8.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

8.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

9.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

9.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

10.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

10.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

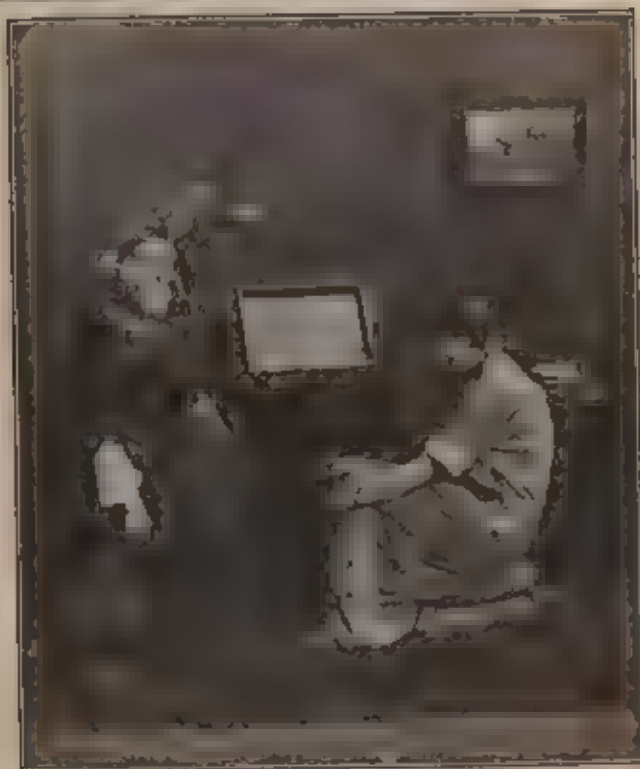
11.0.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

11.30.—"The Wireless"
S.B. from London
Sir GEORGE NEWMAN, S.B. from London
Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 449.

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Sheffield - 30-32, West Bar. Southampton - 48, High Street.

The Broken-Hearted Composer.

The Story of Bizet's "Carmen."

AMONG the men whose memory is kept green by one achievement must be numbered Georges Bizet. For, though unlike "Sole speech Hamilton" and "Our book No 1," he did not exhaust himself in a flight, but kept at a high level of production for years, practically his only known work in *Carmen*.

Carmen is based on one of the best known novels of Prosper Mérimée, and it reached its final form after much travail by its composer. It became as we know it largely through the exactingness of Galli-Marié, the original *Carmen*.

An Exacting Prima-Donna.

Innumerable were the alterations made in her part to suit her fastidious tastes. Two songs for her—one in the card-playing scene in the mountains, and the other in the last act, just before her death—had to be cut out altogether; and she virtually insisted upon scores of substitutions—a new song here, a fresh bit of "business" there and so on.

At the outset, there was a song for her entrance in the first act. As she did not approve of it, the composer supplied another, which also was rejected. A third song met with the same fate; and so things went on.

Finally, she asked for something that would produce a great effect, whereupon Bizet, tired though he was, wrote the *Habañera*, an arrangement of a Spanish air that he had come across some time before.

The composer's troubles at rehearsals were intensified by the derision of the manager of the house—the *Opéra Comique*, Paris—who, though he mounted the work splendidly, told everybody that the music was "Cochin-Chinese," and declared that he did not understand it.

The Slow March to Success.

Poor Bizet was consequently in a despondent mood when, on March 3rd, 1875, the curtain first rose on *Carmen*, and as the evening wore on, nothing occurred to brighten his spirits. The *Habañera* was certainly applauded frantically, the Toreador song—which the critics subsequently styled "banal"—also got a good reception, and several of the other numbers were more or less successful. But the opera, as a whole, was a failure, and it was with a heavy heart that Bizet left the theatre. Plunging into the night, he walked about Paris at random, not knowing or caring where he went, till the dawn.

Further acquaintance with *Carmen* did not make the public like it any better, and after only thirty-seven representations it was withdrawn. Not until a year later, when it was re-produced with greater appreciation. Exactly three months after the first representation he died, his end hastened, perhaps, by the failure of his most ambitious work.

Strange as it is that *Carmen*, on its introduction, was received with apathy, it is still more so that for years its merits were not adequately appreciated anywhere, except in Germany. It was only in 1884, when it was re-produced in October, 1876; but, after only thirteen

representations—"unlucky" number—it was again withdrawn. In this country it was at least successful. For a long time, like Shakespeare, it "spelt failure," and only by the perseverance of managers, who, not from any love of art, but from a desire fully to exploit a work which they believed had great commercial possibilities, put it on the stage again and again, did the public recognize its dramatic and musical charms.

But by degrees it gained popularity, and ultimately those who had had the foresight to acquire performing rights, made fortunes out of them. About 1888, Sir Augustus Harris bought the English rights for £1,500, and this speculation brought him a profit of £30,000.

The heated success of *Carmen* in this country was due in large part to Mapleson, who produced it at Her Majesty's Theatre after difficulties which had seemed insurmountable. Campanini, returned the part of Don José, stating that he could not think of undertaking it, as there was no romance in it, and the only love duet was one

would put on *Carmen*, and invited them to hear it as his guests, adding that their money would be returned on presentation of their tickets.

A free representation of Bizet's opera, with Trebelli in the principal part, was accordingly given, and, by common consent, it was brilliantly successful. In accordance with Mapleson's promise, moreover, the money received for the tickets for *Faust* was duly refunded.

Ingenuous Advertising.

Perhaps, however, nothing did more to start *Carmen* on its career of prosperity than the way it was "boomed" by Mapleson and other managers. One device they resorted to was to scatter small advertisements, ostensibly from private persons, among the London newspapers, offering for sale "two tickets for *Carmen*" for Wednesday or some other night, thus conveying the impression that there was a tremendous demand for seats to hear the opera.

T. W. WILKINSON.

["*Carmen*" will be broadcast on Monday, December 1st, and S.B. to all Stations, except Belfast. The following Synopsis will enable listeners to follow the opera act by act.]

ACT I.

THE square in Seville is alive with people—troopers and townfolk—and more colour is added to the already gay scene by the cigarette girls who work in a factory close by. Carmen, a dark Spanish gypsy beauty, fearless, passionate, and sickle, also employed at the factory enters the square and makes love to Don José, but her advances are repelled as José is infatuated with Micaela, to whom he speaks when the cigarette girls return to work.

All at once, however, there is great commotion in the square as Carmen in an impetuous moment has stabbed a fellow-worker, and it falls to José's lot to arrest her, but he succumbs to her attractions and allows her to escape.

ACT II.

Carmen escapes to Pastia's tavern, where she is attracted by Escamillo, a bull-fighter. She cannot, however, forget José, who comes to see her after his release from prison, when the tavern is closed. At the request of smugglers she makes him desert, and lures him to the mountains as a recruit for the band.

ACT III.

In the mountain pass Carmen soon tires of José, preferring the more adventurous Escamillo. The band decide that the moment has come for the conveyance of their contraband through the pass, and Don José is posted on a rocky promontory to prevent any possible attack from the rear. Micaela visits the pass to speak with José, but seeing him fire at an approaching figure she is frightened and hides. The other visitors turn out to be Escamillo, visiting Carmen. The two lovers then fight and Escamillo is beaten. Unruffled, he leaves the camp, inviting all to attend his next bull-fight in Seville.

