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THE

# RADIO TIMES



E. McKnight & Kaur



# RADIO TIMES

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## Broadcasting as a National Service: A Symposium.

From the Most Rev.  
Randall Davidson,  
G.C.V.O., D.D.,



Elliot & Fry

Archbishop of  
Canterbury.

We are privileged to open our symposium with the following letter recently addressed by the Archbishop of Canterbury to Mr. J. C. W. Reith, the Managing Director of the B.B.C.

**I** ACCEPT your kind invitation that I should send you a note of some of the thoughts which occur to me at this critical epoch in the story of broadcasting in this country. It is a pleasure to me to comply with your request.

Broadcasting is now a well-assured factor in our national life—a uniquely widespread influence. The fact that upwards of two million people in this country hold wireless licences means, I suppose, that several more millions of people are constantly listening to the broadcast programmes. There is no stratum in our social life, no place of recreation, no educational centre into which the influence of broadcasting does not already penetrate. I hear of loud speakers now in constant use all over England—in hospital wards, in union workhouses, in factory dining-rooms, in clubs, in the servants' hall of great houses, and even among the workers in the fields. These facts are obvious to everybody.

But what, perhaps, is not quite so obvious, or so adequately remembered, is the suddenness with which this influence has come to penetrate our common life. It came so quickly that most of us, including many of those on whom responsibility might have been thought specially to rest, had hardly time even to reflect whether this influence would count for evil or for good. We awoke, so to speak, to find it present in our midst and affecting us all. And as we awoke to its existence, we realized with profound thankfulness that it was unquestionably working for good. Such, at all events, was my own experience as the discovery came home to me.

May I lay a little stress on another point? The Broadcasting Company have recognized the place which religion and religious services hold in the common life of our people. The value set upon these things in our national life is reflected in the place given to them in your programmes.

I am well aware that among religious people there are a good many who take exception altogether to what they regard as the 'irreverent' broadcasting of religious services. I think such critics are mistaken. Provided we recognize that broadcast services do not serve, and are not intended to serve, as substitutes for the

assembling of ourselves together in common worship of the one God and Father of us all, I for one am prepared to recognize and welcome their value; and this not only as supplementary to the actual services which we attend, but as extending what we may call the penumbra of Christian worship into circles and influences which otherwise it would not touch.

By means of such broadcast services much of the inspiration and consolation of the Gospel can reach the invalid who, to his or her constant distress, is cut off from joining in the fellowship of the Churches. By its means we extend the reach and range of preachers and leaders of religious thought, and the challenge of the Faith of Christ reaches many in the highways and byways who turn their backs upon churches and chapels, but who listen to the message when it thus takes them by surprise.

Thus, the broadcasting of religious services is shown to have not only a supplementary, but an introductory value, and I am thankful to be allowed the opportunity of expressing the grateful sense which many of us entertain of the worth of what the Broadcasting Company has done, and is doing, in this direction.

But more than that. I want to make another point. No man who cares for the religious element in human nature can think of his debt to the Broadcasting Company merely in terms of religious services broadcast or listened to. He is concerned and grateful for much more than this—for the whole tone and level of your programmes day by day. I have no internal information as to your difficulties, though I am sure that they are many. There must be forces at work which would tend to reduce your programmes to their lowest common denominator. It cannot be easy to reconcile two things—first, the duty of giving pleasure and interest to the public; and, next, the maintenance of loyalty to the high standards of taste, and the privilege—inevitably part of that loyalty—of securing that these standards are more widely shared.

It is specially in that way that your success seems to me so remarkable as to place us all in your debt. The cleanness of the humour, the variety and interest of the lectures, the range and quality of the music, the distinction of the invited speakers, and of the selected artists—these are, I think, almost entirely beyond question. And when I hear or read of complaints under this head—and we may be sure that there will occasionally be such—I cannot but wonder how many of those critics could reconcile as well as you do the two duties of which I have spoken. You have in the early days of new developments set a standard which I earnestly hope may, under the new auspices, be maintained.

Randall Davidson: s

From the Rt. Hon. Sir William Mitchell-Thomson, M.P.,  
Postmaster-General.



Stansbury

THE British Broadcasting Company's licence expires at the end of the year, and the conduct of broadcasting, which has become so powerful an influence in our daily life, passes on January 1, 1927, into the hands of the British Broadcasting Corporation.

I am glad to have this opportunity of paying a well-deserved tribute to the foresight, initiative and zeal of the whole staff of the company. From small beginnings four years ago, the service has expanded with remarkable rapidity under the able guidance of those at the head of this great organization.

The company, appreciating at the outset their responsibility as custodians of this great public service, set before them a high standard of achievement from which they have never receded. That the present high standard shall be maintained is, I know, the earnest desire of the public, as it is of the Government; and I feel sure that under the new direction that desire will be fulfilled.

*W. Mitchell-Thomson*

From the Rt. Hon. J. Ramsay MacDonald, M.P.



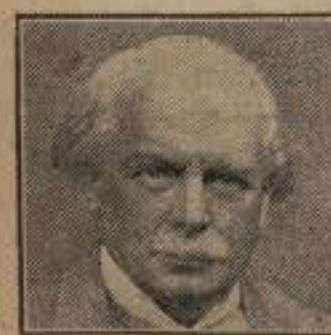
Walter Scott

I AM very glad to class myself amongst those who, in season and out of season, confess to the great enjoyment and profit they get from their wireless set. We owe more than we can tell to the way in which the B.B.C. has done its work—the enterprise it has shown in its development, and its very fine appreciation of the public taste. It has had a most tricky task to perform; and it has done it well

under hampering difficulties. I am most grateful to it, and I hope that the new Corporation will be endowed with enough money to enable it not only to maintain the work of its predecessor, but to continue its enterprising and progressive policy.

*J. Ramsay MacDonald*

From the Rt. Hon. David Lloyd George, O.M., M.P.



Walter Scott

WIRELESS in a wonderful way has widened the range of interests which can be pursued in the home circle, and thus has enriched family life. It has also made a notable contribution towards increasing the sense of common interest between the nations of the world. Christmas, with its message of peace, and the emphasis it throws on the fundamental importance of the family, is,

therefore, a peculiarly appropriate time for congratulating everyone who is engaged either on the scientific or the æsthetic side of Wireless on the advance their science has made.

The responsible authorities of wireless under the new dispensation will, I hope, pay the closest attention to the needs and wishes of their rural subscribers, who have special reasons for welcoming and using the opportunities created by Radio.

*D. Lloyd George*

From the Rev. H. Elvet Lewis, M.A., President of the  
National Free Church Council.



Stansbury

DURING these months, in virtue of my presidential office, I have to travel more even than usual, and visit places more widely apart. But in city, town and village I find wireless exercising its far-reaching and beneficent ministry of entertainment, education, and consolation. It helps the loneliest to keep in touch with the living world. It forms a silent bond of union between millions of people, and should bring about the fraternity of nations. I have known many who in prolonged sickness have been comforted time after time by song and sermon

*H. Elvet Lewis*

From the Rt. Rev. J. D. M'Callam, D.D., Moderator of  
the General Assembly of the Church of Scotland.



Lefagella

WE who are interested in the propagation of the kingdom of God welcome the arrangements for broadcasting religious services. While we would deplore the prevention thereby of attendance at church, we may find that it has the opposite effect—reviving in those who have lapsed memories of Sundays better spent, and awakening in some who have never felt the thrill of Divine Life a desire to 'taste and see how gracious the Lord is.' Thus such may be moved to seek once more the footsteps of the flock. To the aged and infirm, to the sick and their attendants, it is an inestimable boon to join in prayer and praise with a great congregation, and to listen to the comforting, helpful words of the preachers.

In so far as wireless is found in the houses of the non-church-going, these services may work the spiritual revolution which by infrequency of visitation, inaccessibility to the homes of the people, or other causes ministers have found impossible to achieve. 'Faith cometh by hearing.'

*J. D. M'Callam*

From the Rt. Rev. George H. Morrison, D.D., Moderator  
of the United Free Church of Scotland.



Stansbury

AMID the thousand activities of broadcasting, I am chiefly concerned with those which are religious. My hope is that wireless may be used to prepare for a national revival of religion. Believing, as I profoundly do, that religion is a necessity of life, and that the message of our Christian faith meets the need of the universal heart, I welcome everything that makes that message known, not only to the sick and aged, but to thousands who never darken a church door. I have no objection that religious broadcasting should be but one item in a varied programme. Religious journals, beloved of pious homes, have a great deal more than religion in their pages. And another thing they sometimes have, which is entirely absent from the wireless, and that is the flaunting of dubious advertisements. If men cannot hear without a preacher, no more can they preach without a hearer. Anything, therefore, that can provide for these hearers the most wonderful news that ever struck the world, should be reckoned as an ally by the church.

*Geo. H. Morrison*



D. H. MUNRO.  
*Aberdeen.*



E. J. THOMSON.  
*Belfast.*



J. H. RAYMOND.  
*Bournemouth.*



MARTYN C. WEBSTER.  
*Glasgow.*



H. B. BRENNAN.  
*London.*



A. S. HIBBERD.  
*London.*



A. HOWLAND.  
*London.*



Hon. DAVID TENNANT  
*London.*

J. C. S. PATERSON.  
*Birmingham.*



C. H. BREWER.  
*Cardiff.*



J. BERESFORD CLARK.  
*Manchester.*



L. McNEILL-HEWITT.  
*Newcastle.*



THE B.B.C. CALLING THE BRITISH ISLES: 'A HAPPY CHRISTMAS TO LISTENERS EVERYWHERE.'

In response to innumerable requests from our readers all over the country we have pleasure in publishing here for the first time the portraits of the chief Announcers at the London and Main Stations of the B.B.C.



**T**HE Robin claimed pride of place in the programme. 'I am the Star Turn,' he said, puffing out his red waistcoat. 'My posters are already printed in millions, with myself, holly and snow. I am Christmas.'

'You belong to the Children's Hour,' said a Ghost in armour. 'You merely creak. I groan. I come just before Big Ben.'

'I am the Star Turn,' said Miss Mistletoe. 'Twenty-seven million kisses under me,' she sighed rapturously. 'Think of it, with the Band playing "Sweet Dreamland Faces."'

'Stuff and nonsense!' said one of a group of Waits. 'About as useful as "Good King Wenceslas." We are going to sing "Black Baby's Mammy's Going to Iron Down her Curls, 'cos Boys Love Straight Hair in All the Babby-Girls."'

'This is all absurd,' said a Turkey. 'What is Christmas without me? I am a martyr. I am proud of it. I and my friend Sausage will sing a duet. We go well together. Put me down for eight o'clock. I wish we could broadcast smells, because I should be lovely.'

'Where do I come in?' said the Snap-Dragon.

'Eleven o'clock,' said the Loud Speaker.

'Agreed,' said the Snap-Dragon, going to sleep.

'The programme begins with a few words from Convolvulus, the original loud speaker,' said the new Loud Speaker. 'Just to start the ball rolling. Then I think the Financial News from the Goose that laid the Golden Egg.'

'I don't mind,' said the rich Goose.

'I suppose we come at the end?' said the Crackers.

'Quite right,' said the Loud Speaker.

'Now for music,' said the Goose. 'What about "The Conspirators' Chorus," by the Min Spies?'

'Off with his feathers!' came from various voices.

'I don't think that's a bad idea,' said the Robin, speaking once more. 'One can appear on the stage nowadays absolutely plucked.'

'Gentlemen, please!' shouted the Loud

Speaker. 'Where is Jack Frost? We shall need some icing for the cake.'

'I shall recite E and Freezy,' said J. Frost, Esq., stepping forward, 'and bring in some good skating stories, like the people who shouted "Keep Cool" to the man who had fallen through the ice.'

'Excuse me,' said the deep voice of the Snow Man, 'but would someone mind taking this piece of coal out of my eye? I'm getting hot all over.'

'Open a window,' said the Loud Speaker. 'And somebody fan the poor man.'

So Snowball opened a window and Turkey rattled her tail at him.

'There's no one snows what's snowing,' said the Goose with a giggle. 'But I snows what I snows by my snows.'

'Can't that idiot shut up?' called Holly and Fir. 'Where do we come in?'

'Not forgetting me,' said the Yule Log.

'That will be arranged directly,' said the Loud Speaker. 'Order, please. Silence for the Baron of Beef.'

A hush fell over the assembly when the Baron rose. 'It is my privilege,' he said, 'to represent the most English side of this Festival. I mean no offence when I say that Plum Pudding and Mince Pie are of Eastern origin, that Mistletoe is French, that Cracker is Chinese, that Stocking is Persian.'

'O, hang it all!' said Robin.

'Them,' the Baron corrected. 'Even St. Nicholas was an Eastern, and he, as is well known, divided his money between the three daughters of a poor Knight, placing an equal sum in their stockings while they were asleep. Christmas Tree is Russian, and Candles were lit on them to keep evil spirits away. Our friend Robin is from Palestine, where one of his ancestors plucked a thorn out of the Crown of Thorns when Our Lord was on His way to Calvary, and so, for ever, has his breast red from the Blood that then flowed. The sleigh and reindeer are from Lapland, the Waits are indeed English, like myself, and were King's Musicians who piped the hours. So here we are, gathered from all countries, to take part in this Festival. Three cheers for everybody!'

Had all the world been listening then, the whole world might have heard the rousing cheers that followed the Baron's speech. The excitement was, indeed, so great that a Cracker pulled itself, and its two halves presented, one a cap and the other a motto, to the Baron, who graciously accepted them.

A silence fell upon the company; the Yule Log shifted on the hearth and crackled pleasantly, the Ghosts resolved themselves into flickering shadows on the tapestried walls, even Goose cut his cackle, and then peals of silvery laughter filled the hall.

'Have you forgotten us?' said the Fairies.

It was as if a rainbow had split into a thousand dancing pieces, as if all the butterflies in the world had lent their wings, and all the fireflies there are had rested on the forest of wands.

The Fairy Queen, in a dress of gossamer and dewdrops, came forward, between bowing elves, sprites, Jack-o'-Lanterns, goblins, and little green men.

'Make your programme as you will, Mr. Speaker,' she said, 'we shall thread through it. We are the divinities who shape your ends, broadcast them how you may. Little divinities though we be, we are in the hearts of young and old alike, the faint music of a happier world. That world shall hear us as we slide down moonbeams or swing in cobwebs, for deep down in the hearts of men is a little silver bell which rings back to childhood and rings on to ages.'

With that came laughter, laughter of children ringing through the world, so that men heard in the snows and in the tropics, and the whole world listened just for a breathless minute and ceased from labour, and had a fresh, bright look in its old eyes. It healed sick men, and set women dreaming happy dreams.

The light faded, the meeting dissolved silently, and then, as the moon sailed higher in the sky, the big clock struck the midnight hour.

Good-night Everybody and a Happy Christmas.



# Listening to Life.

By Sir PHILIP GIBBS. Illustrated by E. Wallcousins.

SOME of us say hard things now and then about that loud-speaker! There's a young fellow in the house who turns it on when we want to get away from the noise of the world in a quiet room with a quiet book. He lets in a burst of jazz—banjos and saxophones, with the strum of a piano. He fiddles around on his switch-board, tunes in to Paris for a scrap of opera, searches the ether for a German station, and produces a clash of gutturals, or the 'Beautiful Blue Danube,' until he abandons that for new adventures with vibrations. Presently he hurls a roar of Morse and atmospheric into his domestic circle, and, with a smile of triumph, announces 'Moscow!'. . . We don't want to hear Moscow. There are times after a busy day in the noisy world when we don't want to hear anything. We want silence for a while, so that we can think our own thoughts for once.

Strange that in this noise-making epoch there are people tired of silence, and weary of their own thoughts! They don't want to get away from the voices and music of life. All that comes to them so seldom because they are the lonely ones in this crowded world. I happen to know some of them, and I suppose there must be many thousands of others like them in this country of ours.

THERE is, for instance, a little old lady who lives in one room most of her days. Once she lived in a big house and brought up a pack of rowdy children—it seems only yesterday to her—but now they are all grown up and scattered in far places with children of their own. So this little old lady has nothing much to do all day but write letters to them all, and sort out the little treasures she has kept to remind her of past days. Somehow, the days now seem rather long, and the nights longer, because she is not sleeping very well. She is such a very old lady that she is afraid to walk as far as the Common, which is not very far, because of all the rushing motor-cars and boys on bicycles who do not stop when she steps off the kerb looking first to the right and then to the left, with a little smile on her face and a little fear in her heart. So she stays at home mostly, just going to the window now and then to watch life passing. It does not pass very rapidly—just a funeral or two and an errand-boy on his rounds and nursemaids with perambulators.

Once she was very fond of life. She used to go to the Opera and all kinds of concerts. Sometimes the music comes back into her head and she hums little tunes, by Verdi and Offenbach. How do they go? So lively they were when she was a girl, with many young gentlemen eager to take her out. How she would like to hear them again! . . . She heard them again the other day when

mind's eye that little old lady listening so eagerly to their enchantment—or all the little old ladies of England listening to the music of life while the clocks tick on the mantelshelves and tabby cats lie sleeping on the hearth-rugs. They are not so lonely now in their bed-sitting-rooms since wireless came into the world. . . .

Then there is a sick man I know, lying, week after week, in an up-stairs room. Until the other day, he used to lie for hours in tragic boredom, staring at the pattern on the wall-paper, wondering fretfully why that bird with an open beak doesn't have the sense to shut it. If only that blooming bird, repeated sixty times on the same old bough, would only shut its blessed beak or close its beady eye!

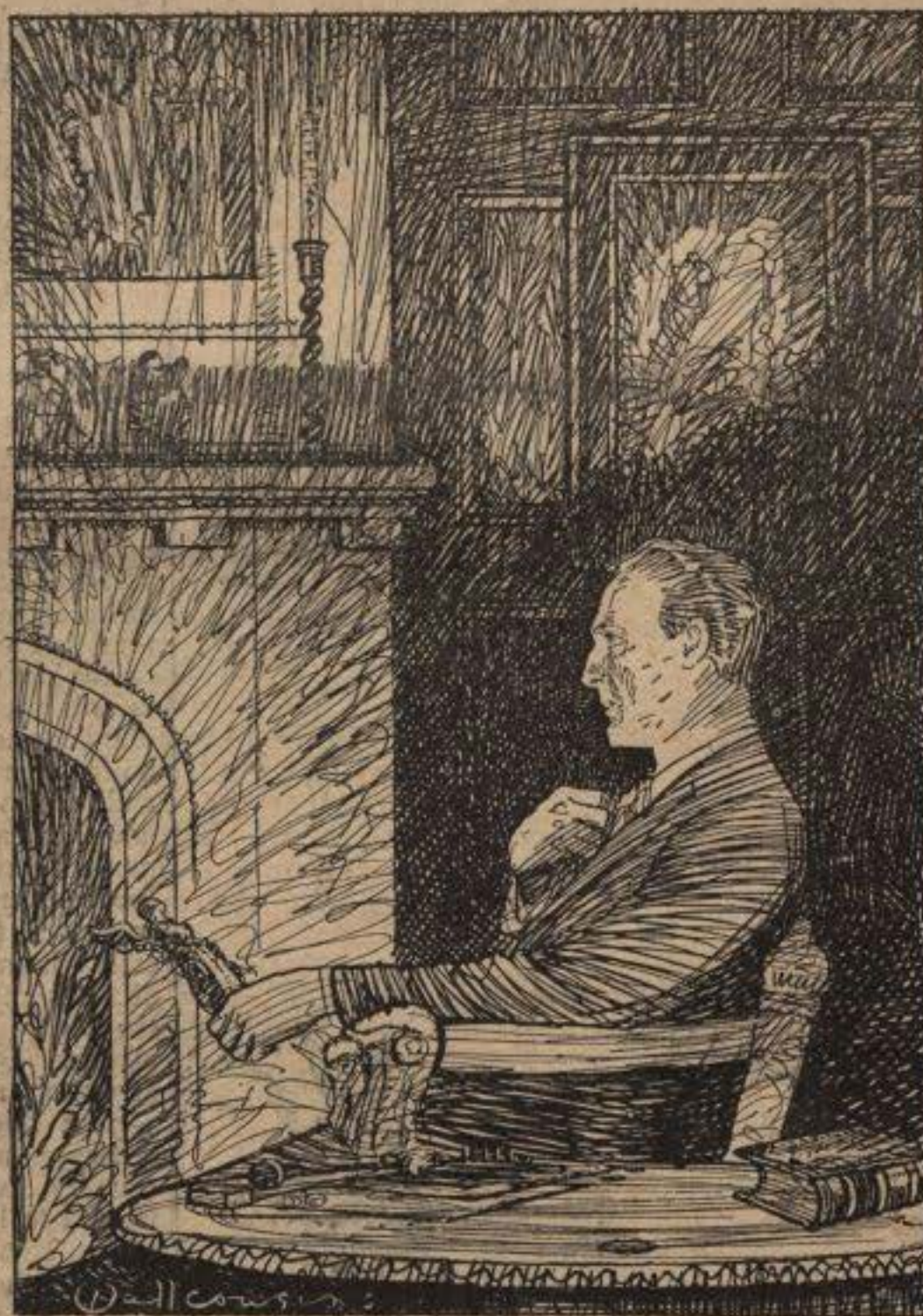
READING makes his eyes ache, so until the other day he had nothing to do between doses of medicine and the doctor's visits except listen to the sounds in the house—a door banging (oh, curse that banging door!), the servant sweeping the stairs (what a time she takes over that flight of threadbare stair-carpets!) and the tradespeople jangling the area bell. Not much fun lying there like a log with a nagging pain from a jumping nerve. In the street there is the vague roar of life—active life. Lucky people are walking about, taking taxi-cabs to theatres and clubs and pleasant places.

Not much interest or life in a sick man's room, alone with his thoughts, which are mostly unpleasant, until one day a miracle happened.

It was this miracle of wireless which he had scorned so much before he was knocked edgewise by a blow from Fate. It was his wife who had it installed, despite his fretful protests. Now for hours at a

time he forgets that jumping nerve of pain. He ignores that bird on the bough with its beady eye watching him all day. He doesn't groan every time the church clock chimes another quarter, because it seems like an hour since the last stroke. He has something to look forward to. London calling and old Big Ben booming out a prelude to the news of the day, and an evening's entertainment.

Some of those lectures are very good in a sick man's room. They take his thoughts away to the far ends of the earth. He ponders over some of the problems



Not that the darkness makes much difference to him.

one of her daughters gave her a crystal set. She was afraid of it at first, and thought it might blow the house to pieces if she did the wrong thing. Now she finds it quite safe and easy to turn on the little switch. She turns it on with trembling fingers and quite a flush of excitement on her face.

Someone is singing. Surely, she knows that song? Good gracious, yes! *La Traviata*, which she used to trill as a young girl in that frock of sprigged muslin—before she became the mother of babes. I wonder if some of the great singers before the microphone in a silent room ever see in their

## THE LITTLE GIRL LISTENS

By ELEANOR FARJEON.

Where are you going to,  
Little girl, pray?  
Where do you follow your  
Small nose all day?

Why are you listening,  
And what are you  
Listening, listening,  
Listening to?

Where do I go? said the  
Little girl—Well,  
As I don't know myself,  
I cannot tell;

Children like me who have  
Learned how to hear,  
No longer follow their  
Nose, but their ear.

My ear the whole year round  
Leads where I go:  
I've heard the band playing,  
And the wind blow.

I have heard nightingales  
Sing, and the sea,  
I have heard friends telling  
Stories to me.

Eyes aren't the only eyes,  
Ears aren't just ears,  
My ear, to my surprise,  
Sees all it hears.

I have seen places  
Where I've never been  
I have seen faces  
I never have seen.

I've been all over the  
World and returned,  
All through my ear that to  
Listen has learned.

Then can you wonder at  
Me when I go  
Listening, listening,  
Listening so?



Decorations by Dora M. Batty.

discussed. And all that music makes the time pass like winking. Some of those entertainers are comical fellows—a cheery crowd, as though there were no such thing as ill-health. And yet some of them must have the toothache sometimes and feel a bit chippy. Wonderful pluck to keep on joking! Not a bad lesson in its way to a man who grouches overmuch.

Anyhow, life has come into a sick man's room. The world of adventure, and thought, and art, and music, and business, and bustle comes surging into his ears. There's rough weather to-night in the Channel. Better in bed, perhaps! The franc has jumped up. Poincaré is doing pretty well. China seems in a rotten state. What, time already for that last dose of medicine? Through the microphone voices speak to the sick men and women of the world. That's a cheery fellow who says the last 'Good night!' as though he meant it for them all.

IN a small suburban house—The Firs or Laurels or some name like that, as I remember—there's a young wife married to a friend of mine who is a newspaper man and keeps strange hours. That is to say, he goes to work early in the afternoon and comes back after midnight. This little lady with shingled hair and a knee-short frock—quite young and pretty like so many others—reads large numbers of novels in those evenings between eight o'clock and midnight, until sometimes the book drops on her lap and she falls asleep on the sofa, with her head hanging limp. The enchantment of marriage has worn off somewhat after four years. The little house, furnished on the hire system, has lost some of its charm. Is this what life means? The fire burns dim and she wakes with a start, and shivers a little. There are still two hours to midnight, and she has read the last page of that trashy novel. Dear God! How can she cure this morbid sense of loneliness, this frightful boredom creeping over her? If only she could talk to someone, dance with someone, escape from this beastly little villa in a row of villas and the tramcars clanging through the fog! . . . She escaped through the wireless. She has quite a distinguished lot of visitors now from seven o'clock onwards—great singers, famous pianists, all sorts of learned men who talk to her on terms of equality, explaining all sorts of things she wanted to know, giving her a bigger vision of life. Now and again, she dances to herself between the sofa and the cabinet. Those funny men make her laugh, and it seems as though they were her own private jesters. . . . Good gracious! is that Dick's latchkey already?

AWAY in the country there's a quiet old house with twisted chimney-pots and beams across the ceilings, and in the big sitting-room a wide hearth with logs burning. It's three miles from the nearest village, and the roads are muddy on winter days, and darkness settles down too early. Not that darkness makes any difference to one man in the house. He sits there carving something out of wood, using his fingers instead of his eyes to follow the pattern. It is ten years since he learnt to count the stairs up to the

(Continued on page 702.)

# What the Radio Overheard.

By STEPHEN LEACOCK.

With Illustrations by Aubrey Hammond.

I.

**T**HE scene is in the dining-room of the house of Mr. Edward Uptown Brown, Senior. It is a large room with a mahogany table and a mahogany sideboard and all the things that ought to be in the dining-room of people called Uptown Brown. In a corner is a radio machine of the best and newest type, with leather arm-chairs beside it, and on a little corner seat printed papers with announcements and programmes. The time is evening, an hour or so after dinner, and the people who appear are Miss Flossie FitzClippit Brown, the only girl in all the world, and Mr. Edwin Overflow, the only man in the universe. But they have not yet told this to one another.

**FLOSSIE** (as they come to the dining-room door): There's nobody in here. Wouldn't you like to come in and I'll show you our new radio, Mr. Overflow?

**MR. OVERFLOW** (in a deep voice, charged with atmospherics): With pleasure.

**FLOSSIE**: How dark it is! The switch is over there—won't you please turn it on?

**MR. OVERFLOW** (with more atmospherics): With pleasure.

**FLOSSIE**: Now sit here and make yourself terribly comfy, and I'll tune in on the radio.

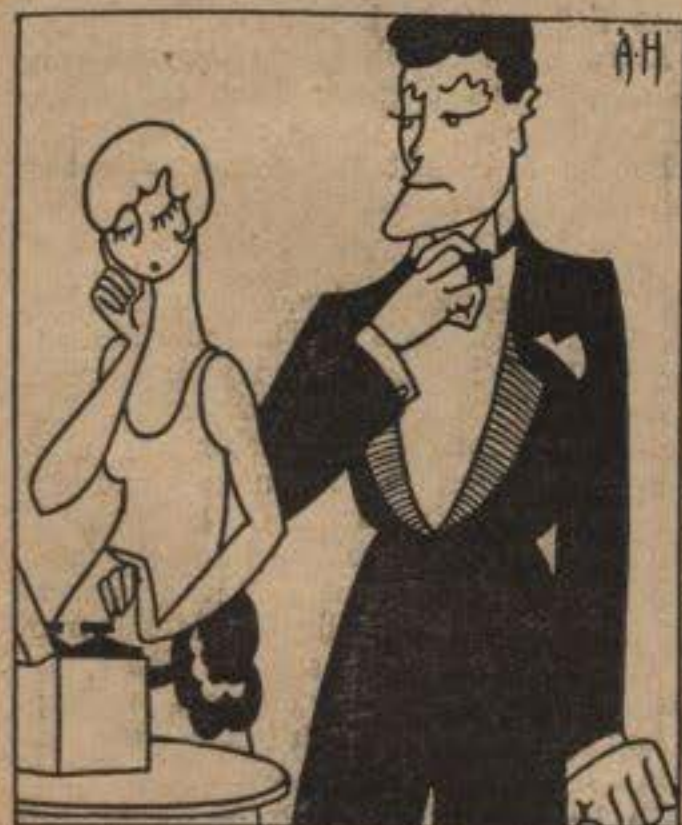
**MR. OVERFLOW** (speaking with a compressed voltage which ought to warn any girl that there is something atmospheric doing): With pleasure.

**FLOSSIE** (at the radio): Now wait a minute. I never can remember which way these silly dials go—let me see—Do you understand how to do it, Mr. Overflow?

**MR. OVERFLOW** (at a pressure of 200 atmospheres to the inch): Not at all.

**FLOSSIE** (fingering the dial): I think this is the one and I think you turn it so—

**THE RADIO**: SQUA—ARK—



Mr. Overflow: 'There's something I want to say.'