ACT IV.

It is the day of the bull-fight in Seville. Escamillo is the hero of the hour and Carmen awaits outside the arena for his return.

Don José, however, in a frenzy of jealousy stabs her in the back. Escamillo returns to find Carmen dead.



The fight between Escamillo and Don José.

with the second lady. No less scornful was Del Puente, the baritone, who said that the part of Escamillo must have been intended for one of the chorus, and that he declined it. Mine-Vallona also threw up her part, suggesting that it should be given to one of the chorus.

Eventually, Mapleson persuaded the malcontents to attend a general rehearsal, when they all began to take a great fancy to the roles which had been assigned to them. The rest was easy. Mapleson talked them round, and the result was a great success. Campanini subsequently became famous as Don José.

Afterwards the astute manager gave a performance of *Carmen* under curious conditions. On a night when Adeuni Patti was announced to sing in *Faust* an intimation was received from her that she could not fulfil her engagement. People were then streaming into Her Majesty's, and, as Mapleson did not want to turn them away and close the theatre—for already there had been several disappointments during the season through the inability of singers to appear—he informed them that he

Music and Noise—The Difference.

The Wonder of Sound Waves. By Sir WILLIAM BRAGG, F.R.S.*

CERTAIN sounds and certain successions of sounds are very pleasing to us. That which was in the first place a means of obtaining and communicating intelligence has become subsequently, as we may suppose, a means of giving pleasure through our sense of music.

If we ask ourselves what it is that makes the difference between a sound in its most general form and that particular kind of sound which we call music, we need not be very long in arriving at an answer. We find that the musical sound consists of tremors that succeed one another with perfect regularity, as the waves of the open sea appear to do when one looks down upon them from a height. But a mere rise would correspond rather to the tossing of the waters in the rapids of a river, where no regularity is to be seen. We find, too, that whenever we hear a regular disturbance of this sort, we can assign a pitch to the corresponding sound. It does not matter in the least how the tremors in the air are caused; all that is necessary is that they shall be repeated regularly and with proper frequency.

Pulses in the Air.

Suppose I were to wave my hand in front of a microphone. In doing so, I should start a pulse in the air which would sweep over the microphone and through the room; neither you nor I would hear anything, however.

Suppose I were to repeat the wave of my hand at regular intervals, the pulses in the air would succeed one another with equal regularity, and we should be reaching one of the conditions essential to the making of musical sound of definite pitch. It would still, however, be inaudible as such, because the pulses do not succeed one another with sufficient frequency. I simply cannot move my hand fast enough; it would have to be moved about twenty times a second. If that could be done, your ears would hear a deep booming note, very loud indeed if the wave of the hand were anything like as big as we should naturally picture it. And if I could wave my hand faster and faster still, the note would steadily rise in pitch, as we say.

The Secret of the Tuning-Fork.

Of course, I cannot move my hand fast enough; but it is easy to find something else which will wave to and fro sufficiently fast. I have a tuning-fork mounted on a box of proper size. When I draw the bow of a 'cello across the prongs of the fork, it sounds loudly. What is happening is that the prongs swing in and out, towards and away from each other, and they keep it up for a long time. At each swing a pulse runs away into the air, and it is because these pulses succeed one another so regularly and at such an unchanging rate that the note is so steady and fades only slowly away.

Our Musical Cravings.

The note has a certain pitch, of course; it is nearly that of the middle B on the piano. The important point is that it has a pitch because the number of pulses which it sends out into the air every second is quite definite; as a matter of fact, it is 256. It is also most important to realize that the particular pitch which we recognize is always connected with that number.

Think of any way you please, no matter how fantastic, by which pulses can be given in regular succession to the air, and you have a source of sound of a definite pitch. If I could only wave my hand 256 times a second, you would hear the note of the fork.

When, therefore, we look round for convenient means of producing sounds of definite

pitch, in order to satisfy our craving to make music, we look, in fact, for objects which we can set into vibration, which will keep up the movement for a satisfactory time and will at each vibration send out a satisfactorily large pulse into the air. Of all possible means mankind has by common consent chosen two as the most suitable: they are the stretched string and the column of air.

Almost Silent Strings.

When a string is stretched tightly, it vibrates to and fro if plucked to one side, as in the harp and lyre, and also when the bow is drawn across it, as in the violin. It is too thin in itself to cause much disturbance; when we listen to a stringed instrument it is not the strings themselves that we hear directly, but the sounding board on which they are mounted. The vibration of the string of the violin is communicated to the body, and this being a broad surface, launches out a sufficient pulsation.

If a string is hung from a stout bracket fastened to a wall, and is loaded with a heavy weight, it can be made to vibrate, but it will give out little sound. It is because the body of the violin gives the pulses to the air, and because its form and nature affect the quality of the vibrations, which really come from the string, that the body must be made most carefully, and a first-class violin is a great treasure.

The Ear's Choice.

The note of the string goes up in pitch if it is stretched more tightly, or if it is shortened, which possibilities give a wide range to its use. The violin player uses the first method of altering the note when he tunes his instrument, and the second when he plays on it.

The column of air in the organ pipe, or flute, is set into vibration by blowing across the mouth: the exact manner in which this blowing succeeds in its purpose is a little too long to discuss now. The main point is that as the air in the tube vibrates it pours in and out of an open end of the tube, and each time it does so it sets off a pulse into the air.

Now, suppose we have found out how to make sounds that are of definite pitch, that we have decided to use strings, or pipes of some kind, or it may be some other convenient mechanism, what is the next point to be considered? How many strings do we want, and what shall be their pitch?

Combining the Notes.

We ourselves, in common with many other European nations, have decided that we like a combination made up in the following way. We take a note of given pitch as starting point: it is the keynote. We take another note of higher pitch, which we call the octave, what that note is, is a matter of ear. You cannot describe it to anyone; you can merely say: "This is what I mean by an octave."

Having, let us say, fitted two strings into the instrument we are making, and tuned them so as to be the octave of each other, we then put in six more strings between these two, of intermediate pitch. These also are chosen by ear: one can only say in the first place, this is our practice, this is what we like. We then add higher and lower octaves to our satisfaction.

Now, we saw that a note of given pitch is a note produced in the ear by the receipt of a certain number of pulses every second, which we may call the vibration number. The first tuning fork which we used gave 256 pulses a second, the number is easily determined by methods which are commonly to be found in a physical laboratory. When we measure in the

same way the vibration number of all the other notes we have chosen, by ear, for our scale, we are across a very famous and interesting set of rules. In the first place, the upper note of the pair which we say are an octave apart has a vibration number exactly twice that of the lower; this is true of any such pair, not merely of the two tuning forks we have already used.

And similarly numerical relations hold for all the other notes. For instance, the interval which musicians call the fifth requires the upper note to have a vibration number half as large again as that of the lower. If the lower is 256, the upper is 384. I have tuning-forks giving both these numbers, and when I sound them together you will recognize that they stand to one another as C to G in the scale of C. Another of the notes which we demand by ear is found to have a quarter as many more vibrations to the second as the fundamental. I have that also, and when I sound all the four forks I have mentioned, we have the major chord.

The Singing Organ.

I have also another device for showing three number relations. It is a small electric motor on the axis of which are mounted a number of cogged wheels in a row. When I press a card against the cogs of one of the revolving wheels, it flaps from tooth to tooth and you hear a harsh note, the pitch of which is determined by the number of teeth that hit the card in a second. The numbers of teeth on the wheels are proportional to the vibration numbers of the notes of the scale. So when I put the card to the wheels in turn, the sound goes up the scale. It does not matter how fast the motor goes, the notes are always in the right relation to each other, no matter how much they change in absolute pitch.

Rules that are Disobeyed.

Although the various notes of our scale can be defined as perfectly, we do not obey the rules exactly. In fact, we deliberately disobey them, so that it may just be said that the piano and other keyed instruments are never in tune. This is because music, especially modern music, demands that it shall be possible to play in many different keys on the same instrument, and we have to make the same notes play many parts. It is impossible to make them do so exactly, because the laws of arithmetic forbid it, and we have to overlook the consequent errors. Many of us do not possess ears that can distinguish the errors, which are small, and others who are more musical have become accustomed to them. But it is easy to show the necessary existence of the error, both by theory and in practice.

Instruments Never in Tune.

As regards the former, let us take the note 256 and call it C. The rule of the scales tells us that the next note, D, should then have a vibration number larger by one eighth of 256, that is 256—32, or 288. Now suppose we want to make D the key note, as we often do. Then the next note, E, should have a vibration larger than 288 by one eighth of 288, i.e., by 36. So the vibration number of E should be 324.

But regarding E as the major third of C, its vibration number should be one quarter more than 256, the vibration number of C; this is the proper rule. Now one quarter of 256 is 64, and so E, if it is the third note from C, should have the vibration number 256—64, or 320; whereas, if it is regarded as the second note from D, it should be 324, and we cannot satisfy both requirements. We solve the problem in practice by a system of splitting differences, which means that keyed instruments are never quite in tune.

* A Talk from the London Station



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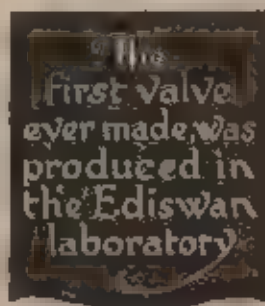
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SUNDAY, November 30th.

8.30-10.40. } Programmes S.B. from London.

MONDAY, December 1st, and WEDNESDAY, December 3rd

3.0-3.30. } Robert A. Jackson and his Orchestra.
4.0-4.30. }
5.30-6.0. WOMEN'S HALF HOUR.
6.0-6.15. CHILDREN'S CORNER.
6.45. Boy Scouts' Talk. Dec 3rd
7.0-11.0. —Programmes S.B. from London

TUESDAY, December 2nd, THURSDAY, December 4th, and SATURDAY, December 6th.

3.0-3.30. } Claude Rieu & his Dance Orchestra
4.0-4.30. } relayed from the City.
5.30-6.0. —WOMEN'S HALF HOUR
6.0-6.15. —CHILDREN'S CORNER
7.0 onwards. —Programmes S.B. from London.

FRIDAY, December 5th.

3.0-3.30. } Robert A. Jackson and his Orchestra.
4.0-4.30. }
5.30-6.0. —WOMEN'S HALF HOUR
6.0-6.15. —CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
O. A. ATKINSON. S.B. from London
Local News

Wolfgang Amadeus Mozart.

Don Giovanni. Overture. (The Marriage of Figaro)

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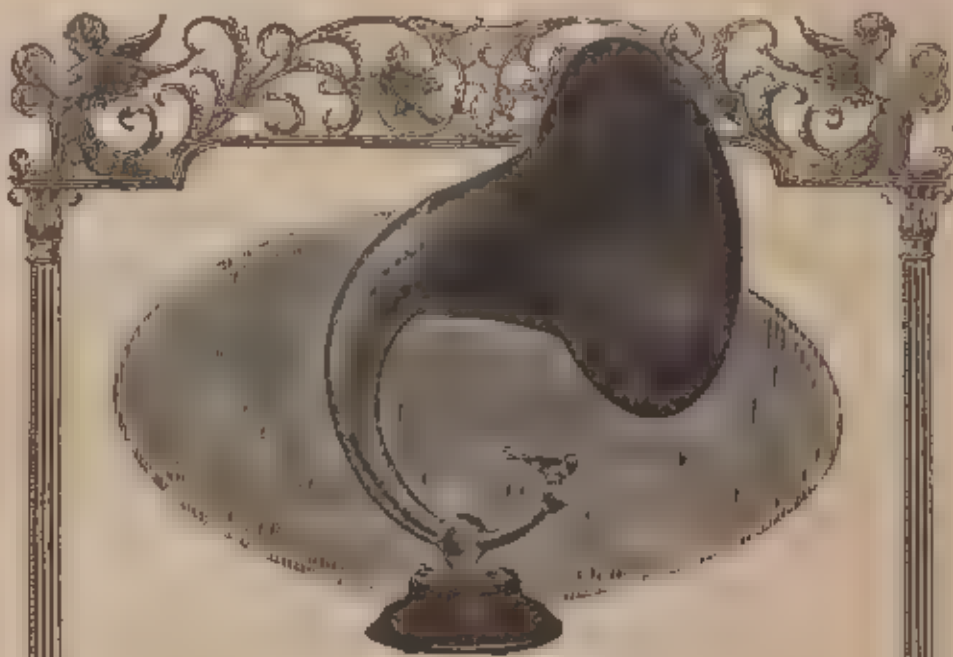
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Week Beginning Sunday, November 30th.

SUNDAY, November 30th.

7.0-7.30 Program S.B. from London.

MONDAY, December 1st, and SATURDAY, December 6th

7.45-8.0 The Ten under the Tree

8.10-8.30 CHILDREN'S CORNER

7.0 onwards.—Programme S.B. from London

TUESDAY, Dec 2nd, and THURSDAY, Dec. 4th.

7.45-8.0 The Ten under the Tree

8.10-8.30 CHILDREN'S CORNER

7.45-8.0 The Ten under the Tree

7.0-10.30.—Programme S.B. from London.

WEDNESDAY, December 3rd.