**FLOSSIE** (shutting it off): No, that's wrong, I'm sure. I'll try this other way.

**MR. OVERFLOW** (rising from his place and putting forward his antennae as if about to make a contact): Please don't!



What she really means is, 'Did you land him?'

**FLOSSIE**: Don't what! (She turns off the dial.)

**MR. OVERFLOW**: Don't turn on the radio. There's something I want to say, something I've been trying to say all evening—

**FLOSSIE** (who has been trying to make him say it all evening): To me?

**MR. OVERFLOW**: Yes, to you. Miss Brown (he stops with a static congestion in his feed pipe)—

**FLOSSIE**: Yes?

**MR. OVERFLOW**: Miss Brown—(he pauses; then with an effort he connects in on a better wavelength)—Miss Brown, Flossie, ever since I've been coming to this house—

**FLOSSIE**: I wonder if I can get Inverness—

**MR. OVERFLOW**: Don't!

**THE RADIO** (in agony): SQUA—ARK—

**MR. OVERFLOW**: Turn it off. Listen. Miss Brown—Flossie—ever since—that is to say—please don't turn it on. Flossie—I only wanted to say—I love you. (He reaches out both his antennae.)

**FLOSSIE**: Oh, Edwin! (They make a contact and are joined together by a short circuit. Connected thus they sit down beside the radio. Their hands are joined as they sit in close conversation. Not a sound comes from the radio. It is listening, and it is having a good time all by itself.)

**FLOSSIE**: But how can you really love me? You've only known me three weeks.

**EDWIN** (speaking now with far less strain on his aerial owing to the removal of all atmospheric disturbance): Three weeks and one day and four hours.

**FLOSSIE**: Oh, Edwin, how can you remember?

**EDWIN**: Remember, can I ever forget it—that first afternoon when I met you crossing the park—and—

**FLOSSIE**: Oh, Edwin!

**EDWIN**: Flossie!

(The radio doesn't say a thing.)

Ten minutes later Edwin is still saying: 'And do you remember the day when I took you and your mother to the matinee?' And Flossie answers with a light laugh—'And Mother would talk to you all the time.' 'Yes, I was wishing your mother was in Jericho!' 'How nice of you, Dearest!'

(And the radio isn't speaking.)

Twenty minutes later Flossie is saying—'Edwin, dear, I'm afraid we simply must go back to the drawing-room again. They'll have finished their cards and Mother will be wondering where we are. Wait a minute till I turn on the radio—'

**THE RADIO**: SQUA—ARK—

**FLOSSIE**: It doesn't seem to be working. Kiss me, darling. I'm so happy! And isn't the radio just wonderful!

(But it will be noted that all the radio said was SQUA—ARK.)

II.

**S**O they go upstairs to the drawing-room, and up there when they arrive are two tables full of people playing bridge. At one of them Flossie's mother, Mrs. Elizabeth Uptown Brown, and father and two other people are playing, and they have just thrown down their cards because their first rubber is over and Flossie goes over to her mother and kisses her, and Flossie's mother kisses her and says:—

'Where have you been, Darling?'

'Downstairs, listening to the radio.'



Eddie: 'Didn't you get anything worth while?'



'How is it working?'

'Perfectly.'

Flossie's mother knows quite well where she has been and she wouldn't have interrupted her for the world. But what she really means is: 'Did you land him?' And when Flossie says 'Perfectly,' she knows that her mother knows, and her mother knows she knows what she means.

At the other table Flossie's brother, Edward Wiseghy Brown, a college radio expert, is playing cards with a cigarette permanently in his mouth as part of his face, and he says without even turning his head round:

'What did you get, Floss?'

'Oh, I don't know—'

'Didn't get Yomsk in Siberia?'

'Oh, gracious—no!'

'Did you get anything worth while?'

'I don't think so—that is,—and here she looks over at Edwin for a second and he happens to be looking at her and they both get extremely red, and the whole room gets charged with ecstatic electricity. In fact, it is a relief to everybody when Flossie's father, Mr. Uptown Brown, rises and says to the other man at his table—'

'Here, let these two young people take our places, Tommie, and you and I will drop out a bit.'

On which Mr. Uptown Brown and his heavy friend, Mr. Thomas Bung, rise with a deliberation appropriate to their dignity and weight, and Mr. Brown says: 'Come on down, if you like, and we'll have a turn at the radio ourselves.'

His heavy friend, Mr. Bung, says: 'Well, I don't mind if I do.'

Mrs. Uptown Brown glances across at her husband with a look that means: 'Now what the dickens are you up to?' But she says nothing. She's too happy about Flossie. Let him for once, if he likes, she thinks, only don't let him think that she is deceived. But she can straighten that out afterwards. So she merely says quite invitingly:

'Come along, then, and we'll start a new rubber'; and makes a place beside her for Mr. Overflow. There he is to sit for the rest of his life.

### III.

*Meantime Mr. Uptown Brown and Mr. Thomas Bung, his heavy friend, have gone down to the dining-room.*

MR. BROWN: It's over here in the corner. Sit down, Tommie, in one of these big chairs while I turn on this thing—Will you have a cigar?

MR. BUNG: Well, I don't mind. Had it long?

MR. BROWN: No, just got it. The children like it. Try one of these.

MR. BUNG: Thanks.

MR. BROWN: Now, I don't know how you found it upstairs, Tommie, it certainly seemed to me pretty dry.

MR. BUNG: It certainly did!

*(They both chuckle. They know what's coming.)*

MR. BROWN: Well, what about a little Scotch, eh, Tommie, my boy? Wait till I turn on this machine—no, I'll get the Scotch first.

*(Mr. Uptown Brown takes a key out of his pocket and goes and opens up a little cupboard in the corner angle of the wall.)*

MR. BROWN: I always keep it locked up over here. Soda? Oh, no, no trouble; it's right here in a syphon.

MR. BUNG *(speaking in a low, gurgling voice, such as is produced from the larynx by Scotch and soda)*: That's good Scotch, Ed!

MR. BROWN: Yes, have some more, or wait till I turn on this radio, otherwise Bess might— Here, I think this is the dial you twist—

THE RADIO: SQUA—ARK—

MR. BROWN: No, that's not it. I'll get it in a minute. Now this is a Scotch, Tommie, that I can guarantee—

*(And ten minutes later Mr. Edward Uptown Brown is still saying):*

Now this Scotch, Tommie, is a Scotch—that you won't get a better Scotch—Scotch, Scotch—

*And after a while—after a long while—with a sigh Mr. Uptown Brown rises from his chair and says:*



'Here, I think this is the dial you twist.'

Well, Tommie, old horse, I guess we'll have to get back to the drawing-room or Bess will be wondering where we are. Wait till I give this a whirl again. *(He turns a dial.)*

THE RADIO: SQUA—ARK—

MR. BROWN *(turning it off instantly)*: Not working, I guess. Come along, Tommie, or say, what about another?

MR. BUNG: Yes, certainly. I'll join you. A wonderful thing this radio, isn't it?

*But let it be noted that the radio had only said SQU—ARK.*

*And so when they do get up to the drawing-room it is quite late and the cards are just about over.*

EDDIE BROWN, JR. *(adding up the score says, without moving his face from his cigarette)*: What did you get, dad?

MR. BROWN: Oh, nothing much.

EDDIE: Did you get Yomsk in Siberia?

MR. BROWN: No, I don't think so, did we, Tommie?

MR. BUNG: I guess not. But what we got wasn't bad, either.

EDDIE: Was there much interference, dad?

MR. BROWN *(chuckling to his friend)*: Not a bit.

### IV.

MEANTIME the guests leave. Ed Brown, Jr., radio expert, has risen from his chair and says to his friend, a fellow expert: 'Come on, Harry, it's late enough now to be worth while. There won't be much interference now. We'll see if we can get Yomsk.'

Ted Brown and his friend, the two radio experts, go down to the dining-room. The house is quiet now. It is getting late.

Ted says: 'Now sit down there while I tune her up. I guess dad's been monkeying with it. Funny he can't learn, isn't it? He begins twisting and turning the dials. What I want to do is to try to get Yomsk, Siberia. The other night I was nearly sure I had Yomsk. There's a sending station there now, but they're not catalogued and it's hard to tell. Ever try to get them?'

'No. Nearly got Teheran in Persia, the other night. At least, I think it was Teheran; I couldn't be sure. It would be in Persia, I suppose?'

'Yes—now wait—I believe I've got it.'

THE RADIO: SQUA—ARK—

Ted, shutting it off, 'No—that's only Lloyd George. Let's try the other way.'

THE RADIO: SQUA—ARK—

'Ah, that's a sacred concert—I thought they all stopped at eleven. I'm sure that's the number I used for Yomsk. Wait a minute.'

Ted turns at the dials. He and his friend sit in front of the machine in deep absorption—ten minutes later, Ted is still saying: 'No, confound it—that's only the Beethoven Sonata being played in the opera house at Berlin—try this—'

And the radio says 'SQUA—ARK.'

And Ted says: 'Damn it—that's only Madame Gallicurci singing at Milan. I'll just try once more for Yomsk, and if we can't get it we'll shut it off for the night. There's no sense bothering with these things near by—'

He tries once more.

And the radio says, 'SQUA—ARK—'

And then he quits.

But far away in Yomsk among the snow, a tired Bolshevik in a dirty café is singing an imitation American coon song. That's what Ted wants to hear.

And as he reluctantly turns off the machine, he says: 'It's a great thing the radio, isn't it?'

But let it be noted that the radio had only said 'SQUA—ARK.'

### V.

SO Ted's expert friend goes home, and Ted himself goes to bed. The radio is silent and the house is still. The mystic currents move through the air. Inverness is whispering to Finisterre, and Helsingfors murmurs to the Hebrides. But not a sound of it comes to the darkened room. The house is still and the people are asleep and the radio is silent. Its programmes and its announcements lie beside it on a little table, but from it there comes not a sound. The radio, hushed by the whispering currents, is asleep.

And the hours pass, till it is late—late; and then softly, oh, very softly, one of the dining-room windows pushes up—surely no one

*(Continued on page 697.)*

# The Call.

By E. F. BENSON. Illustrated by Albert Bailey.

MRS. AYLWARD, now in her eighty-first year, had all her life been an upholder and apostle of progress in every branch of human knowledge, and among the earliest to take advantage of any fresh discovery. She always said that this was an inherited instinct, for her mother had been in the very van of the intrepid passengers who ventured to embark on Mr. Stephenson's amazing railway-trains, 'and very much, my dear,' said Mrs. Aylward, 'she enjoyed her trip, though a cinder from the Rocket, which was the name of the engine, flew into her eye, soon after they had started, and they thought she would lose the sight of it. But she went straight to a new oculist, whom the profession would have nothing to say to, because he was so revolutionary in his methods, and he cured her. Indeed, she always said that her injured eye became the stronger of the two.'

With such a parent it was no wonder that Mrs. Aylward was always in the forefront of those who enjoyed the fruits of progressive science.

WHEN electric light became a domestic possibility, she was among the very first to have it installed in her house, in spite of the conservatism of her husband, who said that lamps and candles supplied all the illumination he wanted. Here Mrs. Aylward had been even more unfortunate than her mother on Mr. Stephenson's railway-train, for owing to defective wiring the greater part of Robert's house had been burned. But the insurance more than covered the cost of rebuilding, and Agnes took the opportunity to have a lift from the kitchen put into the new structure, and a bathroom with hot water laid on where the bather could lie immersed, instead of ladling spongyfuls of quickly-cooling liquid on to various parts of his person. This was a great success, though the kitchen-lift was occasionally disappointing, for sometimes it stuck so fast that the hot leg of mutton for Tuesday's dinner became the cold leg of mutton for Wednesday's lunch.

Robert by degrees had been infected by her enthusiasm, and became as keen as she to try any new thing. This Athenian spirit pervaded their lives: there was no current novelty which they did not pounce on, and make their own. Bridge, for instance, was a common after-dinner diversion in the re-built house in Portland Place, while elsewhere whist held almost universal sway: on another night you might find there an exhibitor of radium or of the newly-discovered X-ray; on another there would be a medium who went into a trance and became the transmitter of messages to the sitters from deceased relatives.

Of all the fringes of the Unknown into which Man was nibbling his way, this seemed to both her and Robert the most fascinating, and though they both remained equally eager to go up in a balloon or down in a

diving-bell, this borderland between the material world and the immensity which lay outside it attracted them most. The material sometimes seemed to melt into the unseen which was not less real than it. But the material world lost none of its fascination, and when, now some thirty years ago, Robert Aylward died very suddenly, his widow communicated with the Cremation Society by means of the telephone, which was then in its rather incoherent infancy. Shortly after the funeral she had a séance with her medium, and to the day of her death last winter (and, indeed, especially on the day of her death), she believed that the spirit of her husband 'came through,' and bade her not abate one atom of her interest in all the entrancing riddles of material existence. 'That's your job for the present,' he said, 'and mine's a different one.'

She heard his voice with that inimitable little stutter in it, as clearly as she heard the hum of the traffic outside, or as she saw the outlines of the familiar room in the dim light.

'But you'll come and talk to me sometimes, Robert?' she asked.

'Better not, dearie. What lies beyond isn't your business yet. But when your time comes to join me, I'll come and call you. You can count on that.'

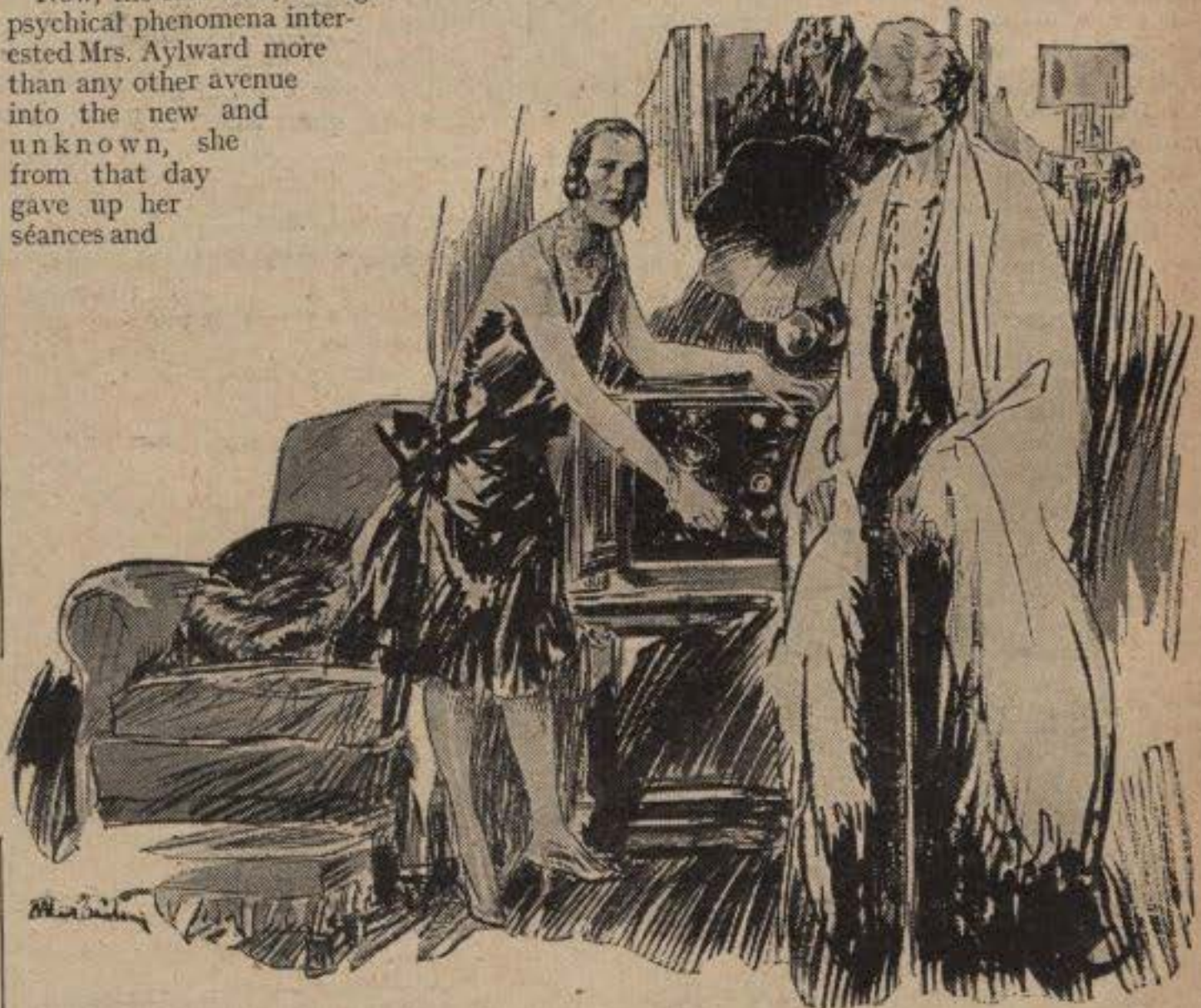
Now, the fact that, though psychical phenomena interested Mrs. Aylward more than any other avenue into the new and unknown, she from that day gave up her séances and

mediums altogether, shows how authentic this experience was to her. Robert had distinctly told her that the 'beyond' was not her business, and, though sorely missing him, she quickly resumed her eager curiosity in the wonders and discoveries with which the world teemed.

MOTOR-TRACTION then was claiming the attention of go-ahead people, and exciting the scorn of the majority, and Mrs. Aylward was quite right in saying that the first private car that appeared in the streets of London was hers. Her little place in Worcestershire was, even to her enterprising soul, out of range for this machine, so she sent it down by rail when she went into the country that summer and habitually used it there, to the boundless astonishment of the rustics and the terror of horses.

In a few years, when this form of locomotion became stabilized and reliable, Mrs. Aylward turned her progressive attention to aeroplanes, and was the first woman to go to Paris without changing from train to boat and boat to train. The return journey was less successful, for the 'plane settled softly on the sea some half-mile from the French coast, and the passengers were rescued in a boat.

Nevertheless, she was sure that in a few years' time everyone would have private



Elsie switched on, and after a moment or two of silence, a choir of voices broke out into 'The First Noel.'

aeroplanes and flit about the streets of London at fifty times the speed of those crawling motors.

But of all the romances of Science which rendered Mrs. Aylward's life a perfect orgie of enjoyment, there was none to the development of which she more looked forward than that of wireless transmission.

'It comes nearer to pure magic than anything I've ever heard of,' she said to Elsie.

Elsie distracted herself from the perusal of a letter she was reading.

'Yes, it does sound wonderful, dear,' she said. 'But do you really think it will come to anything? Now that we've got telephones and telegraphs everywhere, we've surely all we want.'

'Mark my words,' said Mrs. Aylward, 'it will be the greatest wonder of my time and yours too. Matter is being eliminated, so is distance. I shouldn't wonder a bit if some day we shall have machines in our houses which will enable us, just by turning a switch, to hear what's going on a hundred miles away as if it was in the room, though there's nothing linking us up to it.'

THE war interrupted the domestic application of wireless; and Mrs. Aylward's emotions were chiefly occupied with hatred of the Huns. Though she had a secret admiration of the barbaric enterprise that sowed the sea with submarines, and sent bomb-dropping aeroplanes over Portland Place, she felt it to be a desecration of the wonders and romances of science, that they should all be devoted to massacre. But her devotion to discovery in itself (though twisted now to evil uses) never wavered, and one of the most illuminating days of her life was when, after having in vain sought leave to go on a submarine, she succeeded in getting admission to one of the big wireless stations from a cousin of hers who was in charge of it. Something clicked and dabbled, and her cousin, who had put on to his head a sort of cap with ear-pieces, wrote down for her what London was saying to Cape Clear about the prices on the Stock Exchange. Then soon he scribbled her a message which a cruiser in the King's Navy far away in the North Sea wanted to send to the Admiralty.

It was the romance of it, as always, that thrilled Mrs. Aylward. Here was this big empty field set high on a down beside the sea, and in it had been put up two tall masts and half-a-dozen little huts. Strain your ears as you might there was no sound audible but the chiding of a flock of gulls fishing in the tranquil waters, and a faint thrum of the breeze in the wires from the masts. And yet the air was full of voices whose sound went forth into all lands: it needed only to be in tune with them to reproduce them. Nothing of the miracle was tangible or audible or in any way perceptible to the human senses, but a chorus of intelligible speech was flowing by and was caught in its passage by instruments in those small huts. 'There is neither speech nor language,' she thought to herself, 'but their voices are heard among them.'

The war came to an end, and the powers of Nature were no longer harnessed to the chariots of death. Presently wireless

became domesticated, and you could have a box on your table, a toy merely to many, for the amusement of idle hours, and listen to a story, or a lecture, or a concert. But it was never a toy to Mrs. Aylward; she enjoyed listening to what her loud speaker transmitted, but behind that was wonder,



### BROADCASTING AT CHRISTMAS.

*What is it, fleetier than the bird,  
That flies unfluttering far and near,  
And is not seen, and is not heard,  
Until it finds the listening ear?*

*It is the multitudinous voice,  
That brings the good news far and wide,  
And bids good people to rejoice  
In town and in the countryside.*

*Of old, the angels bore the great  
Tidings of joy from the high skies,  
But here's a messenger of late  
Bears Christmas tidings as he flies!*

*And through the speech and violin  
There is a lovelier message swells,  
And they have broadcast Christmas E'en,  
The voices of the Christmas bells.*

Katharine Tynan.



and the wonder grew ever greater. The phenomena seemed divorced from all material laws; the silence of a quiet room could be made to ring with a song that was being sung in Paris or with the carillon of Malines. A storm might be howling outside, the traffic of London might roar, but through

it pierced the peal of bells from beyond the sea, conveyed there without connection across the halls of space. All material interruptions were brushed aside, 'the muddy vesture of decay' surely was becoming lucid and transparent.

More and more this sense of utter detachment from things tangible gained on her. The veil of materiality was growing thin, and every day she listened more eagerly for the evidence, conveyed through material, of what lay outside it. Sometimes she thought she heard through the voice of a speaker or the sound of music some faint whisper, just audible, which seemed to have nothing to do with what was being transmitted.

SHE was old now, for she had passed her eightieth birthday, though her senses were still alert and her curiosity undimmed. But she was quite crippled with arthritis, and could only just get to her wheeled chair from her bed, and be taken out for an airing if the weather was warm; for the most part she sat in the big sitting-room on the ground floor which opened into the hall. Elsie, now more than middle-aged, still lived with her, and as often as not there was a friend or two to dine. To-night, however, on Christmas Eve, the two were alone.

Mrs. Aylward had just announced her intention of sitting up till midnight to hear the bells, and was pouring scorn on her niece's remonstrances.

'Stuff and nonsense, my dear!' she said. 'An old woman like me doesn't need her beauty sleep, and that's one of the advantages of being old. I'm eighty, and when you're eighty it's only proper to do exactly what you choose, and I choose to sit up. You can go to bed if you like, but I'm going to listen. Besides—no, you'll only laugh at me, if I tell you.'

'I shall do nothing of the sort, auntie,' said the other. 'What is it?'

'Well, my dear, you may call it fanciful, but all the evening I've had the impression that someone was wanting to talk to me through the wireless. I've heard whispers, as I've heard before, but much louder. There's some obstruction still, but I believe it's clearing, and I'm just going to sit up and see whether I can't catch more of it. Bless me, why it's half-past nine already, and we shall miss the Christmas carols! Turn it on!'

Elsie switched on, and after a moment or two of silence, a choir of voices broke out into 'The First Noel.' They sang two verses, and then suddenly Mrs. Aylward stood up.

'But it's coming through,' she said. 'I knew it would. Can't you hear someone talking as well as the singing? It's a man's voice: he stammers.'

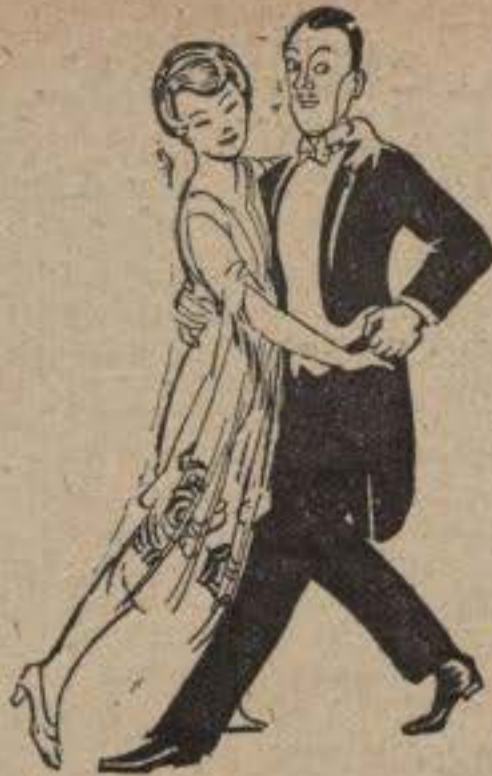
Elsie looked round. Mrs. Aylward, crippled though she was, was standing firm and erect, and her eyes were fixed on the corner of the room by the door.

'Ah, it's Robert, it's Robert!' she cried. 'You're calling me, Robert! Oh, what a long time it has been, but so pleasant!'

Unsupported by her two sticks, she took half-a-dozen quick, eager little steps to the corner of the room on which her eyes were fixed, with her hands extended in welcome. Then very gently she sank to the ground and lay there.



'We want more talks and debates on economics and industrial history.'



'Oh, do turn Daventry into a dance station so that we can dance from 8 till 2 every night.'



'Music and Drama—nonsense. We want hourly reports of Stock Exchange quotations and latest prices.'



'In my opinion three-fourths of programme time should be given to brass bands.'



'The Scot dominates England, therefore the bagpipes should broadcast more than any other instrument.'



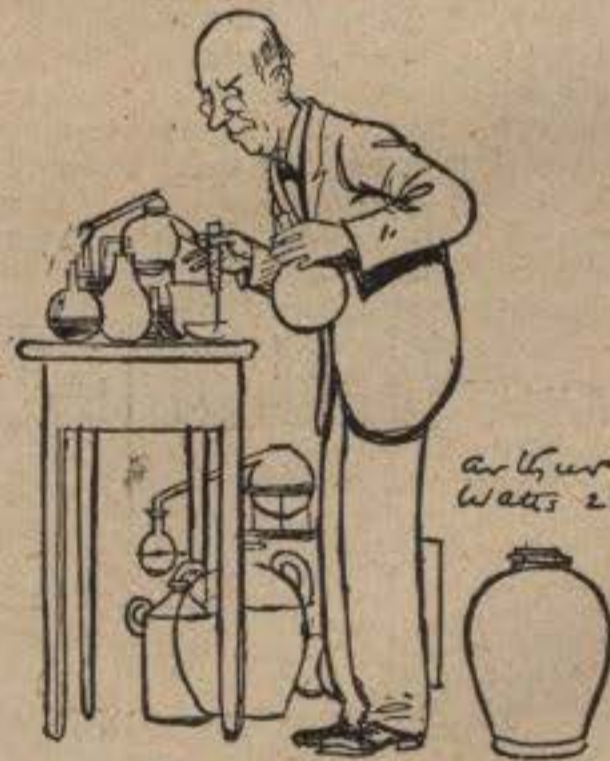
'Please spread the Children's Hour over the whole evening, and give us some helpful talks on knitting.'



'Give us plenty of good ballads and sea shanties—they are the backbone of any good programme.'



'That 7 o'clock Announcer is such a dear, I long for television.'



Arthur  
Watts 26 —

'Talks on applied science will add interest—let us have courses on chemistry, electricity and metallurgy.'

IMAGINARY PORTRAITS OF SOME OF THE B.B.C.'S UNOFFICIAL PROGRAMME ADVISERS, WITH BRIEF EXTRACTS FROM THEIR HELPFUL LETTERS.

# The Centipede.

By IAN HAY. With Illustrations by George Morrow.

THE whole affair is a complete mystery to me, I wish my grand-nephew, Algernon Sprigge, would pay me one of his periodical visits; he might be able to elucidate it. He is a Gentleman Cadet of the Royal Military College, Sandhurst, and appears to possess a knowledge of the world quite surprising in one of his tender years. Besides, he is the owner of a clear and penetrating voice, which makes it an agreeable matter to converse with him. Not that I am so very deaf, but most young people seem to me nowadays to mumble in the most slovenly fashion.

My name is Erasmus Worthington, and I am an entomologist. In order to render my identity quite clear, I may add that I am the author of *Notes on the Thorax of the Hessian Fly*, and *The Life of the Weevil*. These works, however, were produced in my youth, when a man's interests are less settled than in later life; for the last thirty years I have confined myself almost entirely to microscopic observation (and tabulation) of the functions of the Lesser Coleoptera. Consequently, I have lost touch with the trend of modern thought in other directions. Many of my most distinguished contemporaries in the scientific world are but mere names to me, and except for an occasional visit to the Natural History Museum in South Kensington, I seldom go outside my house in Tavistock Square.

This may account for the fact that when Professor Pepper called upon me I had never heard of him. His visiting-card gave me no enlightenment. It was a rather large card—but possibly fashions in these things have changed during the last half century—and bore the device, in black lettering picked out with red:—

'PROF. JOE PEPPER,  
The Old-Established Specialist,'

followed by an address in Sheffield. I had no desire to receive him, for I was much occupied at the moment. I had rather foolishly allowed myself to be cajoled into giving what is called a Broadcast Lecture. I know nothing of these matters, but my old friend, Sir Sheardley Pott, of the Egyptological Section of the British Museum, had represented to me that it was my duty as the outstanding authority on my subject to give the world the benefit of my knowledge; and I had yielded.

On the afternoon in question I was engaged in putting the finishing touches to my manuscript, which I was to read aloud at the (I think) rather extraordinary hour of 6.35 p.m. at the headquarters of the British Broadcasting Company, which body is apparently responsible for the proper dissemination of what is known as broadcast matter. I gather that the instrument employed is some form of universal wireless telephone; but as I say, I know nothing of these things. (I once endeavoured,

'I suppose that's thee, Professor?' he said, in a husky voice. From his mode of address I took him to be of old Quaker stock, which predisposed me a little more favourably towards him.

I found my spectacles and read the paragraph. It appeared to be an announcement of the broadcasting programme for the evening. I realized for the first time that my lecture was merely to be one of a series of items in a somewhat protracted scheme of entertainment. I noticed that I was to be

preceded at 6.25 by Mr. Alf Roper, in *Farmyard Imitations*, followed at seven o'clock by *Time, News, and Weather Forecast*. While not particularly impressed by the company in which I found myself, I was genuinely annoyed to find that some person unknown had altered the title of my lecture from *A Few Observations upon the Habits of the Lesser Coleoptera to Insects I Have Known*.

Professor Pepper placed his thumb upon the notice.

'That's thee, isn't it, Prof.?' he repeated. 'That's thee that's going to broadcast about insects?' He spoke with a peculiar intonation, which I took to be a form of the Yorkshire dialect.

I replied, with a touch of formality, that I proposed to offer some observations upon the habits of the Lesser Coleoptera, and asked him if he were an entomologist too.

He took no notice of my question.

'I were up in London for the day,' he said, 'and that little par caught my eye; so I made up my mind there and then to come and ask thee a favour. I've always been friendly with professors, ever since I had a good turn done me by old Professor Maggs. I was only a lad, and he was at the top of the tree. We were both with Lord George Sanger at the time; I was just a nipper in the stables, while the Professor was the biggest draw in the show. What he couldn't do with fleas you wouldn't believe; draw little carriages, and everything! But he always had a kind word for me; and once he gave me a pound, and never asked for it back; and once he got me off a hiding. I've always had a soft spot for professors since then. Professors is all right!'

A great deal of this singular harangue, delivered, as it was, in an almost unintelligible dialect, was, I fear, entirely lost on me; but as my visitor appeared to be a



My housekeeper showed the Professor in.

some years ago, to use an ordinary telephone, in Charing Cross Railway Station—I had momentarily forgotten where I was going, and was endeavouring, at the suggestion of a ticket clerk, to communicate with some one who might know—but after depositing practically all my small silver in the box beside the instrument without achieving any tangible result I abandoned the attempt, and registered a determination to avoid such crude mechanisms in future.) However, I had been assured that the process of broadcasting was quite simple, and that my privacy would be assured in all respects.

IT was nearly five o'clock, and, as I say, Prof. Pepper's call was most inopportune. However, although I knew nothing of Sheffield University, I felt that common courtesy demanded that I should receive its representative.

My housekeeper showed the Professor in. I am a little dim-sighted, but he appeared to me to be dressed rather loudly for a man of our calling. He shook hands with me in an extremely ceremonious manner, and I offered him a chair. He thanked me, and seated himself upon the very edge of it, having placed his hat, which was round and white, underneath.

I then asked him to state his business. He replied by producing a copy of a morning paper and pointing to a paragraph.

person of sincere convictions and affectionate disposition—besides having some obscure connection with our aristocracy—I begged him to continue.

'The fact is,' he said, drawing his chair a little closer to mine, 'I've had a shocking fortnight, ever since Doncaster. However carefully I work out a system—single, double, or combination—nothing seems to come right.'

'It is, indeed, vexing,' I agreed, 'when calculations, however carefully computed, fail to yield a satisfactory formula.'

'And of course,' he added, 'it's terrible for my professional reputation.'

'Your students are becoming critical?' I suggested.

'Critical?' he cried. 'Most of them are downright rude about it!' (Discipline is evidently lax in some of these newer universities.) 'And if I don't pull off something pretty big pretty soon, I shan't have any of them left. I've got to find a genuine unexpected surprise for them—something that nobody else knows nowt about.'

'Some unprecedented discovery in the entomological world, you mean?'

'That's right. In the—what you said, Professor.'

'It is not too easy,' I remarked. 'The whole field of research has been fully covered in recent years.'

'And don't I know it!' said the Professor, bitterly. 'But I'm round the corner at last, and thou's shown me the way!'

'I?'

'Yes. I picks up the paper this morning, and what do I see? I see that another professor—that's thee—is going to lecture to-night on *Insects I Have Known*. When I read that, I said to myself: "That's a message straight from heaven! *Insects I Have Known*. And me with the name of the finest insect on four legs in my waistcoat pocket now!"'

I BECAME interested, despite myself.

'Quadrupedal Coleoptera are comparatively rare,' I agreed. 'And this is a newly-discovered species?'

'Absolutely.'

'And its name—if it has a name yet?'

'Oh, yes, it has a name.'

'Might I ask—?'

'Of course thou can: it's all in the family, like *The Centipede*!'

'Centipede?'

'Yes. Don't say thou's heard of him!'

'Of course I have heard of the centipede,' I said. 'But that insect has, by derivation, though not in fact, a hundred legs, not four.'

Here, to my extreme discomfort, my visitor slapped me violently upon the knee, and gave way to uncontrollable laughter.

'That's a good one! That's champion!' he roared.

'A four-legged centipede,' I continued, endeavouring to soothe him, 'would indeed be a novel discovery.'

'And I have discovered it!'

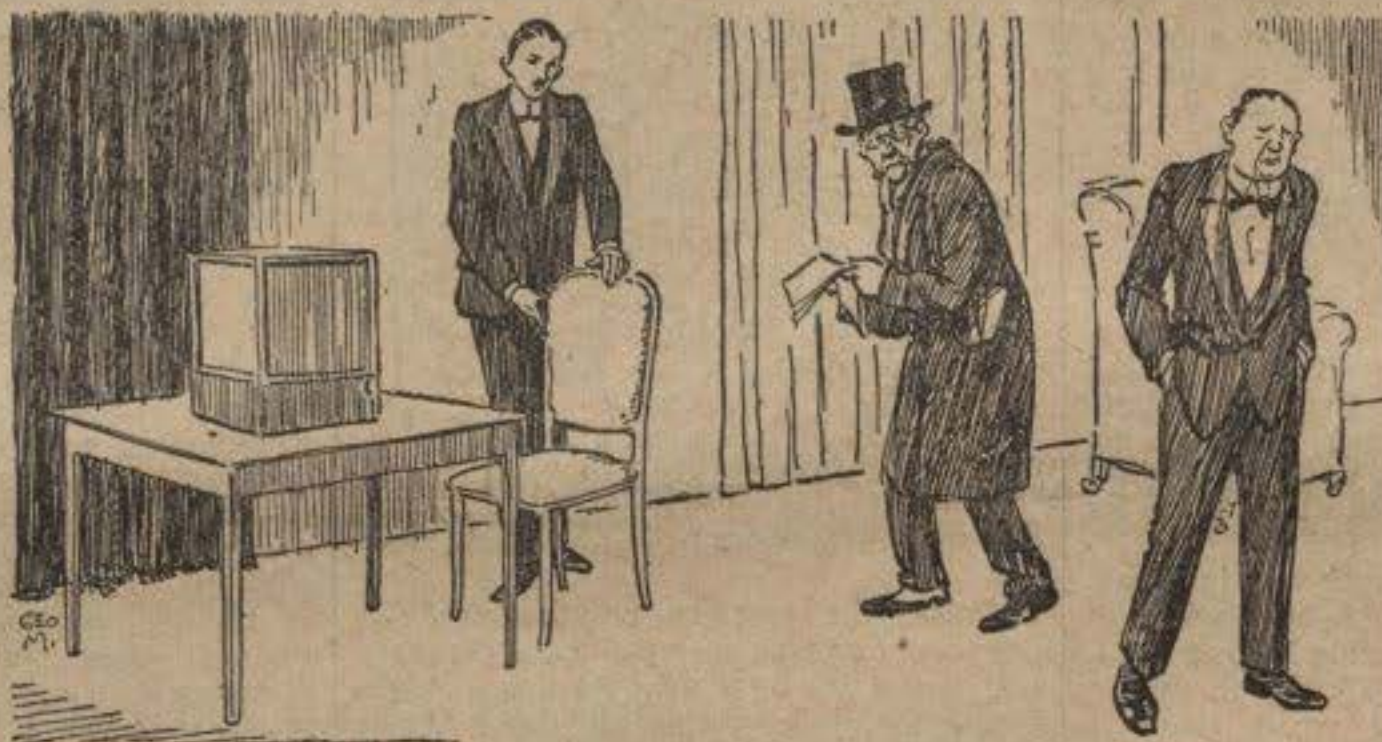
'Of course,' I felt bound to remind him, 'a centipede does not really possess a hundred legs—'

'Thou'd think mine had, to see him run!'

'Neither,' I continued, 'are they termed legs, scientifically. But perhaps you say legs in Sheffield.'

'We do that!' replied the Professor.

'You express yourself a little loosely in certain other respects,' I added. 'Obviously, a four-legged centipede is a contradiction of terms. This creature cannot be a real centipede.'



My seat had just been vacated by a rather despondent looking person.

The man laughed again.

'He isn't—and thou knows it! Thou's none so thick, Professor!'

I ignored the compliment; for it was evidently intended as such.

'You mean,' I said, 'that it—he, if you will—is of the centipede type—the *myriapoda* class—but possesses certain distinctive and outstanding characteristics of its—his—own?'

'That's right; there's none like him.'

'Have you a specimen?'

'Have I what?'

'Have you the centipede with you?'

'With me? Do you think he's outside, in a four-wheeler? He's at Windsor!'

I caught his meaning.

'You have sent him to the Castle?'

'No; but there's a Meeting at Windsor to-morrow, that's all.'

'And at this meeting you propose to introduce your discovery to your—disciples?'

'That's the exact idea.'

'To-morrow?'

'No; to-night. To-morrow will be too late.'

'Indeed?'

'Yes. And that's where thou can help me. Thou's going to broadcast to-night?'

'Yes; in less than an hour.'

'Then, as one professor to another, will thou do me a good turn? Will thou put

in a word for *The Centipede* in the lecture?' Professor Pepper's hand grasped my knee; there were actually tears in his eyes.

'You mean you desire me to utter something in the way of a preliminary announcement—drop a hint, as it were—that you are about to spring a surprise upon mankind?'

'A hint would be no use, Professor. Thou doesn't know these people. Give it them red hot; tell them the whole glad story.'

'But I should be forestalling your own announcement.'

'Never thou mind that. Tell them all thou knows, but say I told thee. That's all that matters.'

'You are generous, sir,' I said, 'to allow me to share this distinction—'

'Professors should back professors,' said my visitor, simply.

'But, really, I must know definitely and exactly the terms in which I am to disclose —'

'If I write something down will you read it out?' asked the Professor, producing a fountain-pen.

'With pleasure,' I replied, and rose to my feet. The extent of my responsibility was now fixed. 'But I must beg you to make haste; I think I hear my cab at the door.'

Professor Pepper was already at work. He appeared to be a slow writer; I noticed that his breathing was laborious, and that he followed the motions of his pen with the tip of his tongue. Evidently he was acutely conscious that he was at a great and responsible moment in his career.

My housekeeper brought in my overcoat and muffler. By the time that I was fortified against the night air, my visitor's announcement was written, blotted, folded, and handed to me.

'Read that to them, Professor,' he said, in a voice which trembled with emotion. 'Read it loud and slow, at the end of thy lecture, just before the boys cut off the juice!'

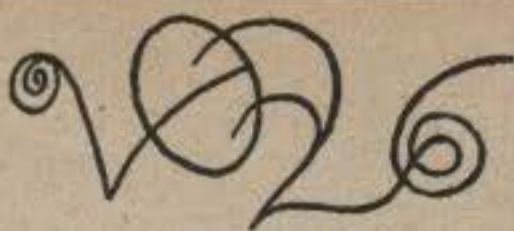
Needless to say, this last remark conveyed no meaning to me whatever; but it was soon eclipsed by another which my eccentric friend addressed to me as he shook my hand through the window of the cab.

'If us pulls this off,' he said, in a hoarse whisper, 'thou's on!'

EVERYONE at the Headquarters of the Broadcasting Company was extremely courteous and helpful, and the procedure not uninteresting.

In due course I found myself seated at a table in a comfortably-furnished room, with my manuscript in my hand. My seat

(Continued on page 697.)



By DENIS MACKAIL. With Illustrations by Eric Fraser.

THE return of Christmas, coupled with my re-appearance in the nearest thing to a scientific periodical that is ever likely to print any of my stuff, has suddenly filled me with the desire to prophesy about the year 2026. Or, possibly, about the year 2027, for I am not particular as to a month or two. But it is quite curious how, although I haven't the faintest idea what is going to happen next January, or even next February, I have such a clear picture in my mind of conditions a hundred years hence. I can't explain this; but you may have noticed—I know I have—that all the best prophets prefer long shots from the tee to short putts on the green.

It is as an absolutely reliable, seven-valve prophet *de luxe*, therefore, that I take my seat on the tripod: and since I am businesslike as well as accurate, I have arranged my predictions under alphabetical headings. But please don't think that I have omitted any of the twenty-six letters because I have forgotten about them. It is simply because there won't be as many letters in 2026. There won't be room for them.

Here, then, are my prophecies in detail.

**AVIATION.**—The sky will be black with aircraft in 2026, and particularly so at night. There will be a great difficulty in finding anywhere to land, and many machines will have to stay up indefinitely, owing to the crowded condition of the aeroplane



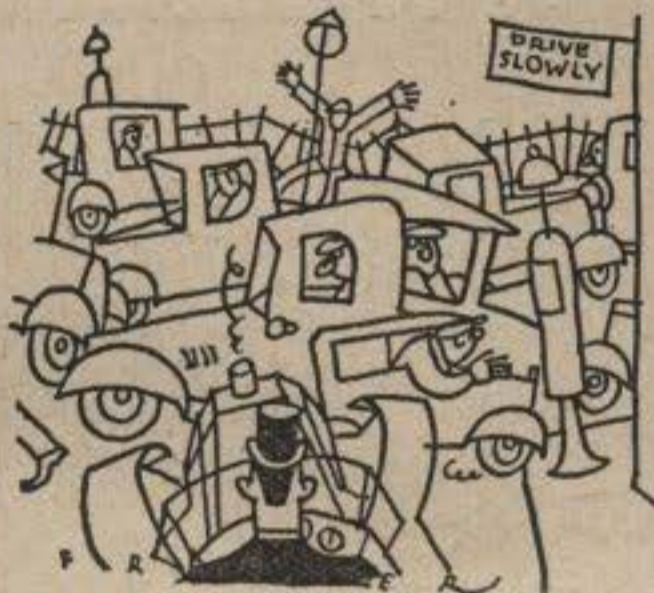
People will live in their bathrooms altogether.

parks. Every now and then, some of them will crash to the ground for no ascertainable reason, and the coroners will explain that this mustn't be taken as implying that aerial transport isn't perfectly safe. I see a great future for aviation.

**BATHROOMS.**—There will be so many bathrooms in 2026 that many people will

be found living in them altogether. The big hotels will have seven or eight bathrooms to each bedroom. There will be motor-baths and bathoplanes. The present generation will be considered to have been disgustingly dirty.

**DANCING.**—Everybody will dance in 2026. But in spite of enormously increased



So many motors that none will be able to move.

facilities, the pressure on the available floor-space will be so great that only very old people will be allowed to dance in the evenings. Young people will dance in the mornings and middle-aged people will dance in the afternoons. There will be a Ministry of Dancing to regulate all this.

**FOOTBALL.**—Football will be played continuously in 2026, and before immense crowds. In wet weather it will be played indoors. The crowds will be paid for their attendance, and transfer-fees for spectators with sound lungs will run very high. I see a great future for football.

**INCOME-TAX.**—The income-tax in 2026 will, as the result of indefatigable efforts towards national economy, be thirty-seven shillings and sixpence in the pound. Everybody will be living on their capital, and no one will have any capital to live on. In spite of this, it will be an age of great luxury in every branch of life. My vision is particularly clear on this point, but I am unable to explain how such an apparent paradox will be effected—any more than I can explain how on earth we are all managing to carry on at present. At any rate, I see a great future for the income-tax.

**JAZZ.**—There will be no Jazz in 2026, as it will have been unable to survive more than two thousand official announcements of its death and burial. On the other hand, there will be Buzz—which will be very much the same thing, only more so.

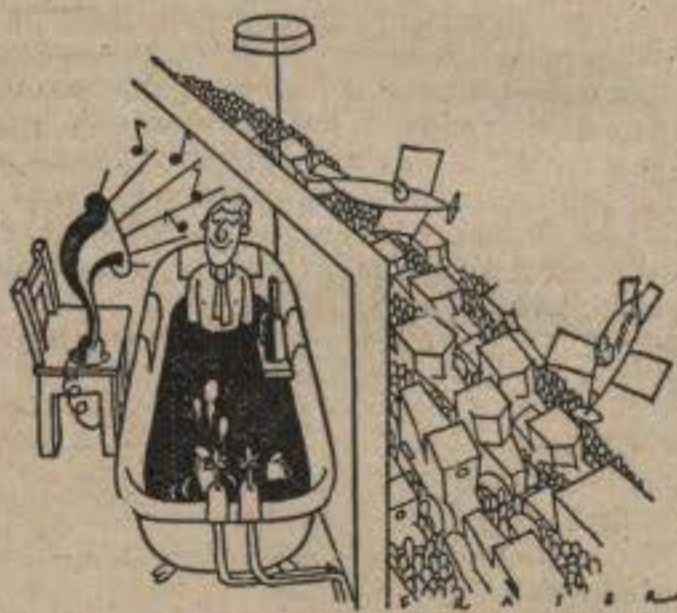
**LITERATURE.**—The output of literature in 2026 will be absolutely colossal. Nine women and seven men out of every ten will be professional writers. The remainder will be amateurs. There will be very few readers, though, except those employed for

business purposes by the publishing houses. Mr. Noel Coward's reminiscences are expected to make a great stir this season, and everyone will be talking about them.

**MOTORING.**—Cars will be wonderfully improved during the next hundred years, and you would hardly recognize them as the outcome of our present primitive vehicles. One of the reasons for this is that there will be so many of them, that none of them will be able to move.

**NEWSPAPERS.**—Newspapers in 2026 will contain a hundred and twenty-eight pages, of which a hundred and twenty-seven will consist of advertisements. Their certified net sales will be absolutely incredible—much as they are at present.

**WIRELESS.**—I foresee a wonderful future for wireless. The citizen of 2026, being in most cases totally unable to leave his bathroom owing to the crowds, motors, novels, newspapers, demands for income-tax, aeroplanes and other objects which will fill every cubic inch of space outside his door, will rely more and more on broadcasting to keep him in touch with his fellow-creatures. He will lie back in his bath, with his loud-speaker perched on a chair by his side, and he will listen to the continuous programmes from all over the planetary system, which will be even better in 2026—though I know that sounds difficult—than they are to-day. And now and then, but particularly at Christmas-time, 2LO will put on some of their old gramophone records of 1926 or thereabouts. And the citizen of the future will think wonderingly of his curious ancestors, and of what a strange, elementary, easy-going existence



Listening to radio in 2026.

they must have led. As he raises his toe to turn on a little more hot water, he will thank his stars that he lives when he does, and not in the uncomfortable surroundings of another century.

And as this last vision disappears in a cloud of steam, I thank my stars for exactly the same thing.

# A Christmas Eve S.O.S.

By Mrs. BELLOC-LOWNDES. Illustrated by Leo Bates

YOU will be kind to him, Henry? You will remember that he's our son?' There followed a terrible pause in the pretty, old-fashioned, comfortable-looking sitting room. Then the elderly man addressed, looking straight into his wife's tear-suffused eyes, answered deliberately, 'I wish to God I could forget that he is our son, Annie. And, as far as I can, I mean to forget it; he has brought sorrow and shame on us both. Would he had never been born!'

She said in a low, trembling voice, 'He has been sorely punished, Henry.'

'Not punished nearly enough,' he exclaimed, harshly. 'If he's got enough grit he can re-make his life. We can't, for we're old. I hope he'll have the decency to change the name he has disgraced.'

'Don't talk like that,' she moaned.

But he took no notice of her interruption. 'I've got him a first-class passage to Australia, and the sooner he goes, the better it will be for us all.'

And then the third person in the room, the niece of the couple, a girl named Rose Marvell, up to now a silent listener to Henry Riding's bitter words, took a hand in the discussion.

'Uncle Henry,' she exclaimed, in a choking voice, 'you're cruel, and—and most un-Christian! If Harry goes to Australia, and if he'll take me, I'll go with him gladly. He has plenty of grit, and though I know he did very wrong, it was really your fault that he forged your name. You've always kept him short of money, and you wouldn't let him do the work he wanted to do—'

Before Mr. Riding could answer this, to him, most untrue accusation, the door opened, and the old parlourmaid who had been with Mr. and Mrs. Riding ever since their marriage and through good and evil fortunes, announced in a tragic voice, 'Mr. Harry, ma'am—'

At once three pairs of eyes became bracketed on the tall, slight figure which stumbled forward, almost as if he were blind, into the room. Ashamed? Yes, terribly ashamed; though all his angry father could see was the nervous, half-defiant smile on the thin, fine-featured face, which was, in a way, so like his mother's.

In spite of his four years of war, Harry Riding had looked such a boy up to five-and-twenty, but now his face had hardened, and he looked years older than he had done when he had heard, without flinching, the sentence which had been passed on him for forgery. It was a light sentence, though he had not

thought it so, because the Chairman of the great bank to one of whose cheques he had forged his father's signature had pleaded for him, and also because he bore an old and honoured business name.

'Well, father?'

He had always been afraid of 'the old man' even as a happy, confident, prosperous youth—so what were his feelings now?

'I won't bandy words with you, Harry. I regard you now as no son of mine. Here in this envelope is your passage to Australia, together with fifty pounds. For your own sake, and yours alone, I hope you'll turn over a new leaf—'

'You don't expect me to make good?' There was a terrible challenge in the now angry, resonant voice.

Mr. Riding hesitated a moment. Then he answered shortly, 'Well, no, I don't. You're too idle, and too fond of pleasure, to do what I call "work." But for your own sake I hope I'm wrong.'

The young man was already turning on his heel when Rose Marvell, his cousin and one time *fiancée*, rushed across the room and

threw herself on to his breast. 'I'll go with you, Harry,' she sobbed, 'if you'll take me!'

Quickly, and yet not ungently, he put her from him.

'My dear,' he said in a low tone, 'don't you see that that's impossible? I shouldn't even have money enough for your fare. You must forget I ever existed. But—do look after mother, Rosie—'

A moment later they heard the front door opening and slamming behind him, and, as there came on the still air the sound which meant that her boy had gone for ever, Mrs. Riding, fortunately for herself, fainted.

For one awful moment the husband who loved her—she was indeed the only human being he had ever loved, apart from his own selfish self—believed her dead. But that only made him feel the more bitterly towards the son who had brought such terrible shame and sorrow on them both.

TIME went on, and life at the picturesque, comfortable, old-fashioned house on Singleton Common, which every passer-by envied its possessor, seemed to go on exactly as it



There rises on the silent room the resonant, pleasant voice: 'I have an S.O.S. this evening.'



had done before what is so much worse than death had entered there.

Henry Riding had been a rich man before the war, and he was a richer man now. But he had always been over-careful, and he was not at all inclined to go in for what he would have called extravagance. Also, as he was very old fashioned in all his ideas and ways, there was no telephone in the Willow House, and it would never have occurred to him to transform his now empty stables into a garage. Every day he went into the city by train, and though before the war his wife had had, as the saying is, her own carriage, he knew that now, since the terrible disgrace that had fallen on them, she went nowhere—so a motor would have been only a waste of his precious money.

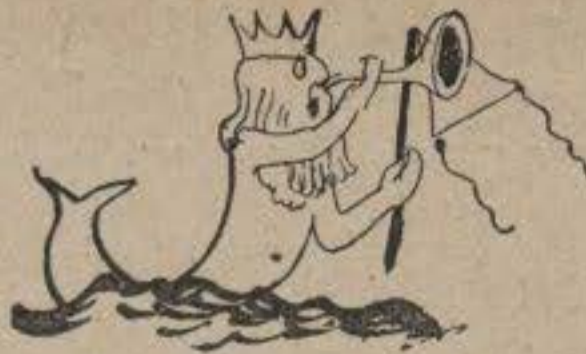
Now and again, when quite alone, Henry Riding would smile a bitter smile, remembering how thankful he had been on the first Armistice Day to know that his only child, the son whose gallantry in the war had won him the Military Cross, had come through alive.

As for gentle, nervous Annie Riding, she gave no outward sign of the agony of longing that ever filled her heart. Strange to say, she still both loved and honoured her husband, and it would never have occurred to her to try and get in touch with their boy behind his back. But she never heard the postman's footsteps approaching the gate of the Willow House without aching for the message, the word of love, for which she longed with so intense a longing that each time nothing came which might have come she felt the agony of hope deferred.

ROSE MARVELL, to whom at one time Harry Riding had been everything that means life to a loving, sensitive girl, also gave no sign, and she never mentioned her one-time lover's name, even to his mother. No one sensed that hers was the life which had been most injured by Harry's act of wicked folly, for the life she was compelled to lead was a most melancholy and unnatural life. Her strong, lissom young body was well fed, and, as her uncle would have put it, suitably and even handsomely clothed. But her soul and her mind were starved. Even now she was only twenty-four, yet she felt sometimes as though she were a hundred, so painfully drab and dull was the trend of her day to day existence. Wonderful things—exciting happiness-bringing things—were happening in the world outside, but they only so far penetrated into the Willow House as was possible through the dull columns of the old-fashioned daily paper which was the only newspaper Mr. Riding allowed to come into that part of his house where his sharp, cold eyes saw what was going on.

To take but one instance. Broadcasting was becoming part of the national heritage, bringing a myriad sets of new interests, as well as intense pleasure, to hundreds of thousands of British homes; and yet only once during three years did Rose come in contact with wireless.

It happened in this wise; she was taking a gift from her kind-hearted aunt to a woman who had once been a temporary maid in the



## Father Nep' Calling!

Where the strand is  
Once was water,  
And no Handy Andy's  
Daughter

Had ever made demands upon her 'Dad';  
Nor had ever pressed her sire  
For a whisker and a wire  
And a pair of little headphones for to make  
her evenings glad.

The Elements were there,  
Just the water and the air,  
But the fishes had no ken of modern 'pep'  
Till the world went round a corner  
And the Flora and the Fauna  
Heard the first notes of the broadcast that  
was made by Father Nep'!



Father Neptune! Father Neptune!  
They heard the rolling rhythm of his band—  
(Bombinate! Reverberate!  
One-and-twenty-step (tune),)  
They danced upon the sea because there wasn't  
any land.

But land has come and so have ships and  
people;  
The listeners of the deep are joined by you.  
In the home or on the wave or up a steeple,  
Without a valve or crystal,  
In Labrador or Bristol,  
You may hear the vast transmission from  
the deep, deep Blue.



Crash! Crash!  
A crackle and a rumble,  
A hoarse surf roar like a gun!  
Father Neptune calling  
With a howl that is appalling—  
Travel Talk, Variety and Jazz - Symph' all  
in one!!

L. de Giberne Sieveking.

Drawings by John Nash.

Willow House, and in the poor two-roomed cottage Rose had found a child listening to radio. She had looked on, with a certain amused curiosity, at what she designated to herself as a very queer kind of toy. Then, shyly, she had been invited to try the simple earphones for herself.

It was just seven o'clock, and the News Bulletin was being given out. Rose listened, with startled, incredulous surprise, to the resonant voice broadcasting an S.O.S., asking for news of the daughter of a man who lay ill at an address in Edinburgh.

At once she had thought to herself, for his presence never seemed far away from her: "Oh, if only it were possible to find out where Harry is, with the aid of wireless!"

## II.

IT was Christmas Eve, a sad and indeed most mournful day, at the Willow House.

'I want Harry.' 'Where is Harry?' 'Is Harry there?'

Again and again and again Mrs. Riding's voice uttered the plaintive words, and asked the pitiful question. Especially insistent did that voice become when her husband, Harry's father after all, his hard face softened to an expression of agony, stood by the Early Victorian four-post bed.

The thought of losing the wife who had been so true, so tender, so submissive a helpmate, filled Henry Riding with a feeling of terrible distress and self-pity.

As his niece, accompanied by the doctor, came into the shadowed bedroom he turned and said with tears in his hard eyes: 'Thank God she's delirious! She doesn't really know what she's saying. Why, just now she thought Harry—he brought out the name with a gulp—was here, close to her!'

The old doctor answered dryly. 'You're wrong there, my friend. She wanders now and again, as she's so weak, but she knows well enough what she's saying most of the time, and who it is she's calling for.'

They all three went into the corridor, and there, with sudden passion, Rose Marvell interposed. 'Uncle, can't we get at Harry? It would be cruel—cruel to let dear Auntie die without at any rate hearing that he's alive and safe.'

And the doctor, taking on himself the privilege of an old friend, and being also a brave man, exclaimed: 'Good God! Can't you forgive—can't you forget—man?'

Mr. Riding gave the doctor an angry answer. 'I have no notion where he is! In Australia, I suppose.'

Had he dared to do so he would have ordered his old friend out of the house.

The doctor changed the subject abruptly. 'I have thought of a new preparation that might make Mrs. Riding feel a little easier. May I telephone from here?'

The other answered at once. 'There's no telephone in this house. It's bad enough to have it at my office; I held out as long as I could against it there!'

Shrugging his shoulders the old doctor turned to the girl. 'Will you come across to my house, Rose? I'll telephone from there,

(Continued on page 702.)

# The Art of Merrymaking.

By JEROME K. JEROME. With illustrations by Arthur Watts.