7.30-8.0 The Ten under the Tree

8.10-8.30 CHILDREN'S CORNER

7.45-8.0 The Ten under the Tree

FRIDAY, December 5th

7.30-8.0 The Ten under the Tree

8.10-8.30 CHILDREN'S CORNER

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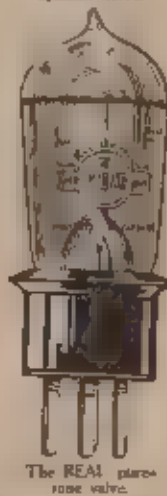
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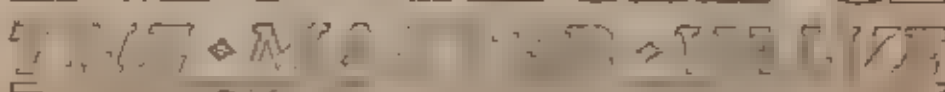


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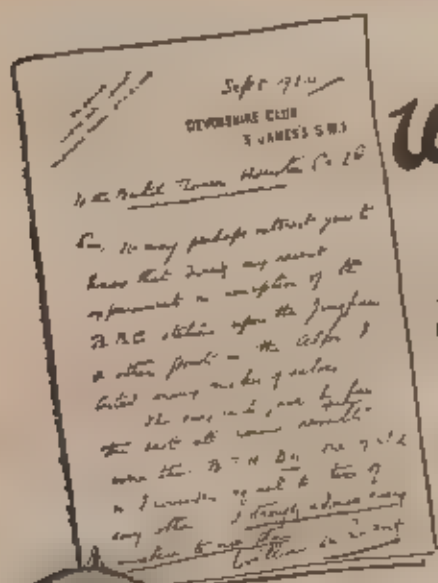
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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, November 30th.

SUNDAY, November 30th.

10.40. Programme S.B. from London.
11.30. 12.30. Programme S.B. from London.

MONDAY, December 1st

10.40. 11.30. Programme S.B. from London.
12.30. 1.30. Programme S.B. from London.

TUESDAY, December 2nd.

11.30. 12.30. Mulday Concert
The "State Brighter Liverpool" Band,
relayed from the State Aid.
1.30. 2.30. CHILDREN'S CORNER
2.40. 3.40. Programme S.B. from London.

WEDNESDAY, December 3rd.

10.40. 11.30. Programme S.B. from London.
12.30. 1.30. CHILDREN'S CORNER
1.40. 2.40. Programme S.B. from London.

THURSDAY, December 4th

10.40. 11.30. Programme S.B. from London.
12.30. 1.30. CHILDREN'S CORNER
1.40. 2.40. Programme S.B. from London.

FRIDAY, December 5th

10.40. 11.30. Educational Transmissions to
Schools.
12.30. 1.30. "State Brighter Liverpool" Band.
1.40. 2.40. CHILDREN'S CORNER
2.50. 3.50. WEATHER FORECAST and NEWS
S.B. from London.
4.00. 5.00. KENNEDY S.B. from London.
Local News.

Liverpool Composers' Night.

ALICE VAUGHAN (Contralto)

STANLEY VAUGHAN (Pianoforte)
THE SYMPHONY ORCHESTRA

Under the Direction of GORDON E. STUTELY

7.30. Comedy Overture "Alfred Sutton"
7.40. Contralto Song:
"When I Grow Old" Frederick N. Brown
"Ask Me No More" Frederick N. Brown
"The Song of the Rose" (Sings in Sun and
Moon) Fred. N. Brown

7.50. DOUGLAS MILLER (Soprano)
and Orchestra
Pianoforte Concerto "Douglas Miller"
8.10. Contralto Song:
"Once and There Was a Young
Sailor" Frederick N. Brown
"She is My Friend" Frederick N. Brown
"Do You Love Me" Frederick N. Brown

8.20. Solo Violin (FRED BROWN)
Contralto Song:
"A Song of the Rose" (Sings in Sun and
Moon) Fred. N. Brown
"Tears, Idle Tears" (Love Song) Frederick
N. Brown
"O Swallow" (Love Song) Frederick
N. Brown
Accompanist FREDERICK NICHOLS

8.45. Stanbury and Barry.
In Original Song and Humour
Song, "The Joy of Life"
Frederick N. Brown

9.00. WEATHER FORECAST and NEWS.
S.B. from London.
9.10. GEORGE NEWMAN S.B. from
London.
9.20. Basil's Song:
"Song of Asato"
"I Heard a Piper"
"The Gallant"
Norman Peterson

10.10. Orchestra
Song, "The Open Road" Frederick N. Brown
10.30. Close down.

SATURDAY, December 6th.

10.40. 11.30. Programme S.B. from London.
12.30. 1.30. CHILDREN'S CORNER
1.40. 2.40. Programme S.B. from London.



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The Secret

10/-

Magicians and Sorcerers had their "Secrets of Healing," and "Secrets of Success," which they would dispense for a consideration, but in these less romantic times success is more apt to be won on sheer merit.

Take the case of the Louden Valve. Four months ago it was unheard of—to-day there are thousands of enthusiastic "slaves of the lamp" who will never go back to the old type of valve. Why? Well, because however you consider the Louden Valve it is a sound investment.

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Louden Valves - Silver Clear

ADVT. OF THE FELLOWS WIRELESS CO. LTD. LONDON, E.C.4.

Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, November 30th.

SUNDAY, November 30th

3.0-5.30 CHILDREN'S CORNER S.B. from London

5.30-9.0. The Rt. Rev. The LORD BISHOP OF WINCHESTER, S.E. from Bourne mouth

9.0-10.40.—Programme S.B. from London

MONDAY, Dec. 1st and THURSDAY, Dec. 4th.

3.30-4.30. Scala Picture Theatre Orchestra.

6.15-6.30.—CHILDREN'S CORNER.

6.40-6.55.—Teens' Corner (Dec. 4th)

7.0 onwards.—Programme S.B. from London.

TUESDAY, Dec. 2nd & WEDNESDAY, Dec. 3rd.

11.30-12.30.—Gramophone Records (Dec. 3rd)

3.30-4.30. Lyons Café Orchestra: Conductor, Orchestral

5.15-5.30 CHILDREN'S CORNER.

6.6-6.15.—Teens' Corner.

7.0 onwards.—Programme S.B. from London.

FRIDAY, December 5th.

3.30-4.30. Lyons Café Orchestra

6.15-6.30. CHILDREN'S CORNER.

6.40-6.55. Teens' Corner

7.0.—WEATHER FORECAST and NEWS.

S.B. from London

G. A. ATKINSON, S.B. from London.

7.15-7.30 Concert.—Items contributed by

DORIS CARTER (Soprano).

LADYS JONES (Contralto).

FREDERICK MOUNTNEY (Solo

Voice).

EDWARD LIVEING (Story teller).

9.40-10.30 Programme S.B. from London.

SATURDAY, December 6th.

10.4-11.30.—Scala Picture Theatre Orchestra.

11.40-12.30.—CHILDREN'S CORNER.

1.0-2.0.—Programme S.B. from London.

WILLIAM TURNER'S 19th Annual Concert.

Rehearsal from the Albert Hall Nottingham

1.0-1.15.—CHILDREN'S CORNER.

1.15-1.30.—Teens' Corner.

1.30-1.45.—Programme S.B. from London.

1.45-2.0.—Programme S.B. from London.

2.0-2.15.—Programme S.B. from London.

2.15-2.30.—Programme S.B. from London.

2.30-2.45.—Programme S.B. from London.

2.45-3.0.—Programme S.B. from London.

3.0-3.15.—Programme S.B. from London.

3.15-3.30.—Programme S.B. from London.