MY first dissipation, so far as I can remember, was a visit to the Crystal Palace. Before that, there had been occasional tea-meetings at which, after the tables had been cleared, some elderly and generally bearded gentleman, would rise up suddenly and proceed to say what he invariably called a 'few words'; but these, involving as they did much effort on my part to maintain long silences and not to shuffle my feet, I had always—in spite of the rolled bread and butter and two sorts of cake—regarded as religious duties rather than mundane pleasures.

But the Crystal Palace belonged to the world of marvels and adventure. It had not so very long been built and was still the talk of London. I slept but fitfully the night before; and it seemed to me, when my mother at last opened my door, that the day



Ladies did not then ride outside buses.

was already half gone. It wasn't really, and my sister and I caught the quarter to nine train from Poplar Station, and from Broad Street we took the two-horse bus to Victoria. I climbed up to the knife-board, my sister watching my progress nervously from the curb. The conductor suggested her following me up, and gallantly offered to help her. But ladies did not then ride outside buses: besides, there was her crinoline.

They were building Holborn Viaduct, so we had to go round by Clerkenwell. I remember the old gateway. The journey took us well over an hour, and at Charing Cross I climbed down, and consulted with my sister as to whether we had not better get out and run. It was an Aunt of ours who was giving us the treat, and we were to wait for her and our cousins at the entrance to the platform. But here a difficulty arose. It appeared there were two Crystal Palaces: one a High-level and the other a Low-level. Fortunately, my Aunt had arrived first, and saw us from afar. She discussed the matter with a kindly porter, and he strongly advised the High-level. I was glad of that. I had the idea that the Low-level Palace was some poor sort of affair intended only for common people.

It was a wonderful place. It came up to my expectation. So few things in life do. There were other visits spread over the years, and each time I found things strange and new. And then one night there came the fireworks! I visited Wembley the last year it was open. There was, of course, much more to see. But the difficulty of seeing anything rather appalled me, so that I ended by seeing next to nothing, and I could not get anything to eat or drink without waiting in a queue. I ought, I suppose, to have been younger. Shows nowadays would seem to be only for the brave and strong.

A MUSEMENT combined with instruction was considered best for youth, when I was a boy. Yet we managed to get our fun notwithstanding. The old Polytechnic was interesting. It was thrilling to stand on the brink of the swimming pool, watching the dark lapping waters, waiting for one's turn to go down in the great diving-bell; and Pepper's ghost, in a darkened room with creepy music, was more convincing than the 'manifestations' that are now offered to us as the real thing. One learnt, later, it was only a trick produced by clever arrangement of mirrors, but until one knew one had an uncanny feeling.

The Egyptian Hall or 'England's Home of Mystery,' standing in Piccadilly opposite Burlington House, was given over to conjuring of a high-class kind. I think it was the elder Maskelyne who had it before he went to the St. George's Hall, then occupied by the German Reeds, who gave 'drawing-room entertainments' in conjunction with Corney Grain. The Grossmiths—the grandfather of the present George Grossmith, with his sons George and Weedon—used to do the same sort of thing. It was a genteel age. But I have suffered, in my time, a good deal of boredom from vulgarity.

After Maskelyne left, the Egyptian Hall was occupied by 'Hamilton's Excursions.' Seated in our easy chairs, we viewed the world from China to Peru, coming back the other way round. A gentleman with the

aid of a wand, and accompanied by appropriate music, described the pictures as they were unrolled before us, and added information. And often the natives of the country through which we were passing would oblige with folk songs and national dances. I gained much sound knowledge of foreign parts from Hamilton's Excursions. We had also magic lanterns and dissolving views. These likewise told us of strange people and far lands. The pictures were coloured and many of them quite beautiful: everybody did not look like a bleached nigger. There was a panorama, near St. James's Park, of Niagara Falls. Later, I saw the real thing, surrounded by hotels and factories, and preferred the panorama.

Waxworks were popular. In addition to Madame Tussaud's there was one in Islington and another off the Gray's Inn



Society in all its best clothes.

Road. School children were taken to them in parties for purposes of education; but would persist in staring at the wrong figures. The Brighton Aquarium caught on famously at first. It was interesting to see soles without their bread-crumbs, and to know that lobsters also loved. In London the idea was less successful.

The first exhibitions also combined instruction with entertainment. They took place in wooded grounds that then extended

from the Albert Hall to South Kensington Station. Society crowded there in the evening in all its best clothes and listened to good music; and what was to be seen was worth seeing. One sat beneath the shade and treated the beloved one to strawberries and cream or, if one were older, dined her amid flowers and Chinese lanterns. It was all rather simple and cosy. At Earl's Court and Shepherd's Bush, they became bewildering and tiresome shows. One fought one's way through vast surging crowds, and wondered how one was ever to get home. In a rising town of seven million inhabitants this, of course, is inevitable. Not until after centuries of diminishing population is there any chance of London becoming again the pleasant place it used to be.

We had music at home in those days. The girls played the piano and many of them played quite well. Two or three musical families, living near to one another, would organize home concerts. Often one got decent chamber music. Cafés—there were not many of them—were quiet resorts where bearded ruffians played dominoes and chess. The spelling bee was for a time a popular entertainment. It drew good money and was followed with laughter and applause. It is what one brings to a thing that matters. Each suburb had its amateur Parliament, with Liberals and Conservatives, and in one or two there were Labour members—though in those days most people thought that was going too far.

**T**HEATRES were fewer. Of course, to my thinking, they gave us better plays—not always on the one eternal theme. At Christmas we had usually three pantomimes. Drury Lane gave us wonderful scenery and the Vokes family and, when they passed, came Herbert Campbell and Dan Leno. In the East End there was the Britannia, where the fun was perhaps a little broader; and at the Elephant and Castle the Conquests, *père* and *fils*, made one's blood run cold with their marvellous leaps and bounds. They made clever use of spring traps so that, coming up through the floor, they would shoot twenty feet into the air, or, shot out from the wings, would fly right across the stage. Zazel used to perform the same feat, later on, at the Aquarium, being shot out of a cannon and falling some hundred feet into a net. We all took her for a handsome girl, till she turned out to be a man. Until late into the 'seventies, many of the theatres gave programmes commencing at six with a farce, and ending about twelve with a burlesque—with a melodrama, an operetta, and something from Shakespeare in between.

At St. James's Hall we had the Moore and Burgess Minstrels. Their entertainment never varied: songs, comic and sentimental, some solemn jokes always admirably acted, a good deal of banjo and a solo cornet. That was the success of it. It lasted for years and years, and might have continued for years longer if some fool had not tried to improve it and bring it up to date.

We had good opera at Covent Garden and sometimes at Her Majesty's in the Haymarket also. It was the extravagant fees paid to the stars that killed it. I was with a firm of solicitors who acted for Mapleson. Adeline Patti and the others would insist

upon sums that were bound to spell loss to the management even when the house was sold out. The argument was that she drew more than she asked. There was no sense in it. Without the orchestra and the chorus and the other performers, the house and all the rest of it, how much would she have drawn night after night? At the Alhambra and the Empire we had gorgeous ballets. I liked the old music-hall with its twenty or so 'turns' better than the present revues. There was more variety about them. Sunday concerts, when they first came, made a great stir. The programmes included much sacred music, but even then were denounced as lures of the devil.

**I** NEVER understood what went wrong with the Queen's Hall Sunday Symphonies. When the stalls were three shillings the



Driving away the dullness of rural life.

place was crowded every Sunday afternoon and the concerts paid. When the stalls and circle were raised to seven-and-sixpence and five shillings, empty seats became the rule. I am sure that good-class concerts at moderate prices, and without any expensive stars, could be run successfully all the year round in London on seven days a week.

The coming of the 'movies' passed almost unnoticed. They originated, I believe, in France. I remember some man who had just come back from Paris talking to me about them. He was not much impressed. It was startling at first to see the figures in a photograph moving about as though they were alive; but the faces were indistinct and the constant flickering made one's head ache. I have seen it stated somewhere that they were first shown in London at the Polytechnic. My own impression is that they came out at the Empire Music Hall.

The first motion-pictures were mostly street scenes, crowds at railway stations and race meetings. The best were of scenery taken from moving trains and boats. Any-

how, it was the real thing, not faked up in a studio. Cecil Raleigh was one of the first of us authors to reap substantial benefit. He sold the cinema rights of six of his Drury Lane dramas for five hundred pounds apiece; and the Dramatists' Club sat up and took notice.

The gramophone, I think, had arrived earlier. We had a houseboat on the Thames one summer. That must be over thirty years ago, and the gramophone was just becoming popular. We were near to a reach favoured by picnic parties; and on a fine Sunday afternoon we could count a dozen to twenty boats, moored within a few yards of one another, each one with its gramophone playing a different tune. It had much the effect of a modern jazz orchestra.

A sort of broadcasting followed close upon the telephone. We used to sit with small pegs in our ears and listen to operas and concerts. But we had to be specially "laid on" and it was expensive.

I can see a way in which Wireless may effect important changes in the life of England. Hitherto the cry, 'Back to the land,' has fallen on deaf ears. It is the dullness of village life that has been chiefly instrumental in driving the peasantry into the towns. Now that Wireless has come to be within the means of the farm labourer, the movement may be stayed, and the English countryside become as popular and populous as that of France.

It is pathetic, the efforts these country-folk make to obtain a bit of fun. I have known farm labourers with their wives and children trudge seven miles to a fair, starting after their day's work was done: fourteen miles there and back. I have met them coming home at midnight; the children crying with the pain of sheer fatigue, and the father and mother staggering, rather than walking, each one carrying a child too dead-beat to stand upright. And when next year's holiday came round they would all start off again with smiling faces, bent on the same grim jaunt.

**I**T may be said that the craving for amusement is now the ruling passion of all classes. It has superseded even love and greed. Yet I think our young folks would get more enjoyment out of life if they didn't try to get so much. They make such feverish haste to eat and drink and be merry, as if they had abandoned all hope of any to-morrow. They are like the schoolboy who, censured for the extravagance of spreading jam upon his bread and butter, replied that he was really practising economy: the same piece of bread did for both. They try to make one evening do for everything. They begin with a cocktail crawl. They dance with their dinner. Afterwards they drop in to a theatre—if extra smart, they drop into two or three. With their supper comes more dancing, together with a 'midnight revue.' They wind up with a nightclub or two. And a coffee-stall keeper of my acquaintance tells me that very often on their way home they will stop at his place for breakfast and a dance on the pavement. And so home to bed—if bed is still in fashion.

I'm glad I was born last century.



Verse 1

*P*

The Hol·ly and the I·vy when they are both full grown,  
 Of all the trees that are in the wood, the hol·ly bears the crown.

Refrain

O the ri·sing of the Sun, And the run·ning of the Deer,

*pp* *P* *w*

The play·ing of the merry Or·gan, Sweet sing·ing in the Quire.

The Holly bears a prickle as sharp as any thorn,  
 And Mary bore sweet Jesus Christ on Christmas Day in the morn.  
 The Holly bears a berry as red as any blood,  
 And Mary bore sweet Jesus Christ to do poor sinners good.



# PROGRAMMES FOR SUNDAY (December 19)

**2LO LONDON. 361.4 M.**

**3.30 RALPH VAUGHAN WILLIAMS  
SYMPHONY CONCERT**

ARTHUR CRANMER (Baritone)  
WILLIAM PRIMROSE (Solo Violin)  
THE WIRELESS SYMPHONY ORCHESTRA, con-  
ducted by the COMPOSER  
ORCHESTRA  
First Norfolk Rhapsody

AT the centre of Vaughan Williams's creed  
we find folk-song. There can be few men  
living who understand and love the homely  
songs of the people as he does, and in his three  
Norfolk Rhapsodies he has written works based  
upon folk-songs he has himself collected in the  
Fen country.

The *First Rhapsody* contains five such songs,  
which enter in this order: (1) A slow Introduction  
has the rhythm of *The Basket of Eggs*; (2) *The  
Captain's Apprentice* (Solo Viola); (3) *A  
Bold Young Sailor he Courted Me* (Cor Anglais,  
Harp accompanying); (4) *Ward the Pirate*  
(Brass, giving out the tune in a drawn-out form);  
(5) *On Board a '93* (Strings).

ARTHUR CRANMER  
Songs with Piano

The Water Mill  
Silent Noon  
When Icicles hang by the Wall

ORCHESTRA  
Pastoral Symphony

ARTHUR CRANMER  
Songs with Piano  
Whither Must I Wander?  
The Sky Above the roof  
The Winter's Willow

WILLIAM PRIMROSE  
Romance, 'The Lark Ascending'

THIS is a very lovely 'Romance' for Solo  
Violin and Orchestra, inspired by George  
Meredith's poem beginning:—

He rises and begins to round,  
He drops the silver chain of sound,  
Of many links without a break,  
In chirrup, whistle, slur and shake.

The whole piece is extremely delicate. The  
listener must settle comfortably in his chair and  
attain a restful frame of mind.

ORCHESTRA  
Fantasia (on a Theme by Tallis) for String  
Quartet and Double String Orchestra

VAUGHAN WILLIAMS'S spirit in religious  
music is much akin to that of the sixteenth  
century Thomas Tallis, whom we call 'the Father  
of English Cathedral Music.'

Here is a work in which, as the present-day  
Composer muses upon one of Tallis's psalm tunes,  
we receive a singularly sweet and pure impression  
of beauty.

In the weaving of the musical tapestry the  
Orchestra is divided into two bodies, and a  
quartet of String Soloists is also employed.

The Fantasia was written for the Gloucester  
Festival of 1910, and first performed there—in  
the ideal surroundings for such a piece.

Overture to Incidental Music to Aristophanes'  
'The Wasps'

FOR the production of Aristophanes' Comedy,  
*The Wasps*, at Vaughan Williams's own  
University of Cambridge in 1909, the Composer  
wrote incidental music, which he later made into  
a suite.

The themes in the Overture are taken from  
the music that accompanies the play. First we  
hear the buzzing of the wasps (who act as chorus  
in the play, giving their views on current topics,  
and putting a sting into them.) Then we hear old  
modal tunes in the folk-song style, that one of  
the characters sings; and lastly there are themes  
from a scene of reconciliation between father and  
son, whose quarrels form the main subject of  
the play.

**5.15 GREAT POEMS—I.**

Browning's 'Childe Roland,' read by RAYMOND  
TRAFFORD.

**5.30-6.0 CHILDREN'S SERVICE**

Conducted by the Rev. Canon C. S. WOODWARD,  
relayed from St. John's Church, Smith Square

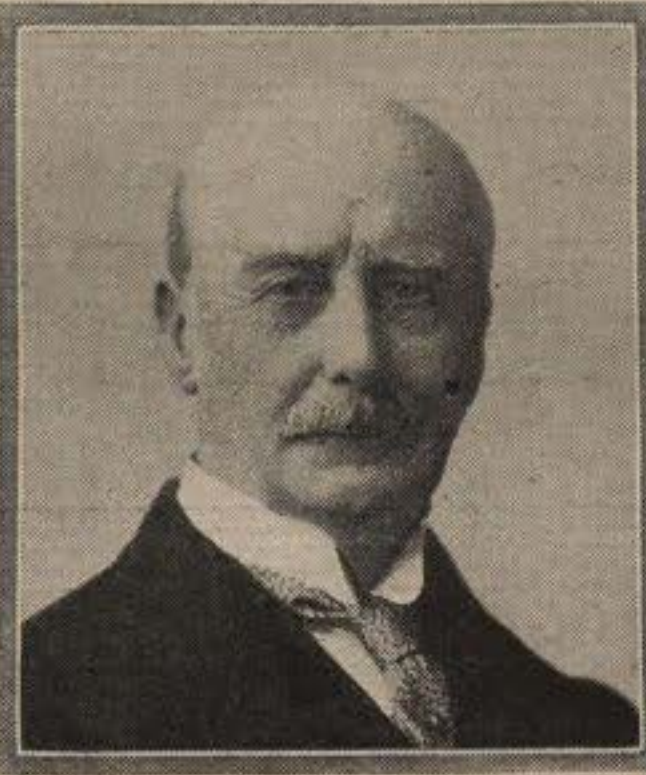
**7.45 CHRISTMAS CAROLS**

By the  
TONBRIDGE SCHOOL CHOIR,  
directed by R. H. KAY, Musical Director, relayed  
from The Chapel of S. Augustine, Tonbridge  
School

Christ Was Born on Christmas Day  
*Old German Melody from Pica Cantiones*  
Unto Us Is Born a Son . . . XIV. Century Melody  
Psallite Unigenito . . . Michael Praetorius, 1609  
Come, Listen To My Story  
*English Melody, XVI. Century*

Hymn, 'O Come, All Ye Faithful'  
Up, Good Christen Folk and Listen  
*Melody from Pica Cantiones*

I Heard an Infant Weeping . . . XVII. Century  
Shepherds in the Field Abiding . . . French Melody



W. S. Stuart

The Rt. Hon. Viscount CAVE,

the Lord Chancellor, is to make the appeal for  
the Police Court Mission—this week's Good  
Cause—from the London Studio at 8.55.

**8.10 RELIGIOUS SERVICE**

FROM THE STUDIO

Hymn, 'It Came Upon the Midnight Clear'

Bible Reading

Psalm 24

Address by the Rev. THOMAS NIGHTINGALE,  
Secretary of the Free Church Council

Hymn, E. H., 585, 'Thou Didst Leave Thy  
Throne'

Prayer

Hymn, E.H., No. 266, 'At Even Ere the Sun  
Was Set'

THE REV. THOMAS NIGHTINGALE, who  
is now General Secretary of the National  
Free Church Council, has formerly held pastorates  
at Lincoln, Leeds, London and Southport.

**8.55 THE WEEK'S GOOD CAUSE: The Police  
Court Mission. Appeal by the Rt. Hon. VISCOUNT  
CAVE, G.C.M.G.**

IT is a happy coincidence that the Jubilee of  
the Police Court Mission should coincide  
with the coming into force of a new law that  
makes it compulsory for every Court to appoint  
a missionary. The Mission is run by the Church  
of England Temperance Society, and works in  
connection with the many other activities of the  
Society, such as shelter homes, labour homes,  
and training farms all over the country. It is  
almost impossible to exaggerate the good that  
the Mission does by helping hard cases, reclaiming  
first offenders, and providing honest employment  
for discharged prisoners who would otherwise,

only too probably relapse again into a life of  
crime.

Lord Cave, who makes the appeal, is, of course,  
Lord Chancellor, and it is particularly fitting  
that the head of the whole legal system should  
lend his support to a movement designed to  
help those who have ruined their lives by coming  
into collision with the law.

Donations should be sent to the headquarters  
of the Mission at C.E.T.S. House, 40, Marsham  
Street, Westminster, S.W.1.

**9.0 WEATHER FORECAST, GENERAL NEWS BUL-  
LETIN; Local Announcements**

**9.15 THE J. H. SQUIRE CELESTE OCTET**

Selections from the Works of Tchaikovsky  
arr. Seat

ELLIS BURFORD (Soprano)  
Green River . . . . . John Alden Carpenter  
A Serenade . . . . . Brancombe  
A Birthday . . . . . Huntingdon Woodman

TOM GOODEY (Tenor)  
Serenade (The Fair Maid of Perth) . . . . . Bizet  
The Vagrant . . . . . Michael Mullinar  
The Enchanted Fiddle . . . . . Arnold Bax

OCTET  
A Valse of Yesterday, 'Amoureuse' . . . . . Berger  
A Valse of To-day, 'Napoli' . . . . . Scarperia

PERCY HEMING  
A Recital of Christmas Songs  
An Old French Carol . . . . . arr. Samuel Liddle  
As Joseph Was A-Walking . . . . . Eric Thiman  
The Wassail Bough Trad. Yorkshire—West Riding  
The Holy Child . . . . . Easthope Martin  
The Mahogany Tree . . . . . Herbert Sharpe

OCTET  
Classica . . . . . arr. Ewing  
(A Selection of Standard Favourites in a New  
Form)

ELLIS BURFORD  
O Ship of My Delight . . . . . Montague Phillips  
The Fuchsia Tree . . . . . Quilter  
Sing, Joyous Bird . . . . . Montague Phillips

GERTRUDE PEPPERCORN  
Mignon . . . . . Schumann  
Nachtstuck in F# . . . . . Liszt  
Rhapsodie Hongroise, No. 10 . . . . . Liszt

TOM GOODEY  
Love's Secret . . . . . Granville Bantock  
Pretty Ring Time . . . . . Peter Warlock  
The Twelve Days of Christmas . . . . . Fred Austin

OCTET  
God is a Spirit . . . . . Barnby  
There is a Green Hill . . . . . Squire

**10.40 EPILOGUE**

**5XX DAVENTRY. 1,600 M.**

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.30 S.B. from London

8.0 S.B. from London

9.10 Shipping Forecast

9.15-10.40 S.B. from London

**5IT BIRMINGHAM. 491.8 M.**

3.30-6.0 S.B. from London

**8.0 RELIGIOUS SERVICE**

FROM THE STUDIO

Introit, 'O Zion that Bringest Good Tidings'  
Stainer

Hymn, 'It Came Upon the Midnight Clear'  
(English Hymnal, No. 26)

Reading

Carols—  
The Holly and the Ivy (Bethlehem)  
Rutland Boughton

In the Bleak Midwinter . . . . . Holst  
O the Stars Were Bright . . . . . J. S. Lewis

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# PROGRAMMES FOR SUNDAY (December 19)

Address by the Rev. R. G. ASHMAN, of the Congregational Church, Olton  
Hymn, 'While Shepherds Watched Their Flocks by Night' (English Hymnal, No. 30)

- 8.55 S.B. from London
- 9.0 WEATHER FORECAST, NEWS; Local News
- 9.15-10.30 POPULAR CHRISTMAS MUSIC  
THE STATION ORCHESTRA, conducted by JOSEPH LEWIS  
A Christmas Overture ..... Coleridge-Taylor  
HAROLD CASEY (Baritone) CHORUS and ORCHESTRA  
Aria, 'Nazareth' ..... Gounod  
ORCHESTRA  
Paraphrase on 'Adeste Fideles' ..... Langey  
MARGARET ABLETHORPE (Pianoforte)  
Wintertime ..... Schumann  
The Holy Boy ..... John Ireland  
Noel ..... Balfour Gardiner,  
ORCHESTRA  
Christmas Morn (Suite, 'The Months') .. Cowen  
HAROLD CASEY and ORCHESTRA  
The Star of Bethlehem ..... Adams  
ORCHESTRA  
Pastoral Symphony from 'The Messiah' Handel

## 6BM BOURNEMOUTH. 326.1 M.

### 3.30 BETHLEHEM A CHORAL DRAMA

Libretto adapted from the Coventry Nativity Play

Music by RUTLAND BOUGHTON  
'Bethlehem' was first performed on December 28, 1915, at Street, Somerset, during the Christmas Festival of the Glastonbury Festival School.

**Characters:**

- The Virgin Mary ..... KATE WINTER
- Gabriel (and First Woman) .... VIOLET BEACH
- Joseph ..... GEORGE PALMER
- Jem (and Zarathustra) ..... TOM DAVIES
- Sym (and Nubar) ..... LEO X. BEALEY
- Dave (and Merlin) ..... WILLIAM TIDRIDGE
- Angel (and Second Woman) BEATRICE EBBORN
- The Believer ..... HERBERT HARRIS
- The Unbeliever ..... LESLIE PARSONS
- Calchas (The Herald) ..... FRANK PARRY
- Herodias ..... FANNIE BOWYER
- Herod ..... HERBERT THORPE
- CHORUS: OLD HARTLEYAN CHORAL SOCIETY  
Trained by G. H. OSBORNE, F.R.C.O.  
THE WIRELESS AUGMENTED ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE

A FEW years ago, Rutland Boughton founded a Music Drama on the Coventry Nativity Play, and called it *Bethlehem*.

He has used old Carols for the Prelude and the Interludes (with one exception), and several such old tunes are used in the body of the work.

ACT I. After the opening Chorus of 'Alleluia,' SCENE ONE opens at the home of Joseph and Mary at Nazareth. The Angel Gabriel announces the glad tidings that the Saviour is to be born. Joseph, after first doubting Mary, is repentant, and joyfully prepares to go with her to Bethlehem.

SCENE TWO is a lonely moor at night. Three shepherds, Jem, Sym and Dave, meet. They hear the heavenly harmony, see the star in the East, and hail the joyful time foretold of old, when the Child shall be born.

The Carol 'O Come, All Ye Faithful' is sung as an Interlude.

SCENE THREE is the Stable. Mary is singing a lullaby to the babe. An Angelic Choir, unseen, sings, 'Gloria in Excelsis.' The shepherds come in and offer simple presents.

'The Holly and the Ivy' is the Carol Interlude.

ACT II. SCENE ONE. An open place in Jerusalem; Herod's palace in the background. The three Wise Men, Zarathustra, Nubar and

Merlin, meet and discuss the message of the star. The crowd argue about the news of the new-born King.

The Herald Calchas commands silence, and reverence for King Herod.

The door opens, and Herod is seen. He vaunts himself 'the mightiest conqueror that ever walked on ground.'

Calchas tells him that three Wise Men are seeking the new Child-King, and Herod, perturbed, commands that they be brought before him.

There is an air by Herodias, and then a dance of slaves, before the Wise Men are ushered in. They tell Herod what they know, and when they have gone he blazes into anger, vowing that he will find and kill the babe that, as he thinks, threatens his sovereignty. The Chorus ends the Scene with 'There Was a Star in David's Land did Appear.'



### 'THE LIGHT OF LIFE'

The four principals in the performance of Elgar's Oratorio from the Cardiff Station this afternoon will be (top) Miss Edith Furmedge and Mr. Tom Pickering, and (below) Mr. Stuart Robertson and Miss Dorothy Silk.

SCENE TWO. The Stable. Mary sings to the Child a prophetic song, for she foresees His suffering on the Cross. The Wise Men come to worship and to present their gifts. Gabriel appears and warns Mary and Joseph to flee into Egypt. The Wise Men go out, singing, and the work ends with the Angelic chorus of 'Gloria in Excelsis Deo.'

- 5.0 ORCHESTRA  
Hérodiade Suite ..... Massenet  
Kyrie Eleison } (Twelfth Mass) ..... Mozart  
Gloria .....  
Largo ..... Handel

- 5.30-6.0 S.B. from London
- 7.45-10.40 S.B. from London (9.10 Local News)

## 5WA CARDIFF. 353 M.

### 3.30 THE LIGHT OF THE WORLD

THE STATION SYMPHONY ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture, 'Nature' ..... Dvorák

### 3.40 'THE LIGHT OF LIFE'

A Short Oratorio by Sir EDWARD ELGAR

Principals:

- DOROTHY SILK (Soprano)
- EDITH FURMEDGE (Contralto)
- TOM PICKERING (Tenor)
- STUART ROBERTSON (Baritone)
- The Chorus of THE CARDIFF MUSICAL SOCIETY

THE STATION SYMPHONY ORCHESTRA: Conducted by WARWICK BRAITHWAITE

THOUGH this is an early work of Elgar (it was first heard at the Worcester Three Choirs Festival of 1896) it gives us glimpses of the Composer's maturing greatness, that was four years later to be so surely demonstrated in *The Dream of Gerontius*. The subject of the Oratorio is the miracle of the blind men restored to sight, told in St. John, chapters ix. and x. The Gospel words were selected and expository verses added by the Rev. E. Capel-Cure, Vicar of Bradninch, in Devonshire.

Those who first read the Gospel chapters will be best able to follow the thread of quotation and allusion.

- 4.30 ORCHESTRA  
Moment Musical ..... Schubert
- 4.35 DOROTHY SILK  
Aria from Cantata No. 133  
'How Sweet Thy Echo In My Hearing' .. Bach
- 4.45 THE ORCHESTRA  
Introduction Act II. 'Konigskinder'  
..... Humperdinck
- 4.55 RICHARD BARRON  
Milton's 'Ode to the Nativity'
- 5.0 TOM PICKERING (Tenor)  
Recit., 'And the Angel Said to Them, "Be Not Afraid"' ..... Bach  
Aria, 'Haste Ye Shepherds,' from 'Christmas Oratorio'
- 5.10 THE ORCHESTRA  
Two Old Christmas Airs  
Immortal Babe  
Hark, the Herald Angels Sing
- 5.15-6.0 S.B. from London
- 7.45-8.10 S.B. from London

### 8.15 RELIGIOUS SERVICE FROM THE STUDIO

CHOIR OF THE BROADWAY WESLEYAN CHURCH  
Hymn No. 72, 'The King of Love My Shepherd Is'  
A Short Reading from the Scriptures  
Hymn No. 17, 'Lord, While For All Mankind We Pray'  
Anthem, 'Give Peace in Our Time'  
Religious Address by the Rev. C. W. HARPUR  
Hymn, No. 981, 'These Things Shall Be' Simeon

- 8.55 S.B. from London
- 9.0 WEATHER FORECAST, NEWS; Local News
- 9.15 'DAILY EXPRESS' NATIONAL COMMUNITY SINGING CONCERT  
Relayed from the Empire Theatre, Cardiff  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
- 10.30-11.0 THE SILENT FELLOWSHIP

## 2ZY MANCHESTER. 384.6 M.

### 3.30 POPULAR CLASSICS

- ALICE LILLEY (Soprano)
- LEFF POUISHNOFF (Solo Pianoforte)
- THE STATION AUGMENTED ORCHESTRA, conducted by T. H. MORRISON
- ORCHESTRA  
Overture, 'Fingal's Cave' ..... Mendelssohn  
ALICE LILLEY (with Orchestra)  
Lullaby (Cradle Song) ..... Mozart  
Adonais ..... Landon Ronald  
ORCHESTRA  
The Unfinished Symphony ..... Schubert  
LEFF POUISHNOFF  
Concerto for Pianoforte and Orchestra Schumann  
ALICE LILLEY  
A Pretty, Pretty Ducke (2nd Elizabethan Love Songs) ..... arr. F. Keel  
All in a Garden Green ..... Anon.