3.30-3.45.—Programme S.B. from London.

3.45-4.0.—Programme S.B. from London.

4.0-4.15.—Programme S.B. from London.

4.15-4.30.—Programme S.B. from London.

4.30-4.45.—Programme S.B. from London.

4.45-5.0.—Programme S.B. from London.

5.0-5.15.—Programme S.B. from London.

5.15-5.30.—Programme S.B. from London.

5.30-5.45.—Programme S.B. from London.

5.45-6.0.—Programme S.B. from London.

6.0-6.15.—Programme S.B. from London.

6.15-6.30.—Programme S.B. from London.

6.30-6.45.—Programme S.B. from London.

6.45-7.0.—Programme S.B. from London.

7.0-7.15.—Programme S.B. from London.

7.15-7.30.—Programme S.B. from London.

7.30-7.45.—Programme S.B. from London.

7.45-8.0.—Programme S.B. from London.

8.0-8.15.—Programme S.B. from London.

8.15-8.30.—Programme S.B. from London.

8.30-8.45.—Programme S.B. from London.

8.45-9.0.—Programme S.B. from London.

9.0-9.15.—Programme S.B. from London.

9.15-9.30.—Programme S.B. from London.

9.30-9.45.—Programme S.B. from London.

9.45-10.0.—Programme S.B. from London.

10.0-10.15.—Programme S.B. from London.

10.15-10.30.—Programme S.B. from London.

10.30-10.45.—Programme S.B. from London.

10.45-11.0.—Programme S.B. from London.

11.0-11.15.—Programme S.B. from London.

11.15-11.30.—Programme S.B. from London.

11.30-11.45.—Programme S.B. from London.

11.45-12.0.—Programme S.B. from London.

Uncle Fellows calling!



The New Super-One.

Has a very loud and clear voice, as well on its own. And a few fellows set to help it along.

It seems as if the Super-One is just going to meet the popular demand, too. The crystal enthusiasts of last year are rapidly becoming the valve experts of this. And when they've seen my new set they won't take long to become enthusiasts as well.

Even I, who expected it, was quite enthusiastic about its performance. I sat in my house in London with my Lightweight Headphones on and heard Birmingham comfortably. And when I fitted the Amplifier, 2LO came in nicely on my Junior Loud Speaker. A good aerial and earth of course, but not a bad performance all the same, and the reproduction was perfect.

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Quality apparatus at low cost.

Uncle Fellows

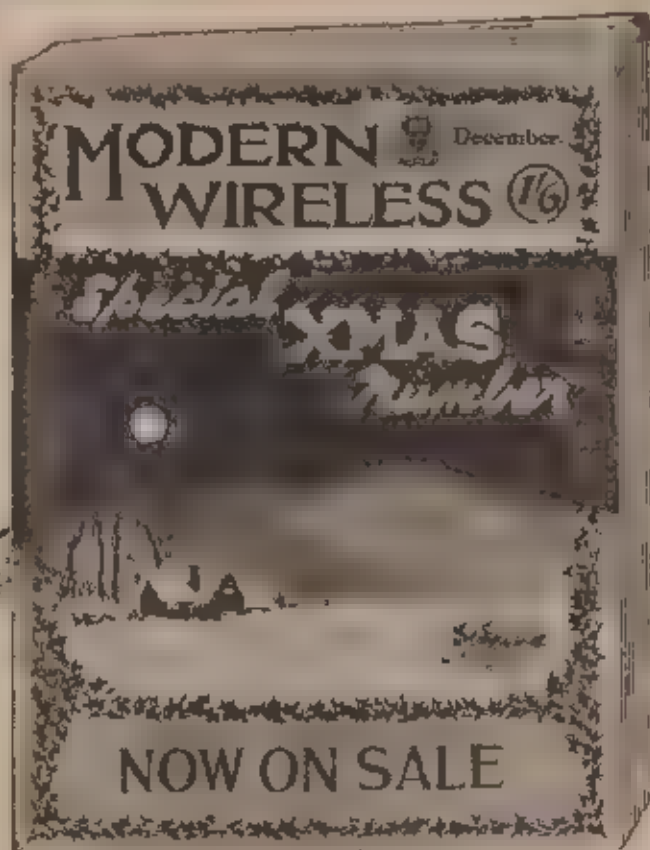
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50-amp. 1000 ohm 2500 valve	£12 4 0		
55-amp. 1000 ohm 2500 valve	£12 4 0		
60-amp. 1000 ohm 2500 valve	£12 4 0		
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This fascinating article by John Scott-Taggart, F.Inst.P., A.M.I.E.E., the Editor of "MODERN WIRELESS," gives the fuller constructional details of a 2 H.F. set built purely and simply for long-range reception. The fact that this is the first of eight 2 H.F. sets described by him, whose reputation in valve circles is unparalleled is significant in itself. Six B.B.C. Stations varying from 50 to 350 miles figure in the detailed test report as giving excellent loud-speaker results. Another very important article is a complete account of the Armstrong

Superheterodyne and its recent development by Edwin H. Armstrong. Mr. Harris, Editor of "THE WIRELESS CONSTRUCTOR," also contributes a very interesting constructional article on a new 3-valve set. Mr. J. B. Barber has an article of great interest dealing with Loose-Coupled Single valve set while Mr. A. D. Cowper M.Sc. contributes a very special article on reception on the Ultra Short Waves, a new and growing field at work almost unknown to many.

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By JOHN SCOTT-TAGGART,
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By Percy W. Harris.

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By E. Reipath.

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B.Sc., F.R.Ae.S., F.R.Met.S.

Reception on the Ultra Short Waves.
By A. D. Cowper M.Sc.

And numerous other interesting and well illustrated articles, hints and tips, etc.

Plymouth Programme.

SPY 335 M.

Week Beginning Sunday, November 30th.

SUNDAY, November 30th.

2.0-5.30. } Programmes S.B. from London.
8.30-10.40. }

MONDAY, December 1st, TUESDAY, December 2nd, and WEDNESDAY, December 3rd.

3.00-4.30 Ernest Manning and his Orchestra, relayed from the New Parkland Cinema. Vocalist, Dorothy Lincoln (Soprano).

5.30-6.30. **CHILDREN'S CORNER.**

7.0 onwards. Programmes S.B. from London

THURSDAY, December 4th, and SATURDAY, December 6th

4.0-5.0 Albert Fubroeke and his Trio, relayed from the Royal Hall

5.30-6.30 **CHILDREN'S CORNER**

7.0 onwards. Programmes S.B. from London

FRIDAY, December 5th.

3.0-4.0. Talks to Schools.

Mr. C. P. DYMOND M.A., "History"

Mr. W. P. WILKINS, A.R.A.M., "The Appreciation of Music"

4.0-5.0. Albert Fubroeke and his Trio relayed from the Royal Hall

5.30-6.30 **CHILDREN'S CORNER**

WEATHER FORECAST and NEWS

S.B. from London

G. A. ATKINSON, S.B. from London.

Local News.

Operatic Night.

ALICE LAKIN (Contralto).