# PROGRAMMES FOR SUNDAY (December 19)

Phyllis Has Such Charming Graces  
Young, arr. Lane Wilson  
Have You Seen but a Whyte Lillie Grow? Anon.  
ORCHESTRA  
Military March in D, Op. 51 ..... Schubert  
March in Scipio ..... Handel  
Selection from 'Messiah' (By Request) ..Handel

5.30-6.0 S.B. from London

8.0 RELIGIOUS SERVICE  
FROM THE STUDIO  
'THE SPELL OF CHRISTMAS'  
Sacred Music by THE STATION QUARTET

8.15 The Choir of St. Bede's College  
Hymn, 'Silent Night' ..... Traditional  
Motet, 'Adoro Te Devote' ..... De Zulueta  
Religious Address by the Very Rev. MONSIGNOR  
GONNE  
Hymn, 'Adeste, Fideles' ..... Traditional, arr.  
Novello

8.45 Sacred Music by the STATION QUARTET

8.55 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 ORGAN RECITAL  
AND  
PART SONGS

Dr. A. W. WILSON (Relayed from Manchester  
Cathedral)  
Movements from the Organ Concertos .. Handel  
Romance in A ..... Schumann  
MANCHESTER CATHEDRAL QUARTET (In the  
Studio)  
GEORGE CROWTHER (Alto), ARTHUR WILKES  
(Tenor), ARTHUR GIDDINS (Tenor), WILLIAM  
COLEMAN (Bass)  
Sleep, Holy Babe ..... } Traditional  
The Holly and the Ivy ..... } Carols  
The Virgin and the Child ..... }  
God Rest Ye Merry, Gentlemen ... }  
Dr. A. W. WILSON  
Chorale Preludes for Christmas  
In dulce Jubilo ..... Bach  
From Highest Heaven I Thither Come .. Bach  
From Heaven Came the Angel Host .... Bach  
Offertoire sur deux Noëls ..... Guilmant  
QUARTET  
Hail! Smiling Morn ..... Spofforth  
Strike the Lyre ..... Cooke  
The Long Day Closes ..... Sullivan  
Dr. A. W. WILSON  
Trio Sonata, No. V., 1st Movement .... Bach  
Marche Pontificale ..... Widor

6KH HULL. 288.5 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE  
FROM THE STUDIO  
Conducted by the Rev. C. GORDON-BIDDLE,  
Vicar of St. Mary's, Soulcoates  
Assisted by the CHOIR under the direction of  
Mr. ALFRED BROWN  
Magnificat  
Nunc Dimittis  
Lesson: Matthew ix., 27, and following verses  
Anthem: 'Save Me, O Lord' ..... Bairstow  
Address by the Rev. C. GORDON BIDDLE  
Hymn, 'At Even Ere the Sun Was Set'  
Closing Prayer and Grace

9.0-10.43 S.B. from London (9.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. &  
254.2 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE  
Relayed from Queen Street Congregational  
Church, Leeds  
Address by the Rev. J. W. CLIFFORD  
Choir of Branch Road Primitive Methodist Church

Anthem: 'Music All Powerful' .... Walmesley  
Hymns: 'Brightest and Best of the Sons of  
Morning'; 'While Shepherds Watch'  
8.55-10.40 S.B. from London (9.10 Local News)

6LV LIVERPOOL. 297 M.

3.30-6.0 S.B. from London

8.0 ORGAN RECITAL  
By Mr. E. SANDERS, relayed from St. James's  
Church, Toxteth Park

8.15 RELIGIOUS SERVICE  
From St. James's Church

Address by the Rev. J. SYDNEY JONES, Minister  
of the United Methodist Church, Stuart Road,  
Walton

8.55 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.15 MUSICIANS' UNION BENEVOLENT  
ASSOCIATION FUND  
(Concert relayed from The Philharmonic Hall)  
ORCHESTRA of 180 Performers, conducted by  
DR. ADRIAN BOULT  
Vocalist: FRANK MULLINGS (Tenor)

5NG NOTTINGHAM. 275.2 M.

3.30-6.0 S.B. from London

8.0 BELLS of St. Mary's Church

8.10 SPECIAL RELIGIOUS SERVICE  
RELAYED FROM ST. MARY'S CHURCH

Hymn No. 49, A. and M.  
General Confession  
The Lord's Prayer  
Psalm XXIII.  
Lesson: St. Luke, II. 1-4  
Magnificat  
Creed  
The Lord Be With You  
And With Thy Spirit  
Anthem, 'Awake, My Heart' Stanford  
Address by the Rev. GEOFFREY GORDON  
Hymn No. 60, A. and M.  
Prayers  
One Verse of Hymn No. 27, A. and M.  
Blessing

8.55 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 S.B. from Cardiff

5PY PLYMOUTH. 400 M.

3.30-6.0 S.B. from London

8.0 RELIGIOUS SERVICE  
RELAYED FROM GEORGE STREET BAPTIST  
CHURCH  
Organ Voluntary: Grand Chœur ..... Dubois  
Hymn, 'Eternal Father, Strong To Save'  
B.C.H., No. 725

Invocation and Lord's Prayer  
Magnificat  
Scripture Lesson  
Anthem, 'Come, O Israel' .. Sterndale Bennett  
(GEORGE STREET BAPTIST CHURCH CHOIR)  
Intercessions  
Hymn, 'Immortal Love For Ever Full'  
B.C.H., No. 92

Address by the Rev. T. WILKINSON RIDDLE  
Hymn, 'Now the Day Is Over' .. B.C.H., No. 796  
8.55-10.40 S.B. from London (9.10 Local News)

6FL SHEFFIELD. 272.7 M.

3.30-6.0 S.B. from London

8.0 S.B. from London  
9.0 WEATHER FORECAST, NEWS; Local News  
9.15-10.30 S.B. from Cardiff

6ST STOKE 288.5 M.

3.30-6.0 S.B. from London

8.0 ORGAN RECITAL  
Relayed from the Woodall Memorial Congrega-  
tional Church, Burslem

8.15 RELIGIOUS SERVICE  
Conducted by the Rev. T. W. THOMPSON,  
Wesleyan Methodist. Relayed from the  
Woodall Memorial Congregational Church,  
Burslem

CHOIR of SWAN BANK W.M. CHURCH

8.55 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15 ORGAN RECITAL  
Relayed from the King's Hall  
SYDNEY H. WÉALÉ (City Organist)  
Dithyramb ..... Harwood

9.25 HARRY BREEZE (Baritone)  
Prologue (I Pagliacci) ..... Leoncavallo

9.33 SYDNEY H. WÉALÉ  
Clair de Lune ..... Debussy  
Scherzo in G Minor ..... Bosni

9.48 HARRY BREEZE  
I Love Thee ..... Grieg  
I Am Sate ..... Hamblen

9.57 SYDNEY H. WÉALÉ  
Finale (from Pathetic Symphony) .. Tchaikovsky  
Passamezzo ..... Bernard Johnson

10.11 HARRY BREEZE  
Prelude (A Cycle of Life) ..... Landon Ronald  
Youth ..... Allitsen

10.20-10.30 SYDNEY H. WÉALÉ  
Concert Overture in C Minor ..... Fricke

5SX SWANSEA. 288.5 M.

3.30 S.B. from Cardiff

5.30-6.0 S.B. from London

6.30-8.0 RELIGIOUS SERVICE  
RELAYED FROM ST. MARY'S PARISH CHURCH  
Address by Canon CECIL W. WILSON, Vicar of  
Swansea

8.55 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15-11.0 S.B. from Cardiff

## Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.30:—Station Military Band, conducted by Edward Clark.  
May Osborne (Mezzo-Soprano). A. E. Rogers (Baritone).  
5.15-6.0:—S.B. from London. 8.15:—Religious Service from  
the Studio. Station Choral Society Octet. Address by the  
Rev. Henry De Candole, St. John's Vicarage. 8.55-10.40:—  
S.B. from London.

5SC GLASGOW. 405.4 M.

3.30:—Afternoon Concert: The Station Symphony Orchestra,  
conducted by Herbert A. Carruthers, with Interludes by Jean  
Taylor Smith and Robert Donat. 5.30-6.0:—Children's Service.  
S.B. from London. 8.15:—Religious Service from the Studio,  
conducted by the Rev. A. G. B. Sivewright, Partick Congregational  
Church. 8.55-10.40:—S.B. from London.

2BD ABERDEEN. 500 M.

3.30-6.0:—S.B. from London. 7.45:—Christmas Service,  
relayed from the Cowdray Hall. Service conducted by the  
Rev. J. J. S. Thomson, of John Knox Parish Church, assisted by  
the Station Choir and Orchestra. Organist: Arthur Collingwood.  
8.55:—S.B. from London. 9.10:—Cowdray Hall Concert—  
Augmented Station Orchestra, conducted by Paul Askew: Suite,  
'Sigurd Jorsalfar' (Grieg). Elsie Black (Contralto). 9.50 app:—  
Concerto for Two Violins and String Orchestra (Bach). 10.0:—  
Elsie Black. Orchestra: Bergamasque Suite (Debussy).  
10.30:—Epilogue.

2BE BELFAST. 306.1 M.

3.30-6.0:—S.B. from London. 8.30:—Religious Service from  
the Studio. Station Choir; Address by Rev. D. Henderson, of  
Great Victoria Street Baptist Church. 9.0-10.40:—S.B. from  
London.

# PROGRAMMES FOR MONDAY (December 20)

**2LO LONDON. 361.4 M.**

**1.0-2.0 ORGAN RECITAL**

By EDGAR T. COOK, Organist of Southwark Cathedral, with Miss O. B. DAVIDSON (Violin).  
Relayed from Southwark Cathedral

**THE ORGAN:**

- Fugue in A Minor ..... *Bach*
- Canope ..... *Debussy*
- Intermezzo ..... *de Severac*
- Sortie ..... *Vierne*

O. B. DAVIDSON

Slow Movement from Concerto in A Minor *Bach*

**THE ORGAN**

Allegretto (Concertante in C) ..... *Handel*

Sarabande ..... *Karg Elert*

O. B. DAVIDSON

Andantino ..... *Padre Martini*

**THE ORGAN**

Chorale No. 3 in A Minor ..... *Cesar Franck*

**3.0 THE WIRELESS QUARTET and MARGARET COCHRAN** (Soprano), SINCLAIR LOGAN (Baritone)

**4.0 TIME SIGNAL FROM GREENWICH.** Dr. G. C. WILLIAMSON. 'A Walk Through a Beautiful Old Town—Guildford'

**4.15 THE R.A.C. DANCE BAND**, from the Royal Automobile Club

**5.15 THE CHILDREN'S HOUR: MARTHA LOU** (Mabel Marlowe). 'How Sir Galahad came to the Court of King Arthur.' Songs by R. F. PALMER. Piano Solos by CECIL E. DIXON

**6.0 ALEX FRYER'S ORCHESTRA**, from the Rialto Theatre

**7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

Mr. DESMOND MACCARTHY: Literary Criticism

**7.30 VARIETY**

BERT COOTE and COMPANY

In a Sketch entitled

P. PIP, DETECTIVE, by Horace Kenney

MURIEL GEORGE and ERNEST BUTCHER

WISH WYNNE

FLOTSAM and JETSAM

DELPHY

FLORENCE OLDHAM (Vocal Commère)

**8.30 CHAMBER MUSIC**

CHARLES KELLY and LUCY PIERCE (Pianoforte)  
THE CHENIL CHAMBER ORCHESTRA, conducted by JOHN BARBIROLLI. Leader, BORIS PECKER

**ORCHESTRA**

Seventh Concerto Grosso, in B Flat ..... *Handel*

WHEN we talk of music being turned out by the yard we usually imply that it is poor stuff. But Handel was one (and Rossini was another) of the great Composers who could turn

out music by the furlong, music of fine quality which we still want to play and hear in 1926.

The twelve Great Concertos (*Concerti Grossi*), of which this is the seventh, are a case in point. Handel wrote them in a month.

These are not Concertos in the modern meaning, that is, works written for a Soloist and an Orchestra. Handel used an Orchestra of stringed instruments and Harpsichord and divided it into two groups of players. One group consisted of two Violins and a Cello, and the other comprised the remainder of the Orchestra.

These groups are played off one against another, all through the work, having alternate cuts at the music, so to speak; and sometimes they are combined.

His seventh *Concerto Grosso* has five Movements, the first and third short and slow, the others in varying degrees of liveliness. The last Movement, a Hornpipe, shows that syncopation is no new thing.

**8.50 Concerto, in C Major, for Two Pianos and String Orchestra** ..... *Bach*

THIS Concerto by Bach comes nearer to the modern form in which a Soloist (two in this case) plays a conspicuous part in an orchestral background.

It consists of three Movements:—

FIRST MOVEMENT. A *Quick Movement* in which two Pianos are played mostly in a kind of dialogue.

SECOND MOVEMENT. A *Slow Movement* for the Pianos only.

THIRD MOVEMENT. A Fugue written on a bright Tune.

**9.15 ORCHESTRA**

Peat Beek ..... *MacEwen*

Pastorale ..... *Grieg*

CHARLES KELLY, LUCY PIERCE and ORCHESTRA

Handel In the Strand ..... *Percy Grainger*

(Special Arrangement for Two Pianos)

**9.30 Ministry of Agriculture Talk: Mr. J. F. BLACKSHAW**, Dairy Commissioner. 'Milk Supply—How It Has Been Improved, and the Better Uses That Might Be Made of It'

**9.45 THE UNACCOMPANIED VIOLIN WORKS OF BACH**

Interpreted by WILLIAM PRIMROSE

Partita in B Minor

VIOLINS can be carried about. Pianos and such instruments cannot. Hence the need of music for Violinists to play without the accompaniment of a keyboard instrument.

No composer has written more of this music than J. S. Bach, and Violinists signify their gratitude to him by playing his unaccompanied works frequently—that is, if they are proficient in their technique. For these works are difficult. In music we must have chords of harmony; these can be played on the Violin only by using two or more strings at once, and this greatly increases the complexity of the fingering on the strings.

Bach wrote six works for unaccompanied Violin, sometimes wrongly described as six Sonatas. Properly speaking, three of them are Sonatas and three are Partitas. The difference is one of form rather than substance. In a Sonata the contrast between the Movements is one of generalized musical character; in a Partita the Movements are ancient Dance-forms, developed artistically and retaining their names, such as *Allemande, Courante, Minuet, Gigue*, etc.

It will be interesting to Violinists to know that Mr. Primrose will be playing from an early edition of the Bach-Gesellschaft (an important German society for the publication of Bach's works) and that his version will be free from the alterations to which modern editing has given a vogue among players.

THE FIRST PARTITA, in B Minor, has seven Movements:—

- I. *Allemande* (i.e., German). A piece in four-beat dance time, of serious character and much elaborated.
- II. *Double*. A new version of I., in a different rhythm.
- III. *Courante*. A dance-piece in three-beat time.
- IV. *Double*. A rapid version of III.
- V. *Sarabande*. A piece in slow three-beat rhythm. The Sarabande was a Spanish dance.
- VI. *Double*. A new version of V., in a different rhythm.
- VII. *Bourrée*. A vigorous dance in abrupt four-beat rhythm.
- VIII. *Double*. A new version of VII.

**10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements**

**10.15 JOHN HENRY**

**10.30-11.0 AMERICAN OR CONTINENTAL RELAY**

A PROGRAMME OF MUSIC EITHER FROM NEW YORK OR FROM ONE OF THE CONTINENTAL STATIONS, DEPENDENT UPON CONDITIONS OF RECEPTION AT THE TIME.

IF this relay is taken from America, it will consist of a re-transmission of the dance band of the Van Curler Hotel, Schenectady, New York, conducted by Porter E. Potts. This band was re-transmitted successfully through all B.B.C. Stations on April 13, 1926, and listeners commented favourably on the melodious orchestration of the pieces played.

**5XX DAVENTRY. 1,600 M.**

**10.30 a.m. TIME SIGNAL, WEATHER FORECAST**

**11.0 THE DAVENTRY QUARTET and ETHEL GEDGEE** (Soprano), TREVOR WATKINS (Baritone), EDA KERSEY (Violin)

**1.0-2.0 S.B. from London**

**3.0 S.B. from London**

**10.10 Shipping Forecast**

**10.15 S.B. from London**

**11.0-12.0 DANCE MUSIC: LEON VAN STRATEN'S RIVIERA CLUB DANCE BAND** from the Riviera Club



Korman Moss

Debon Studios

Debon Studios

**THE LONDON VARIETY PROGRAMME TO-NIGHT.**

On the left is Miss Florence Oldham, who acts as a musical 'commère' to the Variety Programme that the London Station is broadcasting at 7.30. In the centre are Miss Muriel George and Mr. Ernest Butcher, who will give some folk songs in solos and duets; and on the right is the character comedienne, Miss Wish Wynne.



# PROGRAMMES FOR MONDAY (December 20)

## 5IT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION WIND QUINTET. MARGARET ABLETHORPE (Pianoforte)
- 4.45 AFTERNOON TOPICS: SIDNEY ROGERS, 'Topical Horticultural Hints—The Cultivation of the Lupin.' GRACE MILLINGTON (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 7.0 S.B. from London
- 10.0 WEATHER FORECAST, NEWS; Local News
- 10.15-11.0 THE NIGGER MINSTRELS  
An old-time Minstrel Show, reproducing the well-known Plantation Songs made popular in our Grandfathers' day.  
Master of Ceremonies.....PERCY EDGAR  
Cornermen.....(SYDNEY RUSSELL  
(JOSEPH LEWIS  
The Plantation Songs rendered by the STATION MALE VOICE CHORUS  
The whole produced by SYDNEY RUSSELL

## 6BM BOURNEMOUTH. 326.1 M.

- 3.45 FRANCES TRACEY: 'How Christmas Crackers Are Made'
- 4.0 TEA-TIME MUSIC from the Grand Super Cinema, Westbourne. Directed by ISADORE GOLOWSKY
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC from the Grand Super Cinema, Westbourne. Directed by ISADORE GOLOWSKY
- 7.0-11.0 S.B. from London (10.10 Local News)

## 5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-Time Music from the Carlton Restaurant
- 3.30 AN AFTERNOON CONCERT  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
- 4.45 Mr. S. G. HEDGES: 'The Popular Violin'
- 5.0 ORCHESTRA
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. MICHAEL BATEMAN, 'Choosing the Christmas Present.'
- 6.15-11.0 S.B. from London (10.10 Local News)

## 2ZY MANCHESTER. 384.6 M.

- 3.45 TEA-TIME MUSIC  
JOSEPH L. ALKER (Pianoforte) and  
PHYLLIS GREENHALGH (Violin)  
Sonata in A.....Brahms
- 4.0 PIANOFORTE TRIO from the Piccadilly Picture Theatre
- 5.0 AFTERNOON TOPICS: Mrs. JANE HILDITCH, 'Dolls'
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA, from the Hotel Majestic, St. Anne's-on-the-Sea. Musical Director, GERALD W. BRIGHT
- 6.45 The Rt. Hon. THE LORD MAYOR OF MANCHESTER (Alderman J. H. Swales). Appeal on behalf of The 'White Heather' Fund for poor children, followed by The White Heather Song, sung by HENSHAW'S BLIND CHOIR.
- 7.0-11.0 S.B. from London (10.10 Local News)

## 6KH HULL. 288.5 M.

- 11.30-12.30 Gramophone Records
- 3.30 Light Music
- 4.0 AFTERNOON TOPICS: Miss K. V. CONI (3) 'Incidents in a Nurse's Life'
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-11.0 S.B. from London (10.10 Local News)

## 2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

- 4.0 THE SCALA STRING QUINTET, relayed from the Scala Theatre, Leeds



Claude Harris

### Mr. WILLIAM PRIMROSE

plays the first of the Unaccompanied Violin Sonatas of Bach in the Classical Recital from London to-night, at 9.45, and will give further interpretations on Wednesday, Thursday, Friday and Saturday this week.

- 5.0 AFTERNOON TOPICS: M. K. DODGSON, 'Xmas Books'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-11.0 S.B. from London 10.10 (Local News)

## 6LV LIVERPOOL. 297 M.

- 11.30-12.0 Gramophone Records
- 4.0 PATRIZOV and his ORCHESTRA from the Futurist Cinema
- 5.0 Mr. JAMES HARCOURT: 'More Recollections of the Theatre'
- 5.15 THE CHILDREN'S HOUR
- 6.0 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 6.30 S.B. from Manchester
- 7.0 S.B. from London
- 7.30 Musical Interlude
- 7.40 Mr. ERNEST EDWARDS ('Beo'): Weekly Sports Talk
- 8.0-11.0 S.B. from London (10.10 Local News)

## 5NG NOTTINGHAM. 275.2 M.

- 3.20 BROADCAST TO SCHOOLS: Mr. E. L. GUILFORD, 'The Story of Our Town'
- 3.45 THE MIKADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTOMLEY

- 4.45 MUSIC and AFTERNOON TOPICS: RICHARD RICHARDSON (Tenor)
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30-11.0 S.B. from London (10.10 Local News)

## 5PY PLYMOUTH. 460 M.

- 11.0-12.0 GEORGE EAST and his QUARTET from Popham's Restaurant
- 3.30 ORCHESTRA from Popham's Restaurant
- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 CONSTANCE WILLINGTON (Soprano)
- 6.30-11.0 S.B. from London (10.10 Local News)

## 6FL SHEFFIELD. 272.7 M.

- 11.30-12.30 Gramophone Records
- 3.25 BROADCAST TO SCHOOLS: Dr. WYNNE, Medical Officer of Health for the City of Sheffield, 'Health Talk' (2)
- 4.0 Afternoon Topics
- 4.15 Orchestra relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR: The Aunts and Uncles give the Party
- 6.0 Musical Interlude
- 6.30-11.0 S.B. from London (10.10 Local News)

## 6ST STOKE. 288.5 M.

- 4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: ESTELLE STEEL-HARPER, 'Spooks and Ghosties'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-11.0 S.B. from London (10.10 Local News)

## 5SX SWANSEA. 288.5 M.

- 4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN Music from the Castle Cinema
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 EDGAR JONES (Solo Pianoforte)
- 6.30-11.0 S.B. from London (10.10 Local News)

## Northern Programmes.

- 5NO NEWCASTLE. 312.5 M.  
4.0—Afternoon Topics. 4.15—Music from Fenwick's Terrace Tea Rooms. 5.15—Children's Hour. 6.0—Newcastle Boy Scouts' Sing-Song. 7.0-11.0—S.B. from London

- 5SC GLASGOW. 405.4 M.  
4.0—Wireless Quartet, Elizabeth Mooney (Soprano). 5.0—Afternoon Topics: B. G. Aston, 'The Gods of the Ancient Egyptians.' 5.15—Children's Hour. 6.0—Weather Forecast for Farmers. 6.3—S.B. from London. 6.30—S.B. from Edinburgh. 6.45—S.B. from London. 10.0—News. 10.15—'The Long-Lost Uncle.' A Scots Comedy by Arthur Mack. 10.35-11.0—S.B. from London.

- 2BD ABERDEEN. 500 M.  
11.0-12.0—Gramophone Records. 3.45—Dance Music from 'The New Palais' de Danse. John R. Swinson and his New Toronto Band. 4.15—Afternoon Topics: Miss Brenda Trail: 'What is Happening at Home and Abroad.' 4.30—Dance Music (continued). 5.15—Children's Hour. Music by the Wireless Orchestra. 6.0—For Boy Scouts. 6.15—For Girl Guides. 6.30—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 7.0-11.0—S.B. from London.

- 2BE BELFAST. 306.1 M.  
4.0—Station Orchestra. Fred Mackey (Tenor). Reginald Dobson (Cello). 5.0—Afternoon Topics: Guy A. Brown, 'Santa Claus.' 5.15—Children's Hour. 6.0—S.B. from London. 8.30—Variety Echoes. Charles Coburn in Song and Story, including 'Two Lovely Black Eyes'; Popular Interludes by the Station Orchestra. 9.0-9.25—'The Blue Penguin,' by Harold Simpson and Geoffrey Tempest. Played by the London Radio Repertory Players. 9.30-11.0—S.B. from London.

# PROGRAMMES FOR TUESDAY (December 21)

## 2LO LONDON. 361.4 M.

- 1.0-2.0 Lunch-Time Music from the Holborn Restaurant
- 3.0 Sir H. WALFORD DAVIES on the Panel of Voluntary Conductors, organized by the British Federation of Music Competition Festivals
- 3.5 THE DAVENTRY QUARTET and PEGGY COCHRANE (Violin)
- 4.0 TIME SIGNAL, GREENWICH. Miss MARGOT HIRONS, 'Old Christmas'
- 4.15 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA, from the Marble Arch Pavilion
- 5.15 THE CHILDREN'S HOUR: 'Brothers of the Band: The Bassoon and the Flute,' by VICTOR HELY-HUTCHINSON; 'The End of Black Pedro,' by E. LE BRETON MARTIN; Songs by THE SALISBURY SINGERS
- 6.0 DANCE MUSIC: THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN.
- 7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
M. STÉPHAN: French Reading, 'Lettres de Mon Moulin,' under the auspices of L'Institut Français
- 7.30 'HANSEL AND GRETEL'  
A Fairy Play by Humperdinck

**Cast:**

Peter (A Broom Maker)  
FREDERICK COLLIER  
Gertrude (His Wife) .... MAY BLYTH  
Hänsel) His (..... DORIS LEMON  
Gretel) Children (KATHLEEN HILLIARD  
The Witch ..... CONSTANCE WILLIS  
The Dwarfman .. VIVIENNE CHATTERTON  
The Dwarfman  
THE WIRELESS CHORUS: CHORUS  
Master—STANFORD ROBINSON  
THE WIRELESS SYMPHONY ORCHESTRA  
directed by PERCY PITT

**HÄNSEL and Gretel** is a delightful Grimm's Fairy Tale Opera; it is, of course, always popular with the children.

The 'action' should be followed without difficulty from the following description:—

**ACT I.**

SCENE 1.—*At Home.* In a poor room the boy HÄNSEL (*Mezzo-Soprano*) and his sister GRETSEL (*Soprano*) are seen, despite the pangs of hunger, singing and playing.

SCENE 2.—When the fun is at its height, in comes their MOTHER (*Contralto*). Sudden quiet! She scolds the children for neglecting their work, and in her anger accidentally overturns the jug of milk which was to have provided the family supper. Weary and distracted, she drives the children out to gather wild strawberries, and, with a prayer for help, drops asleep, exhausted.

SCENE 3.—A gay song is heard, and there enters the FATHER (*Baritone*). He has at last sold the brooms he had made, and bought provisions in plenty. When he learns that the children have gone into the forest, he is alarmed. He sings an eerie song of a 'gobbling ogress.' With a cry, the Mother rushes out of the door to save her children.

**ACT II.**

SCENE 1.—*The Forest, Sunset.* The children are in the forest, gathering strawberries and wild roses. As darkness falls, they take fright.

SCENE 2.—THE SANDMAN (*Soprano*) comes and strews sand in their eyes, singing his song. Half asleep, they sing their evening prayer. They fall asleep in one another's arms. Utter darkness has fallen.

SCENE 3.—*A Scene without Words.* A light shines through the mist, which rolls together into a staircase down which ANGELS descend. They group around the children, and move in a stately dance. The Curtain falls.

**ACT III.**

SCENE 1.—*Dawn.* THE DEWMAN (*Soprano*) comes, singing *I'm up with early dawning.* The children wake.

SCENES 2 and 3.—As the mist finally clears, they find themselves in the haunts of the WITCH (*Mezzo-Soprano*), who in these Scenes shuts Hänsel in her cage (to fatten him for eating) and transfixes Gretel, but is eventually pushed into her own oven by the children. The oven flares up, then crashes to the ground. Spells are broken and 'gingerbread children' all round turn into real ones.

SCENE 4.—General dance and song of all the children. The Father's 'Tra-la-la' is heard, and he and their Mother appear.

LAST SCENE.—One after another expresses joy, then all solemnly sing:—

'When past bearing is our grief  
Then 'tis Heaven will send relief.'

9.30 Sir H. WALFORD DAVIES, 'Music and the Ordinary Listener'

10.0 TIME SIGNAL, GREENWICH; WEATHER FORE-



By courtesy of Messrs. Heinemann

### HÄNSEL AND GRETEL IN THE FOREST.

Humperdinck's fairy play, which is being broadcast from the London Station this evening, is founded on one of the most famous of Grimm's fairy tales. The charming drawing reproduced above is taken from the edition illustrated by Arthur Rackham.

CAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

#### VARIETY

10.15 THE BLUE SARAPHAN COMPANY, directed by ALEXANDER WOLKOWSKY and MAXIM TURGANOFF  
GWEN FARRAR and BILLY MAYERL

11.0-12.0 DANCE MUSIC: THE LONDON RADIO DANCE BAND, from the Olympia Dance Hall

## 5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and OLIVE SPARKE (*Contralto*); UNA BOURNE (*Pianoforte*); HAROLD KIMBERLEY and OLIVE GROVES (*Duets*); AUDREY KNIGHT (*Comedienne*)

1.0-2.0 S.B. from London

3.0 S.B. from London

10.10 Shipping Forecast

10.15-12.0 S.B. from London

## 5IT BIRMINGHAM. 491.8 M.

3.45 THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture, 'The Wanderer's Goal' ..... *Suppé*  
BEATRICE DICKSON (*Contralto*)

A Memory ..... *Goring Thomas*  
Beloved! It is Morn ..... *Aylward*

ORCHESTRA  
Selection, 'Les Huguenots' ..... *Meyerbeer*

BEATRICE DICKSON

I Will Go With My Father A-Ploughing... *Quilter*  
I Love the Jocund Dance .... *Walford Davies*

ORCHESTRA

Selection, 'Toni' ..... *Hirsch and Jones*

4.45 AFTERNOON TOPICS; ALAN GRIFF, Two Fables written and told by himself: 'The Emerald'; 'The Monkey with the Brain of Stone'

LILIAN CLUTTERBUCK (*Contralto*)

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café

7.0-12.0 S.B. from London (10.10 Local News)

## 6BM BOURNEMOUTH. 326.1 M.

1.15-12.15 MIDDAY MUSIC from Beale's Restaurant, Old Christchurch Road

Directed by GILBERT STACEY

ORCHESTRA

Overture, 'Tancredi' ..... *Rossini*

GILBERT STACEY (*Tenor*)

'The Shadowless Hour' ..... *Cadman*

ORCHESTRA

Three Dances, 'Henry VIII.'... *German*

EILEEN PETERS (*Mezzo-Soprano*)

'None but the Weary Heart' *Tchaikovsky*

ORCHESTRA

Salut d'Amour ..... *Elgar*

EILEEN PETERS and GILBERT STACEY

Three Old English Carols

ORCHESTRA

Morris Dance, 'Skipton Rig' *Holliday*

EILEEN PETERS

'Whatever is, is Best' ..... *Lohr*

ORCHESTRA

Fox-trot, 'That Mistletoe Bough' *Strong*

3.45 RICHARD T. ARSCOTT (*Pianoforte Recital*)

Suite by York Bowen

Mazurka, Petite Valse, Nocturno,  
Ballad in D Minor

4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road

Directed by GILBERT STACEY

ORCHESTRA

A Christmas Overture ..... *Coleridge-Taylor*

EILEEN PETERS (*Mezzo-Soprano*)

Songs (Arise, O Sun ..... *Craske-Day*  
Danny Boy ..... *arr. Weatherly*)

ORCHESTRA

Fantasia, 'Baby's Opera' ..... *Byng*

EILEEN PETERS and GILBERT STACEY

Three Old English Carols

ORCHESTRA

Fox-trot, 'Christmas' ..... *Aston*

GILBERT STACEY

Song, 'Nazareth' ..... *Gounod*

ORCHESTRA

Valse, 'Heather Bells' ..... *Lensen*

EILEEN PETERS and GILBERT STACEY

Three English Carols

ORCHESTRA

Serenade, 'La Paloma' ..... *Yradier*

EILEEN PETERS

Song, 'Melisande in the Wood' ..... *Goets*

ORCHESTRA

Rondo Alla Turca ..... *Mozart*

5.15 THE CHILDREN'S HOUR

6.0 THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE

Pot-Pourri, 'A Musical Jig-Saw' ..... *Aston*

Valse, 'Nights of Gladness' ..... *Ancliff*

6.15 BEN BRANMALL (*Bass-Baritone*)

Fairings ..... }

Hatfield Bells } ..... *Easthope Martin*

6.20 ORCHESTRA

Suite, 'Where the Rainbow Ends' ..... *Quilter*

# PROGRAMMES FOR TUESDAY (December 21)

THIS music comes from a children's Fairy Play produced at Christmas, 1911. The titles of the pieces in the Suite are *Rainbow Land* and *Will o' the Wisp*; *Rosamund*; *Fairy Frolic*; and *Goblin Forest*.

- 6.30 **HEN BRAMMALL**  
Master and Man ..... *Coningsby Clarke*  
Why Shouldn't I? ..... *Kennedy Russell*
- 6.35 **ORCHESTRA**  
Selection, 'Tom Jones' ..... *German*
- 6.45 **HEN BRAMMALL**  
The Tune of the Open County .. *Easthope Martin*
- 6.50 **ORCHESTRA**  
Pantomime ..... *Friml and Artok*
- 7.0-12.0 *S.B. from London (10.10 Local News)*

## 5WA CARDIFF. 353 M.

- 3.30 **A SHORT CLASSICAL PROGRAMME**
- THE STATION TRIO**  
FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), VERA McCOMB THOMAS (Piano-forte)
- Fantasy Trio in C Minor ..... *Frank Bridge*  
Fantasy Trio in G Minor .. *Reginald Redman*  
Violin Solo, 'Scherzo—Tarantella' .. *Wieniawski*  
Prelude ..... *Järnefelt*
- BRIDGE'S music is of the present day, but is not revolutionary or 'futuristic.' He excels in Chamber Music, of which this Trio for Piano, Violin, and 'Cello (written in 1908) is a happy example. It is in one movement, but has many well-defined tunes and an individual section in the middle.

- 4.15 **TEA-TIME MUSIC** from the Carlton Restaurant
- 4.45 **MISS ELSPETH SCOTT**, 'The Beggar at Home and Abroad'
- 5.0 **TEA-TIME MUSIC** from the Carlton Restaurant (continued)
- 5.15 **THE CHILDREN'S HOUR**: Jack and the Beanstalk
- 6.0 **MR. W. R. WATKINS**: 'More Magical Stunts'
- 6.15-12.0 *S.B. from London (10.10 Local News)*

## 2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 **Carol Concert** by the Manchester Cathedral Choir, relayed from the Houldsworth Hall
- 3.45 **TEA-TIME CONCERT**  
J. MEADOWS (Auto-Piano Recital)
- 4.0 **WILLIAM WORSLEY** (Baritone)  
Three Salt Water Ballads.... *Frederick Keel*  
Port of Many Ships; Trade Winds; Mother Carey  
The Wander Thirst ..... *Worsley*  
The Pretty Creature..... *arr. Lane Wilson*  
When Dull Care..... *Leveridge*
- 1.15 **Music by THE STATION QUARTET**  
March, 'Sambre et Meuse' ..... *Turllet*  
Valse, 'Hydropaten' ..... *Gung'l*  
Selection of W. H. Squire's Songs .. *arr. Baynes*  
May Song ..... *Elgar*  
Selection from 'Aida' ..... *Verdi*
- 5.0 **Afternoon Topics**
- 5.15 **THE CHILDREN'S HOUR**: 'Cinderella'—a Christmastide Play arranged for broadcasting by **IRVING BYERS**

6.0 **THE MAJESTIC 'CELEBRITY' ORCHESTRA** from the Hotel Majestic, St. Anne's-on-the-Sea: Musical Director, **GERALD W. BRIGHT**

- 7.0 *S.B. from London*
- 10.0 **WEATHER FORECAST, NEWS; Local News**
- 10.15 **'SNOWED-UP WITH A DUCHESS'**  
A Comedy in One Act  
by G. H. CASTELL  
Performed by the  
**STATION REPERTORY PLAYERS**  
Presented by **VICTOR SMYTHE**
- Cast:*  
The Duchess of Salterton ... *ELLA FORSYTH*  
Madame Value ..... *HYLDA METCALF*  
Mrs. Cholmondeley-Jones..... *LUCIA ROGERS*  
Mrs. Hodge ..... *MARY EASTWOOD*

THE action takes place in Mrs. Hodge's cottage, in a country village. It is a dreary, winter's day, and the snow lies thickly over the countryside. Mrs. Hodges has just finished sweeping the snow away from the doorstep.

10.45-12.0 *S.B. from London*

## 6KH HULL. 288.5 M.

- 4.0 **AFTERNOON TOPICS**: 'VIMVANI' (Geo. Evelyn Platt)—(1) 'The Spirit of the Season'
- 4.15 **FIELD'S QUARTET**, relayed from the New Restaurant, King Edward Street
- 5.15 **THE CHILDREN'S HOUR**: 'Radiocities Competition,' conducted by Uncle Ern
- 6.0 **Light Music**
- 6.30 **Hull Wireless Society's Talk**
- 6.40 **Monthly Talk** by the Beverley and District Bee Keepers' Association
- 7.0-12.0 *S.B. from London (10.10 Local News)*

## 2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

- 4.0 **WYNN AND ALLAN'S ALL STAR VERSATILES**, relayed from Schofield's Café, Leeds
- 5.0 **Afternoon Topics**
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **THE STATION TRIO**
- 7.0-12.0 *S.B. from London (10.10 Local News)*

## 6LV LIVERPOOL. 297 M.

- 4.0 **Talk for Women** by **MURIEL LEVY**
- 4.15 **MARION CLARKE** (Contralto)  
Sink, Red Sun ..... *Teresa del Riego*  
An Old-Fashioned Town ..... *W. H. Squire*  
My Dear Soul ..... *W. Sanderson*  
Thoughts ..... *Howard Fisher*
- 4.30 **THE STATION PIANOFORTE QUARTET**
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **THE STATION PIANOFORTE QUARTET**
- 6.30 *S.B. from Manchester*
- 7.0-12.0 *S.B. from London (10.10 Local News)*

## 5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 **Morning Concert**, relayed from Daventry
- 3.45 **LYON'S CAFÉ ORCHESTRA**, conducted by **BRASSEY EYTON**
- 4.45 **MUSIC and AFTERNOON TOPICS**: **NANCY READER** (Soprano). **Mrs. WEBBER**: 'The Wee Folk'
- 5.15 **THE CHILDREN'S HOUR**
- 6.15 **Boys' Brigade Bulletin**
- 6.30-12.0 *S.B. from London (10.10 Local News)*

## 5PY FLYMOUTH. 400 M.

- 11.0-12.0 **GEORGE EAST** and his **QUARTET**, relayed from Popham's Restaurant
- 3.30 **ORCHESTRA**, relayed from Popham's Restaurant
- 4.0 **Afternoon Topics**
- 4.15 **TEA-TIME MUSIC**: **THE ROYAL HOTEL TRIO**, directed by **ALBERT FULLBROOK**
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 **For Scouts**
- 5.15 **DINLIE EDMONDS** (Entertainer)
- 6.30-12.0 *S.B. from London (10.10 Local News)*

## 6FL SHEFFIELD. 272.7 M.

- 4.0 **AFTERNOON TOPICS**: **Mrs. M. BARITZ**, 'A Poetic Peace and Goodwill'
- 4.15 **London Programme**, relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR**: 'Auntie Joy hopes to help with holiday hobbies'
- 6.0 **CONSTANCE TURTLE** in Songs and Recitations  
Haidenröslein (Hedge-Roses) ..... *Franz Wohin? (Whither?)* ..... *Schubert*  
Träume (Dreams) ..... *Wagner*  
Recital, 'Santa Claus' ..... *Anon*  
The Island of Gardens, from Songs of Sun and Shade..... *Coleridge-Taylor*  
Ah! How Delightful the Morning  
*Alfred Reynolds*  
Come Then, Pining, Peevish Lover (from the 18th Century Opera, 'Lionel and Clarissa').. *Vinci*  
A Feast of Lanterns (From the Chinese)  
*Granville Bantock*  
A Musical Monologue, 'Christmas Bells'  
*L. Harris*
- 6.30-12.0 *S.B. from London (10.10 Local News)*

## 6ST STOKE. 288.5 M.

- 12.0-1.0 **THE STATION QUARTET**  
The Passing Show of 1915 ..... *Finck*  
Waltz, 'Mighty lak' a Rose'.. *Nevin and McKee*  
Selection from The Flying Dutchman .. *Wagner*  
The Girl in the Taxi ..... *Gilbert*  
Tango de Concert (Expression) .. *Fritz Brasse*  
Dance of the Tumblers .... *Rimsky-Korsakov*
- 4.0 **TOM SALT'S ORCHESTRA**
- 5.0 **AFTERNOON TOPICS**: **MILDRED DUKE**, 'Talking—The Language of Our Poets'
- 5.15 **THE CHILDREN'S HOUR**

## Programmes for Tuesday

6.0 JOHN and CHARLES BRINDLEY (Concertina Duettists)  
March, 'Old Comrades' .....Teike  
Overture to 'Poet and Peasant'  
Suppl. arr. Shackleton

CHARLES BRINDLEY

Imitation of Church Bells ..... Albana

6.15 DANCE MUSIC

6.30-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

11.30-12.30 Gramophone Records

4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema

4.30 THE STATION TRIO: T. D. JONES (Piano-forte); MORGAN LLOYD (Violin); GWILYM THOMAS ('Cello)

5.15 THE CHILDREN'S HOUR

6.0 A SHORT ORGAN RECITAL, relayed from St. Mary's Parish Church. Organist, A. CYRIL BAYNHAM, F.R.C.O.

CHRISTMAS MUSIC

Marche des Rois Mages ..... Dubois

Voix Séraphique ..... Maunder

Vernite Adoremus (Christmas Song)

Lefebure-Willy

Christmas Pastorale (performed in the Patriarche Basilica of St. Peter at Rome on Christmas Day) ..... Moriconi

Recollections of Christmas ..... Baynham (Fantasia on Old Christmas Carols)

6.30-12.0 S.B. from London (10.10 Local News)

## Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30.—Evelyn Wilson (Soprano). Frank Atkins (Tenor).  
12.10-12.30.—Gramophone Records. 4.0.—Miss Norah Ball: 'Through a Woman's Eyes' (2). 4.15.—Music from Tilly's Restaurant, Blackett Street. 5.15.—Children's Hour. 6.0.—E. J. Bell (Flute): Divertimento Brillante (Raffaello Gali). 6.10.—Jake Caminada (Entertainer): My Sweet Italian Maid (Malcolm and Le Clerq); Sunny Italy (Stanley and Albyn). 6.20.—Florence Hicks (Soprano): Tell Me, Gipsy (Maude Craske-Day); The Little Blue Sun-Bonnet (Henry); The Shafts of Cupid (Fletcher). 6.30.—E. J. Bell: Recitative and Air (MacFarren); Sérénade (Gounod). 6.40.—Jake Caminada: I'm Not All There (Carlton); Yum Tum Tum (Bronson). 6.50.—Florence Hicks: Dreams of Yesterday (Wilfred Shaw); Sonny (Arthur Meale); In the Whirl of a Dance (Herbert Oliver). 7.0-12.0 S.B. from London.

5SC GLASGOW. 405.4 M.

11.30-12.30.—Gramophone Records. 4.0.—Dance Music, relayed from the Plaza. 5.0.—Afternoon Topics: Mabel Penman: 'The Spirit of Christmas.' 5.15.—Children's Hour. 6.0-6.2.—Weather Forecast for Farmers. 6.3.—S.B. from London. 10.0.—News. 10.15.—Wallace Cunningham (The Versatile Entertainer). 10.45.—Dance Music, relayed from the Plaza. 11.15-12.0.—S.B. from London.

2BD ABERDEEN. 500 M.

3.45.—Afternoon Topics. 4.0.—Station Orchestra, conducted by Paul Askew. Elizabeth H. Dobbie (Soprano) 5.15.—Children's Hour. 6.0.—S.B. from London. 6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 7.0.—S.B. from London. 10.0.—News. 10.15.—Herbert Cave (Tenor): Song Recital. 10.45-12.0.—S.B. from London.

2BE BELFAST. 306.1 M.

4.0.—Manxland. Short Talk on Manx Music. Station Orchestra: Manx Suite (Massi Hariman). 4.20.—Kathleen Daunt (Mezzo-Soprano): Manx Folk Song, 'The Sheep Under the Snow' (H. C. Ley). 4.25.—Orchestra: Suite, 'Manx Scenes' (Tootell). 4.35.—Miscellaneous: Kathleen Daunt: An Old Sacred Lullaby (D. Corner, arr. Liddle); The Dream and the Dew It Shines (Rubinstein); The Captive Lark (Landon Ronald). 4.47.—Albert Fitzgeraid (Violin): Träumerei, Op. 9, No. 4 (R. Strauss); Polonaise in D, Op. 4 (Wieniawski). 4.57.—Orchestra: March, 'Vito' (Lopez). 5.0.—Claude De Ville (Piano-forte): Noël (Ballour Gardiner). G. Coffey May: Poem, 'Music on Christmas Morning' (Anne Brontë). Marjorie Sinclair (Soprano): Noël Noël (Weckerlin). G. Coffey May: Poem, 'Preparations' (Christ Church MS.—17th Century). Marjorie Sinclair: Noël (C. Rootham). 5.15.—Children's Hour. 6.0-12.0.—S.B. from London.

## The Centipede.

By Ian Hay.

(Continued from page 681.)

had just been vacated by a rather despondent-looking person in a dinner jacket, who, when I entered the room, had been engaged, for no reason that I could divine, in making uncouth noises to himself. Several days afterwards it occurred to me that he must have been the Farmyard Impersonator.

On the table itself, exactly opposite to me, stood a curious-looking box-like structure, into which I was directed to address my remarks. As soon as I was ready, the young man in charge of the proceedings leaned over and announced into the apparatus:—

'London calling! For this week's Science Talk I have pleasure in announcing that we have secured Professor Erasmus Worthington, the well-known entomologist, who will now lecture to you upon *Insects I Have Known*.'

He withdrew his head and signed to me to begin. 'That is not the title of my lecture,' I said, a little sharply. 'Will you kindly restate it correctly?'

The young man immediately exhibited symptoms of violent distress, and from the excited pantomime in which he indulged I soon realized that my audience were already listening, and that my reproach had been of a less private nature than I had intended. So I merely signalled to him to leave me (which he did) and began my discourse.

It was listened to throughout in complete and breathless silence. Rarely have I addressed a more attentive audience, and rarely have I become more absorbed in my own words. By the time that the young man had returned, bringing with him a printed sheet which I took to contain the Time, News, and Weather Forecast, and had begun hovering about me in a manner which plainly indicated that he wished me to conclude, Professor Pepper had entirely slipped from my memory.

However, no harm was done. As I rose to my feet, a blue folded slip slid from among my papers and dropped upon the table before me. It was the Professor's precious secret. I immediately sat down again.

'Before I leave you,' I announced, raising my voice purposely to indicate to the young man that I was not to be hurried, 'I have to fulfil the extremely pleasant duty of reading to you a communication from a colleague of mine in the world of Research whose name, I feel sure, will be familiar and respected among many of you. Professor Joseph Pepper, the Old-Established Specialist'—I was reading from the blue slip now—'of Sheffield'—here I gave his address—'sends greetings to all clients, old and new, thanks them for past support in good times and bad, and begs to inform them that *The Centipede is a dead snip for the 2.30 at Windoor to-morrow*.'

I need hardly say that this unexpected rigmarole conveyed no meaning to me whatsoever. But, after all, Professor Pepper probably knew his own business best; and as his disciples were mainly natives of Yorkshire, I concluded that he had composed his message in the form most easily intelligible to their understanding.

Having performed the favour asked, I tried to allow the whole incident to fade from my memory, but I am bound to admit that the excited, not to say querulous, behaviour of the young man in the Studio filled me with misgivings.

Judge of my stupefaction, then, when this morning, two days after my lecture, I received by the first post an envelope containing Treasury notes to the value of twelve pounds ten shillings, accompanied by the following incomprehensible communication:—

DEAR PROF.,

When I said you was on, of course I meant the odds to a pound. Of course you saw the result—the length of the street! Centipede's S.P. was 100-8—and very nice too. I enclose £12 10s. with best thanks and comps. for your esteemed assistance.

Your brother,

PROFESSOR JOE PEPPER,  
The Well-Known Expert.

N.B.—Another Big Winner next Monday!

As I say, the whole affair is a complete mystery to me. However, I have just received a telegram from my grand-nephew, Algernon Sprigge, in which he announces his intention of coming to spend the week-end with me. I shall refer the matter to him, but I doubt if he will be able to make anything of it.

## What the Radio Overheard.

By Stephen Leacock.

(Continued from page 676.)

lifted it, it just moved up—and into the dark room there steps such a soft man, with a black cap on his head, and he moves with a little spot of light in front of him that comes from such a soft little lamp that he holds in his hand, and in that half-light you can see that he wears a dirty mask on a dirty face, with two holes in it where his shadowed eyes are.

This man—do you guess it, perhaps?—is not a scientist come to fix the radio, but he is a burglar, and he has come to unfix some of the property of Mr. Edward Uptown Brown.

The burglar turns his light here and there about the room, and he turns it presently upon the radio. There is no surprise in his face when he looks at it. Oh, no! This man knows all about radio and how to work a radio machine.

'Radio,' he murmurs.

Then he looks at the printed sheets that lie beside it with the announcements for the night. Mr. Lloyd George was speaking on the World Church. That must be over, the man sighs with relief or otherwise, and then he looks. What is this that he sees? Mme. Pallavicini is singing at midnight in the Cathedral at Havana—midnight, that must be now—and she is to sing? And as the man in the mask turns the spotlight on the print he sees that she is to sing the aria 'Enter thou not into temptation.'

The burglar stands in front of the radio and there is a stillness in the house. The radio never says a word—nor a *squa-ark*—but it is getting in its work all the same. The man murmurs the title to himself.

Far away, Mme. Pallavicini in the Cathedral at Havana is singing and the mystic currents are murmuring round the home, 'Enter thou not into temptation.'

The burglar murmurs to himself: 'I'll chance it,' and puts his hand out towards the dials. Why? Well, perhaps he had an ear for music, or perhaps, if you like, some of the things they say in story books about the burglars are true. Perhaps the sound of 'Enter thou not into temptation,' intoned in a cathedral at midnight, hits it harder than it does you or me.

At any rate, the man looked all about him, listened a moment as, with the hand of an expert, he turned rapidly the dials of the radio. And with that all the mystic waves of the night that had gathered in the great Cathedral of Havana came rushing over the wires.

And the radio said *Squa-ark!*

The sound of it rattled in the still house, and the burglar in eager haste shut off the machine and stood listening.

As he did so he heard a rattle at the lock of the front door, and he knows what it means. The Uptown Browns, like all sensible people of their class, pay part of the fee of a night watchman. As the night watchman entered the front door the burglar, noiselessly as the mystic wave itself, moved out of the window. Mme. Pallavicini and the whispering currents have done their work. He will not sin to-night.

'That's a pretty poor kind of radio!' murmured the burglar, as he slunk away.

But let it be noted that all the evening the radio had only said *Squa-ark*.

## A PROGRAMME FROM WESSEX.

A SPECIAL Wessex Programme is to be broadcast from Bournemouth on Thursday evening, December 30. The production has been designed in close consultation with Mr. Thomas Hardy. The principal event will be a performance by the Hardy Players of an unpublished play by Mr. Hardy, *The Three Wayfarers*, which was dramatized by him in 1893 from his story, *The Three Strangers*. Interwoven with the action of the play, which takes place at a Christening party in a shepherd's cottage, will be several old country dance tunes which were popular at that period. A by-gone Christmas with the Mellstock Quire, known to all lovers of 'Under the Greenwood Tree,' is another episode which, beginning with Mr. Hardy's poem, *The Dead Quire*, will give listeners an opportunity of hearing some of the Wessex carols as they were fiddled and sung a hundred years ago.

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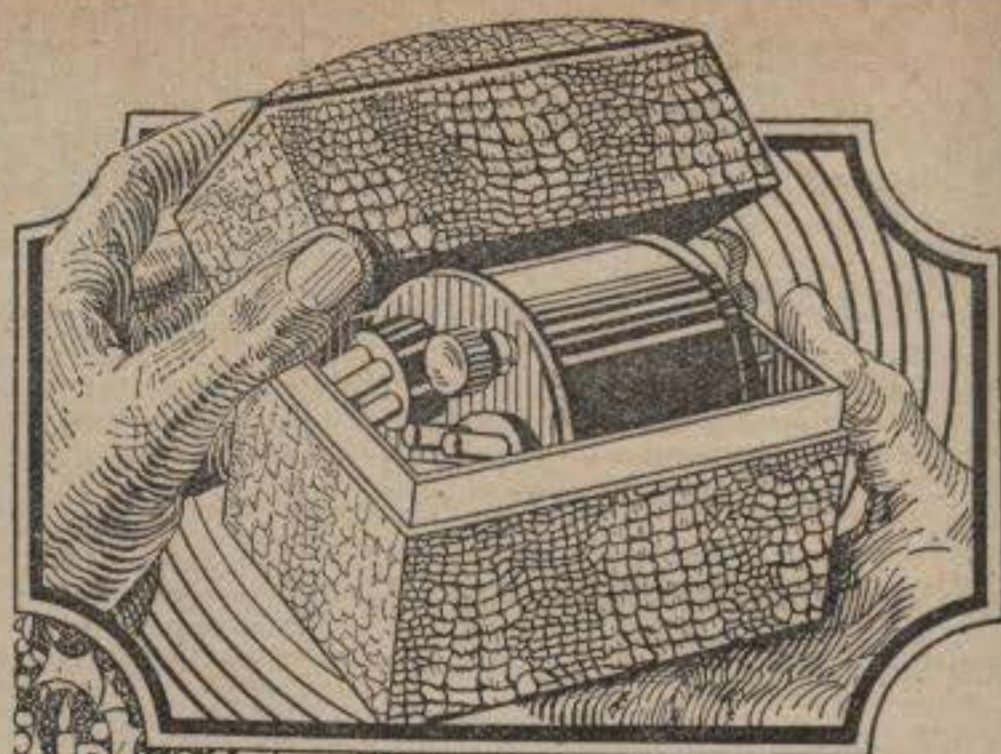
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# PROGRAMMES FOR WEDNESDAY (December 22)

**2LO LONDON. 361.4 M.**

1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA, from Restaurant Frascati

3.0 THE DAVENTRY QUARTET and LINDA SEYMOUR (Contralto)

4.0 TIME SIGNAL, GREENWICH. Mr. J. J. MALLON, 'Walks Through London—Whitechapel'

MR. J. J. MALLON is widely known, not only as Warden of Toynbee Hall, Whitechapel, the first University Settlement, but also as a witty and sympathetic personality, closely associated with many movements for social betterment. His first important public work was done as Secretary of the Anti-Sweating League, and he later became one of the leaders in the Trade Boards Movement and in the formation of Whitley Councils of employers and employed.

4.15 ORGAN RECITAL by REGINALD FOORT, from the New Gallery Kinema

5.15 THE CHILDREN'S HOUR: 'The Cobbler' by Ada Marzials. 'The Sacred Threshold' (H. Mortimer Batten). Songs by Arthur Wynn

6.0 'SHOCK-HEADED PETER'

A Children's Farce, with Songs adapted by PHILIP CARR and NIGEL PLAYFAIR from the well-known Pictures and Verses of 'Struwwelpeter' Music by Walter Rubens  
 Characters:  
 Papa, Mamma, Peter, Philip, Augustus, Harriet, The Blackmoor, Mintz and Mauntz (Cats), First Child, Second Child, Third Child, Chorus  
 Scene: A Toy Garden with Noah's Ark trees, and a toy landscape in the distance, very highly coloured.  
 Presented by R. E. JEFFREY

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

7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

Mr. COLLINSON OWEN: 'Humour'

MR. COLLINSON OWEN, who concludes the series of 'Modern Humorists' who have broadcast from the London Station on alternate Wednesdays since the autumn, is the author of the humorous articles well known to readers of the *Evening Standard*, where they appear periodically over the initials 'C. O.'

7.30 app. Musical Interlude

7.40 Mr. JULIAN WYLIE: 'The Spirit of Pantomime'

WHAT Mr. Julian Wylie does not know about the spirit of pantomime many of us will never have a chance to learn, for it is the Wylie-Tate management that provides the Christmas fare in many theatres throughout the country.

8.0 'BETHLEHEM'

A NATIVITY PLAY  
 In Three Scenes, by BERNARD WALKER  
 Relayed from St. Hilary's Church, Marazion, Cornwall  
 Cast (in the order of their appearance):  
 The Angel  
 Boy  
 Second Shepherd  
 First Shepherd  
 Elizabeth  
 Mother  
 Benjamin  
 Asaph  
 Rachel  
 First King  
 Second King  
 Third King  
 Scene 1. A Shepherd Encampment  
 Scene 2. A Home near Bethlehem  
 Scene 3. A Stable and Crib at Bethlehem

9.0 BACH'S UNACCOMPANIED VIOLIN WORKS

Interpreted by WILLIAM PRIMROSE  
 Sonata in G Minor

9.15 A. A. MILNE'S SONGS

Sung by DALE SMITH  
 Disobedience; The Alchemist; Jonathan Jo; The Four Friends; Independence; Before Tea; Bad Sir Brian Botany

THIS will be the first performance of this new set of songs from Mr. A. A. Milne's series of poems, 'When We Were Very Young.' The music is by Mr. Fraser-Simson, the composer of the first set, who hopes to be able to be present to accompany the songs himself.

9.30 Prof. GEORGE GORDON, 'Companionable Books—Kinglake's "Eothen"'



Mr. J. J. MALLON, Leas Cancell

Warden of Toynbee Hall, gives an afternoon Talk on 'Whitechapel,' in the series on interesting walks through London. [London, 4.0.]

9.45 A. A. MILNE'S SONGS

Sung by DALE SMITH (Continued)  
 Sand-between-the-Toes; Puppy and I; Daffodowndilly; Rice Pudding; Teddy Bear; At the Zoo; If I Were King

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15-11.0 A PROGRAMME IN THE AMERICAN STYLE

Arranged by A. G. D. WEST and announced by EDDY REED

THIS programme (from the London Studio) will be representative of the programmes transmitted by the best American Stations. The music will be as performed by well-known American radio artists and orchestras, with announcements in the style of popular announcers. The call sign used will be fictitious, but the names of the artists will be correctly given.

The best American programmes are provided by advertisers, and this transmission will give an idea as to how much the advertiser can get in return for providing the artists.

It must be remembered that a large proportion of programme time in America is given up to dance music in one form or another.

**5XX DAVENTRY. 1,600 M.**

10.30 a.m. Time Signal, Weather Forecast

11.0-1.0 THE DAVENTRY QUARTET and ANNETTE BLACKWELL (Soprano); GEORGE FIZZEY (Baritone); REGINALD PAUL (Pianoforte)

1.0-2.0 S.B. from London

3.0 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.0-12.0 DANCE MUSIC: TED BROWN'S CAFE DE PARIS DANCE BAND and THE LYRICALS from the Café de Paris.

**5IT BIRMINGHAM. 491.8 M.**

3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL

4.45 AFTERNOON TOPICS: H. G. SEAR, 'A Musical Talk—The Mistletoe Bough' (with Illustrations at the Piano by NIGEL DALLAWAY)

5.15 THE CHILDREN'S HOUR

6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER

7.0 S.B. from London

8.0 MILITARY BAND

THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSSELL

Overture to 'The Magic Flute' ..... Mozart  
 SYDNEY LEWIS (Bass)

King Charles..... M. V. White

BAND

The 'Unfinished' Symphony (First Movement) Schubert

8.30 'LANDING THE SHARK'

by VIVIAN TIDMARSH  
 Presented by R. E. JEFFREY

Played by the LONDON RADIO REPERTORY PLAYERS

Cast:

Gerald Graystone (a Bucket-Shop Keeper)

HENRY OSCAR

Mary South (His Typist) .... BARBARA COUPER

Thomas Bevan (a Detective) - REGINALD DANCE

In his office in the City, fitted with the usual safe, telephone, desks and files, Gerald Graystone sits writing.

8.51 BAND

Marche Héroïque

*Saint-Saëns, arr. Winterbottom*

Bourrée and Gigue ..... German, arr. Godfrey

P.C. COOK (Solo Cornet) and BAND

Drink to Me Only ..... arr. Wassell

DENIS O'NEIL (Entertainer) in Irish Songs and Humour

BAND

March from Suite in E Flat ..... Holst

9.30 S.B. from London

10.0 WEATHER FORECAST, NEWS; Local News

10.15-11.0 P.C. HARE (Solo Euphonium) and BAND

Nazareth ..... Gounod, arr. Godfrey

SYDNEY LEWIS

Border Ballad ..... Cowen

Sea Fever ..... Ireland

DENIS O'NEIL in Irish Songs and Stories

BAND

Overture, 'Marinarella' ..... Fucik

# PROGRAMMES FOR WEDNESDAY (December 22)

## 6BM BOURNEMOUTH. 326.1 M.

- 3.45 Miss J. A. REW, 'Humour Unawares'
- 4.0 THE STUDIO TRIO: REGINALD S. MOUAT (Violin); THOMAS E. ILLINGWORTH ('Cello'); CHARLES LEESON (Piano)
- 4.20 DAVID MERRICK (Almost Sensible) in Some of his Famous Original Sketches
- 4.30 TRIO
- 4.50 DAVID MERRICK in more of his Famous Original Sketches
- 5.0 TRIO
- 5.15 THE CHILDREN'S HOUR
- 6.0 AN ORCHESTRAL HOUR  
THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE
- Mareh, 'Wellington' ..... Zehle  
Slavonic Rhapsody ..... Friedemann  
Selection, 'Hänsel and Gretel' ..... Humperdinck  
Valse, 'Amoretten-tänze' ..... Gung'l  
Barcarolle, 'The Tales of Hoffmann' ..... Offenbach  
Selection, 'The Happy Day' ..... Rubens  
Spanish Sérénade ..... Glazounov  
March, 'Le Regiment de Saubre et Meuse' ..... Turlet
- 7.0-11.0 S.B. from London (10.10 Local News)

## 5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-Time Music by THE LONDON CHORDEONS, relayed from Cox's Café, Cardiff
- 3.30 THE STATION TRIO  
Petite Suite de Concert ..... Coleridge-Taylor  
Rêve Pendant la Valse ..... Myrial
- THE GWALIA QUARTET: MARIAN KEMPTON (Soprano), LOTTIE WAKELIN (Contralto), DAVID THOMAS (Tenor), TALEOT THOMAS (Baritone)
- Up, Good Christian Folk, and Listen  
arr. Woodward  
Holly and the Ivy ..... Walford Davies
- TRIO  
Suite Internationale ..... Tchaikovsky
- QUARTET  
The Goslings ..... Frederick Bridge  
The Sledge Bells ..... Hugh Robertson
- TRIO  
Two Irish Dances ..... Finucane  
Chanson-Méditation ..... Cottenet



By courtesy of Messrs. Methuen

### 'TEDDY BEAR.'

For many weeks he pressed in vain  
His nose against the window-pane,  
And envied those who walked about  
Reducing their unwanted stout.

#### QUARTET

- The Commotion of Love ..... Lane Wilson  
Softly Fall the Shades of Evening ..... Hatton
- TRIO  
Londonderry Air ..... arr. O'Connor Morris  
Gavotte (Mignon) ..... Thomas
- 4.45 Miss MARY ROSE, 'Beautifying the Home—  
(1) Decorative Schemes for Festive Occasions'
- 5.0 THE DANSANT, by THE LONDON CHORDEONS, relayed from Cox's Café, Cardiff
- 5.15 THE CHILDREN'S HOUR: Spice and Span

- 6.0 Mr. E. K. TRATMAN, 'Man and His Past—The Pro-Roman Iron Users'
- 6.15 LONDON RADIO DANCE BAND. Relayed from London
- 6.40 Local Radio Societies' Bulletin
- 7.0 S.B. from London
- 9.0 CHRISTMAS IN SONG  
THE STATION TRIO  
FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), VERA McCOMB THOMAS (Piano-forte)
- Polonaise ..... Glinka  
Waltz ..... Sinding
- 9.7 SEYMOUR DOSSOR (Tenor)  
A Christmas Carol at Sea ..... Malcolm Davidson  
Wassail Song ..... Grace Wakeford  
Ring Out, Wild Bells ..... Gounod



By courtesy of Messrs. Methuen

### 'AT THE ZOO'

This, and the other drawings on this page, are taken from Mr. E. H. Shephard's delightful decorations to 'When We Were Very Young' (Methuen), Mr. A. A. Milne's famous book of poems for children, some of which Mr. Dale Smith is singing from the London Studio to-night.

- 9.15 TRIO  
Winter ..... Svendsen  
Preislied ..... Wagner
- 9.22 SEYMOUR DOSSOR  
A Minstrel's Carol ..... Leslie Woodgate  
The Holy Child ..... Easthope Martin  
The Twelve Days of Christmas ..... Frederick Austin
- 9.30 S.B. from London
- 9.45 WALLACE CUNNINGHAM (Entertainer)  
Original Mimetic Sketch  
Our Art Clan Christmas Soirée ..... Cunningham
- 10.0-11.0 S.B. from London (10.10 Local News)

## 2ZY MANCHESTER. 384.6 M.

- 3.45 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre
- 4.45 HARRY BRIERLEY (Tenor)  
Eleanore ..... Coleridge-Taylor  
Gentle Maiden ..... arr. Arthur Somervell  
Prize Song (The Mastersingers) ..... Wagner  
Drink To Me Only ..... arr. Quilter
- 5.0 AFTERNOON TOPICS: FRANK A. LOWE, 'Homing on Forgotten Islands—(1) Islands of the West'
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 9.15 SONGS OF CHRISTMAS  
WINIFRED FISHER (Mezzo-Soprano)  
The Holly and the Ivy (Gloucestershire)  
arr. C. Sharp  
Carol (14th Century) ..... Traditional  
The Twelve Days of Christmas ..... arr. F. Austin

The Holy Child ..... Easthope Martin  
The Wassail Bough (West Riding of Yorkshire)  
arr. Fuller Maitland

- 9.30 S.B. from London
- 9.45 LULLABIES  
WINIFRED FISHER  
A Lullaby ..... Stanford  
Fairy Lullaby ..... Roger Quilter  
Lullaby ..... Brahms  
Carol of Jesus Child ..... H. Hughes  
Lullaby ..... Mozart
- 10.0 WEATHER FORECAST, NEWS; Local News
- 10.15-11.0 DANCES—ANCIENT AND MODERN  
THE STATION ORCHESTRA  
Gavotte, 'Dance of the Little Feet' ..... Breville  
Minuet in A (Strings) ..... Boccherini  
Waltz, 'The Blue Danube' ..... Strauss  
Polka, 'Grandmama' ..... arr. Leonard Williams  
Topsy's Barn Dance ..... Finck  
Galop, 'A Toutes Voiles' ..... Eilenberg  
Sir Roger de Coverley ..... Traditional  
Two-step, 'Spoon-time' ..... Tilzer  
Fox-trot, 'Let's All Go To Mary's House'  
Conrad and Wood  
Charleston, Charleston ..... Ellis

## 6KH HULL. 288.5 M.

- 3.0 Light Music
- 4.0 Afternoon Topics
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 LONDON RADIO DANCE BAND. Relayed from London.
- 6.50 Royal Horticultural Society's Bulletin
- 7.0 S.B. from London
- 8.0 LIGHT VOCAL AND INSTRUMENTAL NIGHT  
FRED R. SCOTT (Bass)  
The Two Grenadiers ..... Schumann  
The Lute Player ..... Allitsen  
Shepherd, See Thy Horse's Foaming Mane  
Korbay



By courtesy of Messrs. Methuen

### 'THE FOUR FRIENDS.'

Ernest was an elephant, a great, big fellow,  
Leonard was a lion with a six-foot tail,  
George was a goat, and his beard was yellow,  
And James was a very small snail.

- 8.10 THE TWO JACES (Entertainers)  
Will Introduce Themselves
- 8.20 GERALD KAYE (Tenor)  
Selected Items
- 8.30 ARTHUR JOHNSON (Violin)  
A Short Recital of Light Music  
Berceuse ..... Fauré  
Légende ..... Wieniawski  
Romance ..... Waddington Cooke  
Preludium and Allegro ..... Pugnani-Kreisler

# PROGRAMMES FOR WEDNESDAY (December 22)

**8.45 THE TWO JACKS**  
(In a Further Interlude)

**8.55 FRED R. SCOTT**  
The Farmer's Pride..... } *Russell*  
Barncombe Fair ..... }  
Parson and Me..... } *Arundale*

**9.5 GERALD KAYE**  
Further Selections

**9.15-11.0 S.B. from London (10.10 Local News)**

**2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.**

**11.30-12.30 FIELD'S CAFÉ ORCHESTRA**, relayed from Field's Café, Commercial Street, Leeds

**4.0 THE SCALA SYMPHONY ORCHESTRA**, relayed from the Scala Theatre, Leeds

**5.0 DORIS NICHOLS**, 'Songs of Joy'—M. Marsland and M. Cusher

**5.15 THE CHILDREN'S HOUR**

**6.0 Light Music**

**6.30 LONDON RADIO DANCE BAND**, relayed from London

**6.50 Royal Horticultural Society's Bulletin**

**7.0 S.B. from London**

**8.0 'THE CRICKET ON THE HEARTH'**  
From the 'Christmas Stories' by CHARLES DICKENS  
Adapted for Broadcasting by LESLIE W. A. BAILY  
Presented by L. B. RAMSDEN  
Played by THE LEEDS ART THEATRE PLAYERS  
*Characters:*  
Dot ..... DORIS NICHOLS  
John Peerybingle (Her Husband) L. W. CROSSLEY  
Caleb Plummer (Their Friend) G. F. HELLIWELL  
Tackleton (His Employer, a Toy-maker) J. W. GLEW  
May Fielding (Betrothed to Tackleton) JOYCE SYKES  
The Stranger ..... REGINALD WAITHMAN  
And The Cricket  
Chirp the First: Monday Night at the Peerybingles' Home  
Chirp the Second: Wednesday Night in Caleb Plummer's Workroom  
Chirp the Third: Thursday Night at the Peerybingles' Home  
Incidental Music by THE STATION QUARTET, directed by CECIL MOON

**9.30-11.0 S.B. from London (10.10 Local News)**

**6LV LIVERPOOL. 297 M.**

**4.0 AFTERNOON TOPICS**: Mrs. BROPHY, 'How to Amuse the Kiddies in the Christmas Holidays'

**4.15 MONTAGUE'S SYMPHONICS**, relayed from the Edinburgh Café Ballroom

**5.15 THE CHILDREN'S HOUR**

**6.0 Appeal to Children for the Victoria Hospital, Wallasey**, given by the LADY MAYORESS OF WALLASEY

**6.5 MONTAGUE'S SYMPHONICS**, relayed from the Edinburgh Café Ballroom

**6.30 LONDON RADIO DANCE BAND**, relayed from London

**7.0 S.B. from London**

**8.0 THE TWO CHRISTMASSES**  
'But peacefull was the night  
Wherein the Prince of Light  
His reign of peace upon the earth began'  
(Hymn on the Morning of Christ's Nativity—*John Milton*)

THE STATION ORCHESTRA, directed by FREDRICK BROWN

Overture and Pastoral Symphony (The Messiah) *Handel*

DORIS GAMBELL (Soprano)  
The Holy Child..... *Easthope Martin*  
Nazareth ..... *Gounod*

ORCHESTRA  
Ave Maria..... *Arcadelt*

WALTON PRITCHARD (Baritone)  
Selected Items

ORCHESTRA  
Andante Cantabile for Strings..... *Tchaikovsky*

**8.40 'Mean while welcom Joy, and Feast, Midnight shout, and revelry, Tipsie dance, and Jollity'**  
(*'Comus'—John Milton*)

ORCHESTRA  
Overture, 'Shamus O'Brien'..... *Stanford*

DORIS GAMBELL  
Waltz Song (Romeo and Juliet)..... *Gounod*

ORCHESTRA  
Ballet Suite, 'Sylvia'..... *Delibes*  
Prelude, 'The Huntress'; Intermezzo and Slow Waltz; Pizzicato; Bacchanalia

WALTON PRITCHARD  
A Tavern Song..... *Howard Fisher*  
The Jug of Punch..... *Traditional*  
Chorus, Gentlemen ..... *Hermann Löhr*

ORCHESTRA  
Shepherd Fennel's Dance..... *Balfour Gardiner*

**9.30 S.B. from London**

**10.9 WEATHER FORECAST, NEWS; Local News**

**10.15-11.0 'CHRISTMAS CRACKERS'**  
A Yuletide Revue  
Book by EDWARD P. GENN and others  
Presented by EDWARD P. GENN  
*Cast includes:—*  
PURSALL and STANBURY, JEAN MCGREGOR, DORIS GAMBELL, Mrs. FRED WILKINSON, BARBARA CLEMENTS, WALTER SHORE, HUGH H. FRANCIS, J. P. LAMBE, PHILIP HERBERT  
Compère—GERALD W. TAYLOR  
THE STATION BEAUTY CHORUS and REVUE ORCHESTRA

**5NG NOTTINGHAM. 275.2 M.**

**11.30-12.30 Morning Concert**, relayed from Daventry

**3.45 THE MIKADO CAFÉ ORCHESTRA**, conducted by FREDERICK BOTTOMLEY

**4.45 MUSIC AND AFTERNOON TOPICS**: MAISIE CUTTS (Soprano), Miss EDITH SCHOFIELD, 'Children's Dancing Parties'

**5.15 THE CHILDREN'S HOUR**

**6.15 'A READER'—'New Books'**

**6.30 LONDON RADIO DANCE BAND**, relayed from London

**7.0 S.B. from London**

**8.0 A CHRISTMAS PARTY**  
We shall endeavour to broadcast an informal Christmas Party. The dinner is over, and the host and his guests have settled down before the fire to an evening's amusement. Among the guests are RONALD GOURLEY, ARTHUR HAYES, WOOLLEY'S CAROL SINGERS and HAROLD KIMBERLEY

**9.30-11.0 S.B. from London (10.10 Local News)**

**5PY PLYMOUTH. 400 M.**

**11.0-12.0 GEORGE EAST and his QUARTET**, relayed from Popham's Restaurant

**3.30 ORCHESTRA**, relayed from Popham's Restaurant

**4.0 Afternoon Topics**

**4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO**, directed by ALBERT FULLBROOK

**5.15 THE CHILDREN'S HOUR**

**6.0 ARTHUR SEYMOUR** (Piano Syncopation)

**6.30 LONDON RADIO DANCE BAND**, relayed from London

**7.0-11.0 S.B. from London (10.10 Local News)**

**6FL SHEFFIELD. 272.7 M.**

**11.0 CONRI TAIT'S BAND**, relayed from the Hallamshire Dance Club's Dance at the Cutlers' Hall, Sheffield

**12.0-12.30 Gramophone Records (Dance Music)**

**4.0 AFTERNOON TOPICS: KATE BALDWIN**, 'Arranging a Children's Party'

**4.15 London Programme**, relayed from Daventry

**5.15 THE CHILDREN'S HOUR: A Talk by an Uncle on 'Decorating a Christmas Tree'**

**6.0 Musical Interlude**

**6.30 LONDON RADIO DANCE BAND**, relayed from London

**6.50 Royal Horticultural Society's Bulletin**

**7.0 S.B. from London**

**9.0 THE 'ERA' QUARTET**  
In Selections from HANDEL'S 'MESSIAH'

**9.30-11.0 'S.B. from London (10.10 Local News)**

**6ST STOKE. 288.5 M.**

**4.0 THE CAPITOL THEATRE ORCHESTRA**, directed by 'Rondelle'

**5.0 AFTERNOON TOPICS: ADA REID ARTHUR**, 'Types of Humour'

**5.15 THE CHILDREN'S HOUR**

**6.0 Light Music**

**6.30 LONDON RADIO DANCE BAND**, relayed from London

**7.0 S.B. from London**

**8.0 'THE MESSIAH'**  
(*Handel*)  
MABEL WILSHAW (Soprano)  
ETHEL DAVIES (Contralto)  
FRANK EDGE (Tenor)  
JAMES FROST (Bass)  
THE HANLEY VOCAL UNION CHOIR  
HARRY MORTIMER (Solo Trumpet)  
ORCHESTRA, conducted by EDWARD RATHBONE

**9.30 S.B. from London**

**10.0 WEATHER FORECAST, NEWS; Local News**

**10.15-11.15 'THE MESSIAH' (Continued)**

**5SX SWANSEA. 288.5 M.**

**3.30 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC**, relayed from the Castle Cinema

**4.15 Gramophone Records**

**5.0 Afternoon Topics**

**5.15 THE CHILDREN'S HOUR**

**6.0 Musical Interlude**

**6.15 LILIAN MORGAN**, 'Once Upon a Time'

**6.30 LONDON RADIO DANCE BAND**, relayed from London

**7.0 S.B. from London**



## Wednesday's Programmes.

(Continued.)

### 8.0 FOR THE FIRESIDE

#### THE STATION TRIO

T. D. JONES (Piano), MORGAN LLOYD (Violin),  
GWILYM THOMAS ('Cello)

Selection from 'Samson and Delilah'  
*Saint-Saëns, arr. Alder*

BESSIE JONES (Soprano)

Solveig's Song ..... *Grieg*

The Loreley ..... *Liszt*

On Wings of Song ..... *Mendelssohn*

EDGAR JONES (Solo Pianoforte)

Fantaisie Impromptu ..... *Chopin*

Autumn ..... *Chaminade*

#### TRIO

Fourth Symphony, 3rd Movement... *Mendelssohn*

### 8.45 DARLENIAD DRAMATIC ALLAN O 'GAROL NADOLIG'

(CHARLES DICKENS, Cyf Llew Tegid)

A DRAMATIC READING FROM 'A CHRISTMAS CAROL'

(CHARLES DICKENS—Translated by Llew Tegid)

By GUNSTONE JONES

Scene: The Office of Scrooge on Christmas Eve

#### TRIO

Enchantment ..... *Paul Pierné*

Chant Birman ..... *Massager*

BESSIE JONES

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

Go Not, Happy Day ..... *Bridge*

O Tell Me, Nightingale ..... *Liza Lehmann*

EDGAR JONES

Danse Nègre ..... *Cyril Scott*

Concert Study ..... *Poldini*

Valse, 'La Plus Quo Lente' ..... *Debussy*

#### TRIO

Turkish Rondo ..... *Hummel*

9.30-11.0 S.B. from London (10.10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M

4.0:—Afternoon Topics. 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—S.B. from London. 6.35:—For Farmers: Mr. R. W. Wheldon. 'The Breeding and Rearing of Young Cattle.' 6.50:—Royal Horticultural Society's Bulletin. 7.0:—S.B. from London. 8.0:—Station Orchestra, conducted by Edward Clark. A. M. Wall (Violin). Rosa Burn (Contralto). 9.5:—Orchestra: Symphonic Poem, 'Tamar' (Balakiref). 9.30-11.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M.

4.0:—Wireless Quartet and Eunice M. Barlow (Soprano). 5.0:—Afternoon Topics: Prof. Ernesto Grillo. 'Italian Literature—Machiavelli and the Art of Diplomacy.' 5.15:—Children's Hour. 6.0:—Weather Forecast for Farmers. 6.3:—S.B. from London. 8.0:—S.B. from Aberdeen. 9.30-11.0:—S.B. from London.

### 2BD ABERDEEN. 500 M.

3.45:—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 4.45:—Trio: relayed from the Electric Theatre. 5.0:—Afternoon Topics: Miss Flora G. Cameron. 'Planning a Party.' 5.15:—Children's Hour. 6.0:—S.B. from London. 7.40:—Rev. Dr. Walter A. Mursell. 'Fireside Philosophy—Some Northern Characteristics.' 8.0:—Roun' Oor Ahn Lum: R. E. Anderson (Baritone); Alec Sim (Violin); The Aberdeen Fisher Girls' Choir, directed by Den Allenby; The City of Aberdeen Police Pipe Band, directed by Pipe Major Henderson. 9.20:—What Is It?—A Thumbnail Sketch, Specially Written by Arthur Black. Listeners are invited to say what they think is occurring in the Studio. Full particulars will be announced before and after the sketch. 9.30-11.0:—S.B. from London. (10.10:—Local News).

### 2BE BELFAST. 306.1 M.

4.0:—Thé Dansant: The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Café. 5.0:—Afternoon Topics: William J. Cairns, M.B.E., 'The Hebrides.' 5.15:—Children's Hour. 6.0:—S.B. from London. 8.0:—Rail, Yule, Hall! Station Symphony Orchestra: A Christmas Overture (Coleridge-Taylor) 8.8:—A Ghost Story: 'The Vindictive Stalcrase,' Humoresque for Chorus and Orchestra. Words by Wilfred Wilson Gibson. Music by Edgar L. Bainton. 8.20:—Robert Chignall: Non Piu Andral (Mozart); Vulcan's Song (Goanod) (with Orchestral Accompaniment). 8.32:—Station Orchestra: A Christmas Dance (Sir Roger de Coverley) (Frank Bridge). 8.45:—Robert Chignall: The Corporal's Ditty (W. H. Squire); The Arrow and the Song (Balfe); Chorus, Gentlemen (H. Lehr). 8.57:—Orchestra: Suite, 'Nuit de Noël' (Rimsky-Korsakov). Introduction; Andante; Polonaise; Andante; Finale. 9.12:—Pastorale from the Christmas Music (Concerto Grosso, No. 8) (Corelli). Noël (Balfour Gardiner). 9.30-11.0:—S.B. from London.

## A CHRISTMAS EVE S.O.S.

By Mrs. Belloc Lowndes.

(Continued from page 684.)

and find out whether I can get that stuff down from town to-night—'

As they went out together into the darkness, he suddenly exclaimed: 'I've met many a hard man in my time, but never a man as hard, not to say heartless, as your uncle has shown himself to be to-night.'

'Aunt Annie cries for Harry day and night,' she whispered.

'I shouldn't be at all astonished if Harry isn't so very far off, after all! I knew him pretty well, you know, as child and boy. There wasn't an ounce of vice in him. I expect he's made good, after all. There was a lot of stuff in the poor lad. But I don't see him, somehow, going off to Australia, as his father evidently thinks he did.'

'There is a way,' she said, painfully, 'if what you suspect is true, through which we might reach Harry. We might ask the people who manage what they call broadcasting to send out a message to-night telling Harry that his mother is dying. If he's anywhere within reach I believe he would come.'

The doctor said, dubiously, 'It would make your uncle furious, of course. But I'm game to help you, my dear! Would you like to telephone from my house to the B.B.C. place on Savoy Hill?'

She looked at him irresolutely. 'No, I would rather go there myself.'

'Very well, I'll send you up in my car.'

A LITTLE more than half an hour later Rose Marvell was ushered into one of the still, it seemed to her unnaturally silent, rooms of the great building on Savoy Hill.

While being driven to London in the doctor's car, she had been wondering whether she could invent some form of words that would reach Harry without mentioning her aunt's name. It was not that she dreaded her uncle's anger—that was nothing to her. But she did shrink from the thought of reviving the old, hideous scandal. The thought of the thousands hearing Harry Riding's name gave her a feeling of terror.

But great as was the kindness and the sympathetic courtesy with which she was received by the official whose duty it is to deal with applications for S.O.S. calls, she found her path would not be quite as smooth as she, in her ignorance, had supposed.

'What is the name of the dying woman, and her address? And what is the name of her son?'

inquired the official.

Wisely she answered those questions truly.

'And now,' he observed, 'I must tell you frankly that we cannot do what you ask us to do until we have been in personal touch by telephone with your aunt's medical attendant. We must have his confirmation of your statement that the poor lady is really dying.'

She waited while this important formality was being accomplished, and then she left, feeling happier than she had felt for—was it four years since Harry had disappeared and become as if obliterated from her life?

### III.

WHILE Rose Marvell is enduring so sharp an ordeal on Savoy Hill, such a jolly, happy party of young folk are gathered together just before early supper in a fine old house close to York Minster.

The host and hostess, Jack and Daphne Thompson, a brother and sister, have made up a Christmas Eve party of eight. The oldest of their guests, Harry Williams, is only just thirty; he is a clever, reserved kind of chap with a good job in the Thompsons' big works.

All at once Jack puts it to them all: 'Shall we just listen to the news?'

'Why bother?' cries Daphne, impatiently. But a girl exclaims: 'I'd like to hear the latest from London.' So Jack obediently tunes in.

Then there rises on the silent room the resonant, pleasant voice: 'I have an S.O.S. call this evening. Will Harry Williams Riding, whose present whereabouts are unknown, communicate with his mother, Mrs. Annie Riding, who is lying seriously ill at

the Willow House, Singleton Common, London, S.W. 19?'

The address is repeated, the name is spelt out—RIDING.

Jack Thompson shouts out: 'He's not troubling about your half of that poor chap's name, H. W., is he?'

They listen to the latest news and then, laughing and talking, they all troop off into the dining-room. As they are finding their places, the man young Thompson calls 'H. W.' goes quietly up to his pretty hostess. 'Will you excuse me? I've felt so very queer all day—'

She looks at him with concern. 'Why, of course, Mr. Williams! You do look ill and unlike yourself. Go home to bed, and do, please do, send for the doctor.'

He nearly answers: 'Who can minister to a mind diseased?' as he looks into her kind, pretty face.

ROSE MARVELL, gliding swiftly back to Singleton Common, felt sick with fear at the thought of her uncle's wrath. But she was destined to prove once more the truth of the old adage as to the folly of fearing what may never come—for as she drove up to the gate of the Willow House the doctor was there, waiting for her.

'My dear,' he said, kindly, 'trouble rarely comes alone. Your uncle has had a stroke. I doubt if he will live till morning. There's nothing to be done. But I've got in an excellent nurse—'

\* \* \*

Rose was lying, fully dressed, on her bed when, at five o'clock on Christmas morning, she heard a high-powered car speeding across the Common. Nearer and nearer came the loud, insistent panting of the engine, and then, suddenly, the sounds stopped, the gate of the Willow House opened and her own name was called in a voice which had been, which was still, the dearest voice in the world to her.

'Rose? Rose?' floated up from under her open window. 'How's mother?'

She jumped off her bed and made one leap across the room. 'She's no worse, thank God,' she called down.

Was it wicked to feel so glad that now she was no longer afraid to let her voice be heard?

'Will you let me in?'

And with the cry, 'I'm coming, Harry, I'm coming!' she ran down, unlocked the front door, and suddenly found herself clasped closely to his heart, in his arms.

## LISTENING TO LIFE.

By Sir Philip Gibbs.

(Continued from page 674.)

bedroom and the number of paces to the garden gate. I knew the man when he was a second lieutenant, those ten years ago, before something hit him on the bad side of Ypres. He could sing jolly well, and played the piano in an old estaminet behind the lines one night, and led the chorus of 'The Long, Long Trail.' Well, all that's old stuff now. Most people have forgotten this boy who used to make quite a noise in London on seven days' leave. He doesn't get to London nowadays. A bit dangerous in the traffic for a man who has to listen which way the taxis are bearing down upon him. Still, he gets a little music when he wants it, and good company to keep his thoughts from brooding. That wireless set is a boon in a country house three miles from nowhere.

So if ever I have to broadcast a speech, I shall not talk to those who, like myself, have said hard things about the loud-speaker and threatened to punch the head of that young fellow who breaks a spell of silence by tuning in to Moscow. I shall talk to the little old lady left alone in the world, and the shingled wife of my journalist friend, and the sick man lying in the room upstairs, and all those people who listen to life because they want to hear its friendly voices and get into touch with the vibrations of cheery souls. To all of them a Merry Christmas over the microphone!

# PROGRAMMES FOR THURSDAY (December 23)

**2LO LONDON. 361.4 M.**

- 1.0-2.0 The Week's Concert of New Gramophone Records
- 3.0-3.45 EVENSONG from WESTMINSTER ABBEY
- 4.0 TIME SIGNAL, GREENWICH. Mrs. C. GRANT: The Mohammedan Great Prayer
- 4.15 Trocadero Tea-Time Music
- 5.15 THE CHILDREN'S HOUR: 'Hepzibah and the Haunted Haystack' (Olwen Bowen); 'Doctoring the Zoo,' by L. G. M., of the *Daily Mail*; Christmas Songs by THE WIRELESS CHORUS.
- 6.0 ALEX FRYER'S ORCHESTRA from the Rialto Theatre
- 6.35 'CHRISTMAS DANCES': A Talk by Mrs. I. C. HUMPHREYS, illustrated by LEON VAN STRATEN'S RIVIERA CLUB DANCE BAND, relayed from the Riviera Club, Grosvenor Road
- 6.50 Market Prices for Farmers
- 7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
Mr. LOUIS GOLDING, 'A Village Christmas in the Austrian Tyrol'

MR. LOUIS GOLDING is one of the most accomplished of literary travellers. In 'Sunward' and 'Sicilian Noon,' in particular, he has completely captured the atmosphere of the Mediterranean lands. In addition to his travel books, he has written several notable novels, including 'Forward from Babylon' and 'Day of Atonement.'