ARTHUR MARTIN (Tenor)

BAND OF H.M. ROYAL MARINES

(PLYMOUTH DIVISION)

By permission of Col. Command P. C. Edwards and Officers R.M.

Director of Music

Lead. P. E. G. O'DONNELL M.V.O.

7.30 The Band

10.0-11.0 P. 10.0-11.0 Sch. J. J.

8.0-9.0 The Gensha " Sidney Jones

Alice Lakin.

"When Two are Parted" ("Gladys Salsbery") Songs Mrs. A. L. (With Orchestral Accompaniment.)

"O Peaceful England" ("Merris England") German

8.50 The Band.

9.0-10.0 The Band

10.0-11.0 The Band

11.0-12.0 The Band

12.0-1.0 The Band

1.0-2.0 The Band

2.0-3.0 The Band

3.0-4.0 The Band

4.0-5.0 The Band

5.0-6.0 The Band

6.0-7.0 The Band

7.0-8.0 The Band

8.0-9.0 The Band

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12.0-1.0 The Band

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7.0-8.0 The Band

8.0-9.0 The Band

9.0-10.0 The Band

10.0-11.0 The Band

11.0-12.0 The Band

12.0-1.0 The Band



An international education for users of Cossor Valves

A YEAR ago Continental Broadcasting, as received in this country, was more a matter for the experimenter. But to-day a great change has been wrought. Now Stations in every European country are springing up almost overnight! Splendid programmes are now available for all who will take the trouble to equip themselves for it. From Scandinavia to Spain the ether is alive—take advantage of it.

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		W2 (With Red top) for H.F. use 23/6	W2 (With Red top) for H.F. use 21/-

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Sheffield Programme.

6FL 301 IL.

Week Beginning Sunday, November 30th.

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8.1 Service
Delayed from the Netbar Congregational Church

Preacher: The Rev. P. M. MEJHAFT
9.0-10.10.—Programme S.B. from London.

MONDAY Dec 1st, to THURSDAY, Dec. 4th

1.0-1.15.—One Record.
2.0-2.15.—
3.0-3.15.—
4.0-4.15.—
5.0-5.15.—
6.0-6.15.—
7.0-7.15.—
8.0-8.15.—
9.0-9.15.—
10.0-10.15.—
11.0-11.15.—
12.0-12.15.—

FRIDAY, December 5th

1.0-1.15.—
2.0-2.15.—
3.0-3.15.—
4.0-4.15.—
5.0-5.15.—
6.0-6.15.—
7.0-7.15.—
8.0-8.15.—
9.0-9.15.—
10.0-10.15.—
11.0-11.15.—
12.0-12.15.—

Popular Night.

1.0-1.15.—
2.0-2.15.—
3.0-3.15.—
4.0-4.15.—
5.0-5.15.—
6.0-6.15.—
7.0-7.15.—
8.0-8.15.—
9.0-9.15.—
10.0-10.15.—
11.0-11.15.—
12.0-12.15.—

SATURDAY, December 6th

3.0-4.30.—
5.0-5.30.—
6.0-6.30.—
7.0.—
8.0-8.30.—
9.0-9.30.—
10.0-10.30.—
11.0-11.30.—
12.0-12.30.—



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This wonderful little instrument gives ample volume and perfect articulation for all ordinary purposes. Its sensitiveness can be judged from the fact that excellent results have been obtained six miles from ZLO on a crystal set

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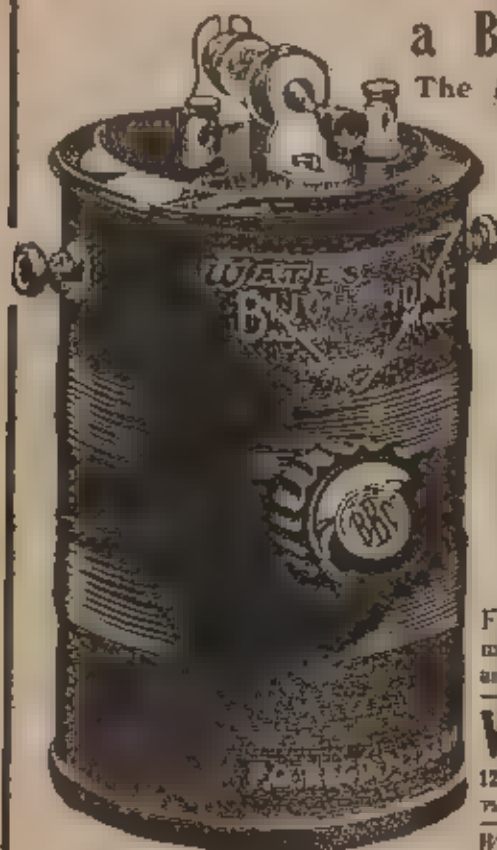
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2	60 "	14/-	2/6	4	120 "	35/6	3/6
2	100 "	18/6	3/-	6	20 "	22/6	1/6
2	150 "	22/6	3/-	6	40 "	28/6	1/6
4	40 "	20/6	3/6	6	60 "	37/-	3/6
4	80 "	28	3/-	4	80 "	44/6	2/6
				6	100 "	52/6	4/-

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Filament Current—
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Week Beginning Sunday, November 30th.

SUNDAY, November 30th.

8-5.20. Programme S.B. from London.
8.30. Hymn 403, "Jesus Calls Us."
Religious Address: The Rev. F. J. Key,
M.A., Rector of St. Peter and Rural Dean
of Stoke-on-Trent.
Hymn 46. "The Advent of the King."
9.0-10.40. Programme S.B. from London.

MONDAY, December 1st, and WEDNESDAY,
December 3rd.

3.30-4.30. The Majestic Cinema Orchestra.
Musical Director—Thomas Beckett.
5.0-6.0. CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, December 2nd, and THURSDAY,
December 4th.

3.30-4.30. The Majestic Cinema Orchestra.
Musical Director—Thomas Beckett.
5.0-6.0. CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, December 5th.

3.30-4.30. The Majestic Cinema Orchestra.
Musical Director—Thomas Beckett.
5.0-6.0. CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON, S.B. from London.
Local News.

Concerts and Dramatic Evening.
HUBERT E. SHEPHERD'S SINGING
GUILD.

WILLIAM MACREADY
EDNA GILFILLAN TURNER
DORA VANDRAY (Soprano).

7.30. The Orchestra.
Selections from "The Merry Wives of Windsor."
(1) Prelude; (2) "The Merry Wives of Windsor"; (3) "The Merry Wives of Windsor"; (4) "The Merry Wives of Windsor".

7.45. William Macready and Edna Gilfillan Turner.
Selections from "The Merry Wives of Windsor."
(1) "The Merry Wives of Windsor"; (2) "The Merry Wives of Windsor"; (3) "The Merry Wives of Windsor"; (4) "The Merry Wives of Windsor".

8.15. "Majestic Musical."
Edna Gilfillan Turner, Soprano.
8.25. Now Sleeps the Crown Prince.

Sing "Sweet Bird."
The Orchestra.
Prelude Music—Julius Harrison 2.
Jolly Song Suite—Grieg.
(1) Prelude; (2) Saraband; (3) Gavotte;
(4) Air; (5) Rigaudon.

8.45. "MARRIED LIFE."
A Farce in One Act by Donald Edwards.
Edna Gilfillan Turner.
Archie—WILLIAM MACREADY.
Selma—A. Y. H. H. H.

9.30. WEATHER FORECAST and NEWS.
S.B. from London.
Sir GEORGE NEWMAN S.B. from
London. Local News.

10.0. Soprano Songs.
"Rose Softly Blooming"—Spoke.
The Cuckoo—Edna Gilfillan Turner.

10.10. The Orchestra.
"St. Paul's Suite"—Gustav Holst (2).
(1) Jig; (2) Ostinato; (3) Intermezzo;
(4) The Dargason.

Finals from Suite on Russian Themes.
The Orchestra.

10.30.—Close down.

SATURDAY, December 6th.

3.30-4.30.—The Majestic Cinema Orchestra.
Musical Director—Thomas Beckett.
5.0-6.0. CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

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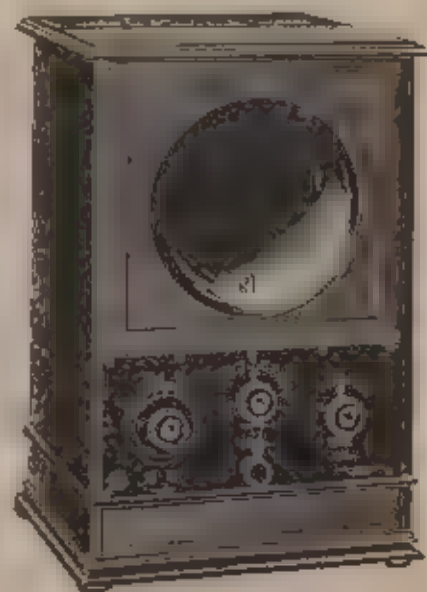
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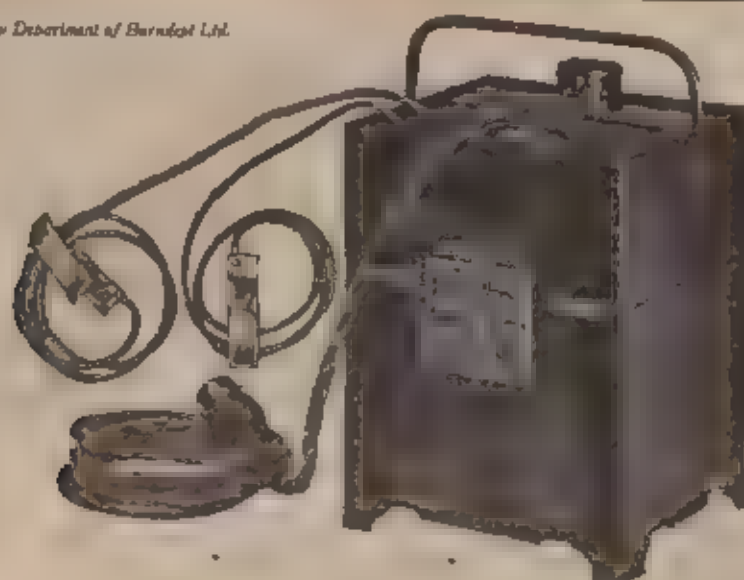
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Without acid or
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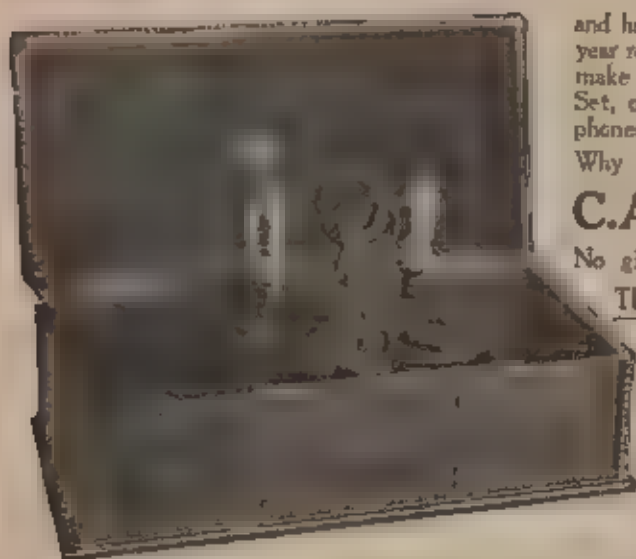
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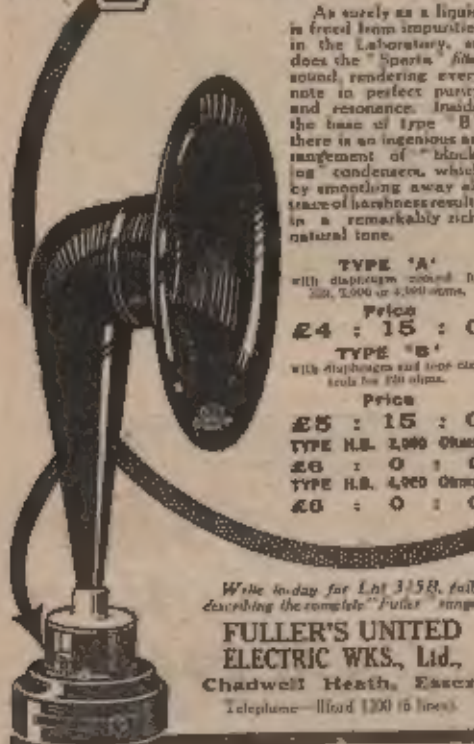
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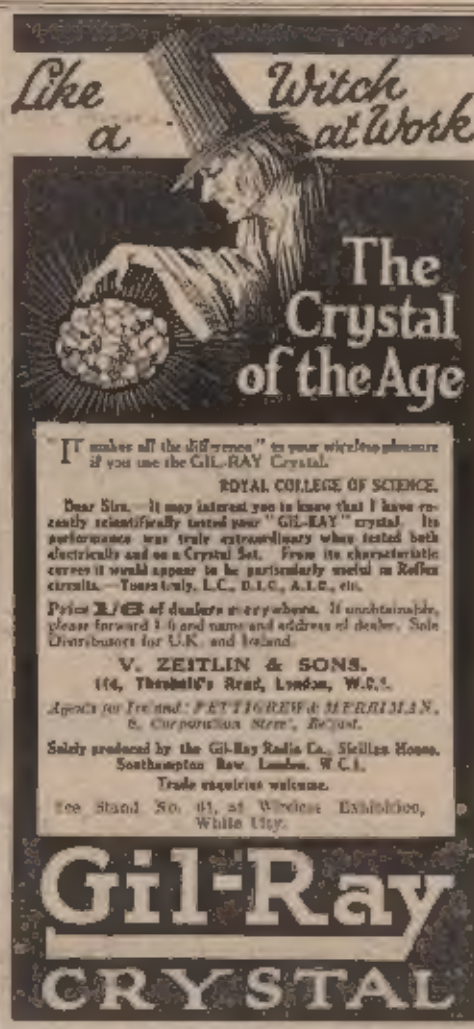
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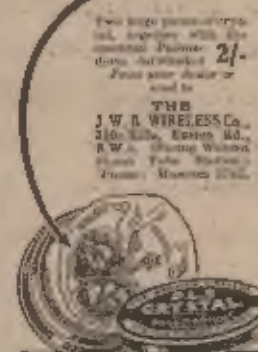
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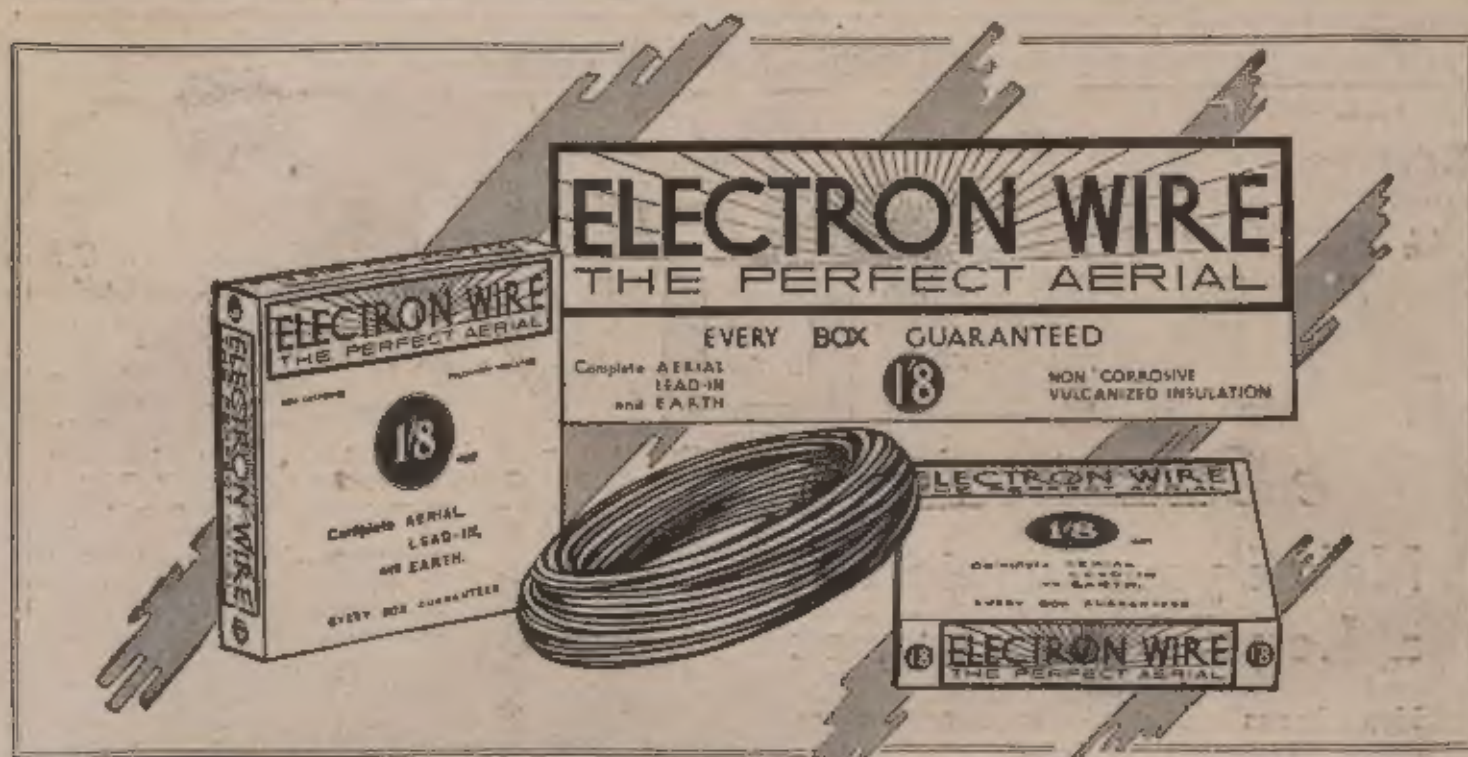
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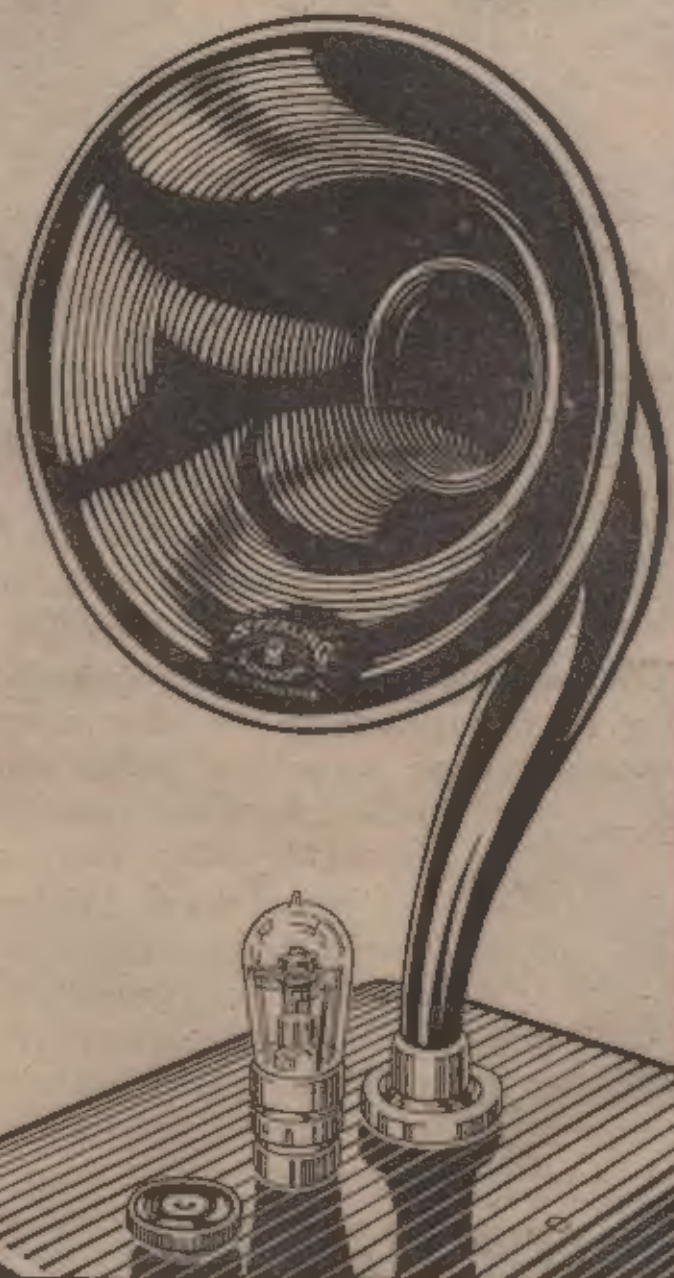
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