7.30 app. Musical Interlude

7.40 app. Major HUGH POLLARD, 'From Bombard to Browning'

MAJOR POLLARD is a former editor of *Discovery*, and is now co-editor of *Country Life*. He has himself a wonderful collection of firearms of all countries and every period, and he has written a 'History of Firearms' and several similar books.

**8.0 A PICKWICK PARTY**  
(A Dickens Dream Phantasy)

Written by STANLEY O. WEST. The Music composed by MARJORIE BROUGHTON. Orchestrated by ROBERT CHIGNELL.

Performed by THE WIRELESS ORCHESTRA and THE WIRELESS CHORUS, conducted by JOHN ANSELL.

The scene is the parlour of the Marquis of Granby inn at Christmas-time—the present day.

Among the characters introduced are:

Weller	ROBERT CHIGNELL
Tupman	SPENCER THOMAS
Winkle	FREDERICK HAYES
Snodgrass	STANLEY RILEY
Wardle	WILLIAM MACREADY
Jingle	HENRY OSCAR
S. Weller	KINGSLEY LARK
Pickwick	FRED GROVE
Betsy Prigg	WINIFRED DAVIS
Sarah Gamp	VIVIENNE CHATTERTON
Copperfield	REGINALD DENHAM
Micawber	JOSEPH FARRINGTON

Produced by HOWARD ROSE

CHRISTMAS, for English people, will always be associated with Dickens, who more than any other writer expressed the spirit of the English Christmas. In this fantasy we are being given something more than any one actual Dickens

Christmas—whether at Dingley Dell or with Tiny Tim and the converted Scrooge. This is a vision of a synthetic Dickens Christmas, in which Mr. Pickwick gives a party (surely, at any Dickens party, Mr. Pickwick would always be the host), and to it come not merely the Wellers and the Pickwickians themselves, but a select gathering drawn from all the novels. Dora sings to her Doody, Captain Cuttle shows his glazed hat, and Mr. Stiggins describes the world as he would make it if he had his way. It is, in fact, such a dream as might well present itself to the mind of a Dickens-lover, falling asleep on Christmas Day in the snugger of the Marquis of Granby inn.

**9.10 THE UNACCOMPANIED VIOLIN WORKS OF BACH**

Interpreted by WILLIAM PRIMROSE  
Chaconne from Partita in D Minor

**9.25 MUSICAL COMEDY**

A Programme of Pre-War Reminiscences  
Directed by JOHN ANSELL

THE WIRELESS ORCHESTRA  
Overture, 'Opera Bouffe' ..... *Finck*  
VIVIENNE CHATTERTON (Soprano)  
Valse Song from 'Tom Jones' ..... *German*  
JOSEPH FARRINGTON (Bass)  
'Red Rose' ('Monsieur Beaucaire') *Messenger*  
THE ORCHESTRA  
Selection, 'La Poupée' ..... *Audran*  
VIVIENNE CHATTERTON and JOSEPH FARRINGTON  
Duet, 'Lightly-Lightly' ('Monsieur Beaucaire') *Messenger*  
THE ORCHESTRA  
March, 'The Girl in the Train' ..... *Fall*

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 FLORENCE OLDHAM and ALMA VANE, the Whispering Sopranos

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVIANs from the Savoy Hotel

**5XX DAVENTRY. 1,600 M.**

10.30 a.m. Time Signal, Weather Forecast

11.0 THE DAVENTRY QUARTET and SYBIL ELLIOT (Soprano), PATRICK DUFFEY (Baritone), UNA CHAVERTON (Violin)

11.45 app. A Short Dramatic Recital by WILLIAM MACREADY and EDNA GODFREY TURNER

12.0 Concert (continued)

1.0-2.0 S.B. from London

3.0-3.45 EVENSONG from WESTMINSTER ABBEY. S.B. from London

4.0 S.B. from London

10.10 Shipping Forecast

10.15-12.0 S.B. from London

**5IT BIRMINGHAM. 491.8 M.**

3.45 THE STATION PIANOFORTE QUIN- TET: Leader, FRANK CANTELL

4.45 AFTERNOON TOPICS: PHYLLIS VIVIAN, 'Christmas in Southern Spain—Sunshine Instead of Snow,' MARGARET ABLETHORPE (Pianoforte)

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café

6.50 S.B. from London

7.40 Mr. W. A. SUMMERS, 'Famous Novels—(5) "Pickwick Papers," the Novel of Incident'

**8.0 POPULAR REQUESTS**

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture, 'Rosamunde' ..... *Schubert*

JOHN ARMSTRONG (Tenor) and Orchestra

Recit., 'Deeper and Deeper' } (Jephtha) *Handel*

Still' ..... }

Aria, 'Waft Her, Angels' }

S. C. COTTERELL (Clarinet)

The Londonderry Air .... *arr. O'Connor Morris*



By courtesy of Messrs. Chapman and Hall

## THE MARQUIS OF GRANBY INN.

at Dorking, the scene of the 'dream fantasy' Pickwick Party that is to be broadcast from London at eight o'clock. This drawing (from one of the original illustrations by Phiz) shows the exterior of the inn at the very moment when Mr. Weller is taking his long-deferred revenge on Mr. Stiggins, to the obvious delight of Sam.

THIS is a familiar 'war-horse' of Violinists. Scarcely a season passes among the concert halls of London or any other large centre without half-a-dozen performances of this famous work by more or less famous Violinists.

The Chaconne was an old dance-form, and it comes into this Partita as one of the usual series. But it is far removed from anything dance-like, being an elaborate musical movement in the form of a Theme and Variations.

The Theme is a broad melody in a minor key, eight bars long and in three-beat time, most of it harmonized by chords across four strings of the Violin. The succeeding Variations, which expand the harmonies rather than the melody of the Theme, run into each other without a break. There are twenty-nine of them, Nos. 15 to 23 being in the major.

The Chaconne will practically fill the allotted fifteen minutes.

# PROGRAMMES FOR THURSDAY (December 23)

CECIL ALEXANDER (Violin)  
Chant Indou .... *Rimsky-Korsakov-Kreisler*  
Andantino ..... *Martini-Kreisler*  
ORCHESTRA  
Suite, 'Casse Noisette' ..... *Tchaikovsky*

8.55 app. INSTRUMENTAL AND VOCAL  
S. C. COTTERELL  
Idyll and Humoreske from Suite of 'Three Light Pieces' ..... *Harold Samuel*

JOHN ARMSTRONG  
Brown is My Love ..... *Elizabeth Poston*  
I Heard a Piper Piping ..... *Norman Peterkin*  
Man and Woman ..... *Arthur Benjamin*  
Bluebells from the Clearings ..... *Ernest Walker*  
Old Christmas ..... *Martin Shaw*

CECIL ALEXANDER  
Hymn to the Sun .... *Rimsky-Korsakov-Kreisler*  
La Gitana (The Gypsy) ..... *Kreisler*  
Mélodie ..... *Gluck-Kreisler*

9.20 app. MEMORIES OF WAGNER  
ORCHESTRA  
Overture, 'Tannhäuser'  
THE *Pilgrims' Chant*, approaching and withdrawing, the wild *Dance of the Maidens of the Venus Mount*, *Knight Tannhäuser's Love Invocation*, the *Rising of Venus*, the *Love Song* again, the *Wild Revels of the Court of Venus*, the *Pilgrims' Chant* once more—these make up the famous and popular Overture to *Tannhäuser*.  
Thus is pictured the eternal strife between the carnal and the spiritual, and it will be noted that the spiritual wins.  
JOHN ARMSTRONG and Orchestra  
Aria, 'Lohengrin's Farewell' (Lohengrin)  
ORCHESTRA  
Chorus of Flower Maidens (Parsifal)  
Dance of the Apprentices (The Mastersingers)  
Ride of the Valkyries (The Valkyrie)

10.0-12.0 *S.B. from London (10.10 Local News)*

6BM BOURNEMOUTH. 326.1 M.

11.15-12.15 MIDDAY MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

3.45 Afternoon Topics

4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

5.15 THE CHILDREN'S HOUR

6.0 *S.B. from London*

6.15 Musical Interlude

7.0 *S.B. from London*

7.30 'THE GRAND LAMA'  
OR  
'A LASS OF LHASA'  
An Original Extravaganza in Two Acts  
Written by WYLLIE O'KAY  
Composed by GUY LIDDELL  
Arranged by S. TAYLOR and MEREDITH KAY  
Characters:  
The Grand Lama ..... GUY LIDDELL  
Prince Wun Sok ..... GEORGE STONE  
General So Long (Chinese General)  
KENNETH CORNBER  
Commander Anson (Naval Officer)  
LESLIE STEVENS  
Ezra B. Quick (an American Correspondent)  
ARTHUR MARKWELL  
The Abbot ..... WILFRED KIRKPATRICK  
Daisy (an English Girl) ..... DODO STOTHEERT  
Su See (Her Chinese Girl Friend)  
MARJORIE STONE  
Sadie } American Girl { VERA SMITH  
Muriel } Tourists { GERTRUDE PRIMAVESI  
Mrs. McGlue (an American Tourist)  
SYBIL GARDNER  
Produced by GEORGE STONE

THE STATION CHORUS and THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE

9.10 *S.B. from London*

9.25 'THE GRAND LAMA' (Continued)

10.0-12.0 *S.B. from London (10.10 Local News)*

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

3.0 FAIRIES AND FANTASIES  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
Waltz, 'Mimosa' ('Geisha' Melodies).... *Jones*  
Hungarian March ..... *Berlioz*  
Entr'acte, 'Woodland Fairies' ..... *Peterson*  
REGINALD GWYNNE WALTERS (Vocalist)  
The Drum-Major ..... *Newton*  
The Vagabond ..... *Vaughan Williams*  
ORCHESTRA  
Irish Tune from County Derry ..... *Grainger*  
The Whispering of the Flowers ..... *Blon*  
Idyll ..... *Eric Coates*  
Norwegian Suite ..... *Bath*  
REGINALD GWYNNE WALTERS  
Old Barty ..... *Grant*  
Myself When Young (In a Persian Garden)  
*Liza Lehmann*  
ORCHESTRA  
Selection of Popular Favourites—'Classica'  
*arr. Ewing*  
REGINALD GWYNNE WALTERS  
Up from Somerset ..... *Sanderson*  
The Yeoman's Wedding Song ..... *Poniatowski*  
ORCHESTRA  
Selection, 'The Arcadians'  
*Monckton and Talbot*  
Three Irish Dances ..... *Ansell*  
Overture, 'Mignon' ..... *Thomas*

4.45 Mr. C. M. HAINES, 'Playwrights Past and Present—(11) Barrie'

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR: Welsh Carols

6.0 Mr. A. G. PRYS JONES: 'Appreciations of Well-Known Poems—The Destruction of Sennacherib,' by Byron

6.15 *S.B. from London*

7.40 The Rev. RUSSELL BAKER, 'The Art of Shamming'

8.0 HOME FOR CHRISTMAS  
THE RETURN FROM SCHOOL  
Scene—The Railway Station  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
Two-Step, 'Nelly Bly' ..... *Cheyne*  
THE MOUNTAIN ASH GIRLS' CHOIR, conducted by S. W. BADHAM  
Jolly Winter ..... *Vincent*  
Christmas is Coming ..... *C. Harris*  
A Merry Christmas Song ..... *A. Rowley*  
JOHN HENRY  
Decorates the Home

8.28 ORCHESTRA  
A Coaching Carol, 'Merry Postillion' .... *Lange*  
WYNNE AJELLO (Soprano)  
Home Again ..... *MacDonald*  
Christmas Eve ..... *Austin*  
ORCHESTRA  
Christmas Carols ..... *Lafleur*  
JOHN HENRY'S CHRISTMAS

9.4 WYNNE AJELLO  
Christmas Comes But Once a Year.... *Stanford*  
Old Christmas..... *Martin Shaw*  
ORCHESTRA  
March, 'Jollity' ..... *Gangleberger*

9.18 'SILLY BILLY AT THE CINEMA'  
A Farcial Interlude by GORDON MCCONNIE  
The Commissionaire ..... } GORDON MCCONNIE  
The Old Gentleman ..... }  
Silly Billy ..... }  
His Mother ..... } URSULA WOODD  
Silly Billy, *enfant terrible*, is being taken to see the pictures for the first time. He and his mother arrive at the entrance of the Golden Grotto Cinema and the trouble starts.  
GARTREF  
CHRISTMAS IN WALES

9.24 ORCHESTRA  
Welsh Gems ..... *Hecker*  
GIRLS' CHOIR  
Hen Aelwyd Cymru..... } *arr. Lloyd Williams*  
Wele Gwawriodd ..... }  
Sion Com (Cerddi Huw Puw).... } *arr. G. Jones*  
Welsh Christmas Airs.

9.42 ORCHESTRA  
Old Welsh Dances ..... *Traditional*

9.50 CLARA NOVELLO DAVIES: A CHRISTMAS MESSAGE  
GIRL'S CHOIR  
Home, Sweet Home ..... *Bishop*  
CHRISTMAS CHIMES

10.0-12.0 *S.B. from London (10.10 Local News)*

2ZY MANCHESTER. 384.6 M.

11.30-12.30 Music by THE STATION QUARTET

4.30 Afternoon Topics

4.45 J. MEADOWS (Auto-Piano Recital)

5.0 CLARA REEVES (Soprano)

5.15 THE CHILDREN'S HOUR: 'Christmas Cheer,' Carols by the Aunts and Uncles, assisted by the Sunshine Trio

6.0 *S.B. from London*

7.40 'The Woman Behind the Job—(2) We Interview a Librarian'

8.0 'JOHN JORROCKS, Esq., M.F.H.'  
Three Scenes from R. S. SURTEES' Famous Sporting Novel, 'HANDLEY CROSS'  
Arranged for Broadcasting by B. O. MARCH  
Presented by VICTOR SMYTHE  
Performed by the STATION REPERTORY PLAYERS  
MR. JORROCKS was a great city grocer of the old school. A natural-born sportsman, his lot being cast behind a counter instead of in the country, is one of those frolics of fortune that there is no accounting for. To remedy the error of the blind goddess, Mr. Jorrocks had taken to hunting as soon as he could keep a horse. He was no rider, but had an almost intuitive knowledge of the run of a fox. The ambition of his life was realized when he became Master of the Handley Cross Fox-Hounds.  
THE STATION ORCHESTRA, conducted by T. H. MORRISON  
Hunting Scenes ..... *Bucalossi*  
SCENE I.—Mr. Jorrocks consults Captain Doleful, Master of Ceremonies of the fashionable Handley Cross Spa, regarding the toasts to be proposed at the forthcoming Hunt Dinner.  
Cast:  
Mr. Jorrocks ..... E. H. BRIDGSTOCK  
Captain Miserrimus Doleful .. W. E. DICKMAN  
ENTR'ACTE  
THE STATION CHORUS: CHORUS MASTER, S. H. WHITTAKER  
John Peel ..... *arr. J. E. West*  
The Hunt's Up (May Day) ..... *MacFarren*  
Awake! the Golden Morn Is Here *Edward German*  
ORCHESTRA  
Foxhunter's Galop ..... *Gladman*

# PROGRAMMES FOR THURSDAY (December 23)

**SCENE 2.—THE HUNT DINNER**  
 Mr. Jorrocks ..... E. H. BRIDGSTOCK  
 Captain Miserrimus Doleful .. W. E. DICKMAN  
 Mr. Strider ..... LEO CHANNING  
 Mr. Yarnley ..... CHARLES NESBETT  
 Captain Couples ..... D. E. ORMEROD  
 Guests:  
 ORCHESTRA  
 Polka, 'Gay Pierrots' ..... Dorel

**SCENE 3.—THE FANCY BALL**  
 Mr. Jorrocks ..... E. H. BRIDGSTOCK  
 Mrs. Jorrocks ..... MARY EASTWOOD  
 Belinda Jorrocks ..... HYLDA METCALF  
 Mrs. Barnington (The Squire's Wife)  
 LUCIA ROGERS  
 Captain Doleful ..... W. E. DICKMAN  
 Miss Jelly (The Captain's Landlady)  
 BETTY ELSMORE  
 Mr. Strider ..... LEO CHANNING  
 And General Company.  
 (The Scene opens with a dance in progress)

**9.15 THE STATION ORCHESTRA**  
 Overture, 'Opera Bouffe' ..... Finck  
 Selection, 'The Tales of Hoffmann' (By Request)  
 Offenbach

MORLAND HAY (Entertainer at the Piano)  
 Eat More  
 Composing a Waltz  
 Imitation of a Village Band  
 The Big Drum Major ..... Duncan Torey  
 The Coon's Conscience

ORCHESTRA  
 Selection, 'Merrie England' (By Request)  
 German

**10.0-12.0 S.B. from London (10.10 Local News)**

**6KH HULL 288.5 M.**

**11.30-12.30 Gramophone Records**  
**3.30 FIELD'S QUARTET**, relayed from the New Restaurant, King Edward Street  
**4.0 AFTERNOON TOPICS:** The Rev. J. G. G. CUMMING, Nature Talks (2)  
**4.15 FIELD'S QUARTET**, relayed from the New Restaurant, King Edward Street  
**5.15 THE CHILDREN'S HOUR**  
**6.0 Light Music**  
**6.20 Boy Scouts' Bulletin:** District Rover Month, 'The Constitution of the British Commonwealth' (4), by Mr. A. W. STEPHENSON. Scout Christmas Greetings  
**6.35-12.0 S.B. from London (10.10 Local News)**

**2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.**

**11.30-12.30 FIELD'S CAFÉ ORCHESTRA**, relayed from Field's Café, Commercial Street, Leeds  
**4.0 FIELD'S CAFÉ ORCHESTRA**, relayed from Field's Café, Leeds  
**5.0 Afternoon Topics**  
**5.15 THE CHILDREN'S HOUR**  
**6.0 Light Music**  
**6.30 S.B. from London**  
**7.40 Mr. HIRAM P. BAILEY:** 'From Eaux to Lourdes, by Car'  
**8.0-12.0 S.B. from London (10.10 Local News)**

**6LV LIVERPOOL 297 M.**

**4.0 HAROLD GEE and his ORCHESTRA**, from the Trocadero Cinema  
**5.0 H. O. PEARSON,** 'Readings from the Poets'  
**5.15 THE CHILDREN'S HOUR**

**6.0 HAROLD GEE and his ORCHESTRA**, from the Trocadero Cinema  
**6.20 For Girl Guides**  
**6.35 S.B. from London**  
**7.40 Señor A. M. DUARTE:** Weekly Spanish Talk  
**8.0-12.0 S.B. from London (10.10 Local News)**

**5NG NOTTINGHAM. 275.2 M.**

**11.30-12.30 Morning Concert**, relayed from Daventry  
**3.45 AFTERNOON CONCERT of LIGHT MUSIC**, with IDA SARGENT in Songs at the Piano  
**5.15 THE CHILDREN'S HOUR**  
**6.15 MABEL HODGKINSON (Pianoforte)**  
**6.30-12.0 S.B. from London (10.10 Local News)**

**5PY PLYMOUTH. 400 M.**

**11.0-12.0 GEORGE EAST and his QUARTET**, relayed from Popham's Restaurant  
**3.30 ORCHESTRA**, relayed from Popham's Restaurant  
**4.0 AFTERNOON TOPICS:** Mr. T. WILKINSON RIDDLE, 'The Christmas Sentiment'  
**4.15 TEA-TIME MUSIC:** THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK  
**5.15 THE CHILDREN'S HOUR**  
 Carol Singing by the RADIO CIRCLE CHOIR  
 PERCY HORWELL (Soloist); ANTHONY ENGLISH (Solo Violin)  
**6.0 REINA LEWIS (Solo Violin)**  
**6.30 S.B. from London**  
**7.40 Capt. F. McDERMOTT:** 'Winter Sports—Christmas at St. Moritz'  
**8.0 ENTENTE CORDIALE**

**5NO NEWCASTLE 312.5 M.**

THE STATION ORCHESTRA, directed by WINIFRED GRANT  
 Christmas Overture ..... Coleridge-Taylor  
 ALEC CHENTRENS (Anglo-French Entertainer)  
 Angleterre ..... Alec Chentrens  
 Oui, Ah, Oui ..... George Ellis

**8.19 ORCHESTRA**  
 Ballet Music, 'Rosamunde' ..... Schubert  
 ALEC CHENTRENS  
 Mon Ami ..... } Alec Chentrens  
 Grammar ..... }

**8.35 ORCHESTRA**  
 Suite, 'A Kiss for Cinderella' ..... Bucalossi  
 ALEC CHENTRENS  
 You Would ..... Alec Chentrens

ORCHESTRA  
 Christmas Bells ..... Eilenberg

**8.55 VARIETY**

MINA TAYLOR in some of her Latest Character Sketches  
 GROSS and LARK (Entertainers and Cross Talk)  
**9.30-12.0 S.B. from London (10.10 Local News)**

**6FL SHEFFIELD. 272.7 M.**

**4.0 Afternoon Topics**  
**4.15 ORGAN**, relayed from the Albert Hall  
**5.15 THE CHILDREN'S HOUR:** Carols and Christmas Stories  
**6.5 JAMES POOLE (Tenor) and GEORGE JEFFERSON (Piano)**  
**6.30 S.B. from London**

**7.40 'PETRONIUS':** 'The Harvest of a Quiet Eye'  
**8.0-12.0 S.B. from London (10.10 Local News)**

**6ST STOKE. 288.5 M.**

**12.0-1.0 THE STATION QUARTET**  
**4.0 THE CAPITOL THEATRE ORCHESTRA**, directed by 'Rondelle'  
**5.0 AFTERNOON TOPICS:** BRIAN MAYSON, 'Treasure Seekers and Treasure Trove'  
**5.15 THE CHILDREN'S HOUR:** RONALD GOURLY (Music and Humour)  
**6.0 Light Music**  
**6.30-12.0 S.B. from London (10.10 Local News)**

**5SX SWANSEA. 288.5 M.**

**11.30-12.30 Gramophone Records**  
**4.0 AFTERNOON CONCERT:** THE MARKS TRIO; CHLOE CURTIS-MORGAN (Entertainer)  
**5.15 THE CHILDREN'S HOUR**  
**6.0 New Dance Records**  
**6.15 Mr. W. H. THOMAS:** Swansea Radio Society Bulletin  
**6.30 S.B. from London**  
**8.0 S.B. from Cardiff**  
**10.0-12.0 S.B. from London (10.10 Local News)**

## Northern Programmes

**5SC GLASGOW. 405.4 M.**

**4.0**—Reading from 'Stories of Famous Days.' **4.15**—Music from Coxon's New Gallery Restaurant. **5.15**—Children's Hour. **6.0**—S.B. from London. **7.40**—Lt.-Col. G. R. B. Spain, 'The Worship of Mithras.' **8.0**—Newcastle's Fourth Birthday Programme: Speeches will be broadcast at **9.0** by the Rt. Hon. Lord Mayor of Newcastle. Rev. Canon Neusom, Vicar of Newcastle. Prof. J. L. Morison, of Armstrong College. Station Repertory Company; The Novos; Station Choral Society; Chorus Master—Richard Pratt; Station Orchestra, conducted by Edward Clark. **10.0**—News. **10.15**—Programme by the Staff. **11.0-12.0**—S.B. from London.

**5.5C** **GLASGOW. 405.4 M.**  
**4.0**—Wireless Quartet. Mabel A. Jamieson (Contralto). **5.0**—Afternoon Topics. **5.15**—Children's Hour. **6.0**—Weather Forecast for Farmers. **6.3**—S.B. from London. **6.50**—S.B. from Edinburgh. **7.0**—S.B. from London. **7.30**—Orchestral Concert relayed from St. Andrew's Hall. Station Symphony Orchestra, conducted by Herbert A. Carruthers. Overture di Ballo (Sullivan). **7.45**—Miriam Licette (Soprano) and Orchestra: 'Dove Sono' ('Golden Moments') ('The Marriage of Figaro') (Mozart). **8.0**—Albert Sammons (Solo Violin) and Orchestra: Concerto in D Major, Op. 61, for Violin and Orchestra (Beethoven). **8.40**—Reading from the Studio. **8.50**—Orchestra: La Valse—Poème Chorégraphique (Ravel). **9.5**—Miriam Licette and Orchestra: Polonaise (Mignon) (Thomas). **9.20**—Orchestra: In a Summer Garden (Dellns); Shepherd Fennel's Dance (Balfour Gardiner). **9.35**—Albert Sammons: Slavonic Dance (Dvorák-Kreisler); Londonderry Air (arr. Sammons); Variations on a Theme of Tartini (Correli-Kreisler). **9.50**—Orchestra: Suite, 'The Fire Bird' (Stravinsky). **10.0**—News. **10.15-12.0**—S.B. from London.

**2BD ABERDEEN. 500 M.**

**3.45**—Afternoon Topics. **4.0**—Radio Dance Quartet, directed by Alex Madiaky. Adrian H. Steven (Baritone). **5.15**—Children's Hour. **6.0**—S.B. from London. **6.15**—Boys' Brigade Bulletin: Mr. Edward W. Watt, 'A Christmas Message.' **6.30**—Mr. Peter Craigmyle: Football Topics. **6.50**—S.B. from Edinburgh. **7.0**—S.B. from London. **7.30**—S.B. from Glasgow. **10.0**—News. **10.15**—'Country Courtin', A Comedy in Scots by Dr. C. Stewart Black. Presented by the Aberdeen Radio Players. **10.40-12.0**—S.B. from London.

**2BE BELFAST. 305.1 M.**

**4.0**—Station Orchestra. Joseph Douglas (Baritone); Maurice McDonough (Trombone). **5.0**—Afternoon Topics: Mons. Arthur de Meulemeester, 'Music of the Nations—(6) France.' **5.15**—Children's Hour: 'Nursery Rhymes' (Walford Davies), sung by the Round Table Singers. More about Indian Boys and Girls, told by Annveez. **6.0**—S.B. from London. **6.40**—Appeal: The Police Court Mission. **6.50**—S.B. from London. **8.0**—Christmas: Past—Present—To Come: A Radio Play of Christmas in Five Phases. Written by Clifford Carter. Arranged and Presented by Muhro M. Dewar. **10.0**—News. **10.15-12.0**—S.B. from London.

# PROGRAMMES FOR FRIDAY (December 24)

**2LO LONDON. 361.4 M.**

1.0-2.0 Lunch-Time Music from the Hotel Metro-pole

3.0 SHORT BALLAD CONCERT  
CECIL LUCAS (Contralto)  
LIDDELL PEDDIESON (Tenor)  
CECIL DIXON (Pianoforte)

4.0 'A CHILDREN'S PARTY.'  
Relayed from the Walpole Cinema, Ealing  
THE WALPOLE CINEMA ORCHESTRA  
Under the direction of FRANCIS R. DRAKE,  
DALE SMITH (Baritone) and  
THE AUDIENCE OF CHILDREN  
THE ORCHESTRA  
Children's Overture ..... *Quilter*  
The Children will sing  
THE ORCHESTRA  
Passepied ..... *Delibes*

DALE SMITH  
My Boy Billy .. *Vaughan Williams*  
Poor Old Horse.....  
Dashing Away with the ..... *Cecil Sharp*  
Smoothing Iron.....  
The Drummer and the Cook (Sea  
Shanty) ..... *Sir E. Terry*  
THE ORCHESTRA  
Selection, 'Hansel and Gretel'  
THE CHILDREN  
Carol, 'Good King Wenceslas'  
THE ORCHESTRA  
Molly On the Shore ..... *Granger*  
DALE SMITH  
Songs from 'When We Were Very  
Young' ..... *Fraser Simson*  
(Words by A. A. Milne)  
Buckingham Palace; At the Zoo;  
If I Were King  
Enter 'Felix'

5.0 Topical Talk

5.15 THE CHILDREN'S HOUR: 'Good  
King Wenceslas,' a Musical Play,  
broadcast from the Liverpool  
Station

6.0 FRANK WESTFIELD'S ORCHESTRA,  
from the Prince of Wales Playhouse,  
Lewisham

7.0 WEATHER FORECAST, FIRST GEN-  
ERAL NEWS BULLETIN  
Mr. E. LE BRETON MARTIN: A  
Seasonable Chat

7.30 CHRISTMAS PARTY

MABEL CONSTANDUROS  
In 'Mrs. Buggins Gives a Christmas Party'

THE London Station is providing its listeners with an abundance of seasonable fare in the shape of Christmas parties. Yesterday there was the Pickwick Party; this afternoon a children's party was relayed from the Walpole Cinema, for the benefit of those who can qualify neither by age nor by parentage for children's parties of their own. And this evening Miss Mabel Constanduros is giving yet another party, open to everyone with access to a receiving set; a party that no one who appreciates her characteristic humour, and realizes what an ideal hostess she will be, will fail to attend.

8.35 'My Adventure in Norfolk,' by A. J. ALAN

LISTENERS who enjoy Mr. A. J. Alan and his fascinating stories will be sorry to hear that he has recently met with an extremely unpleasant experience. One of his earliest stories, broadcast many months ago, has just been refused by the editor of a famous London magazine on the grounds that the plot in practically all its details had been used in a story recently published in serial and book form by a well-known novelist.

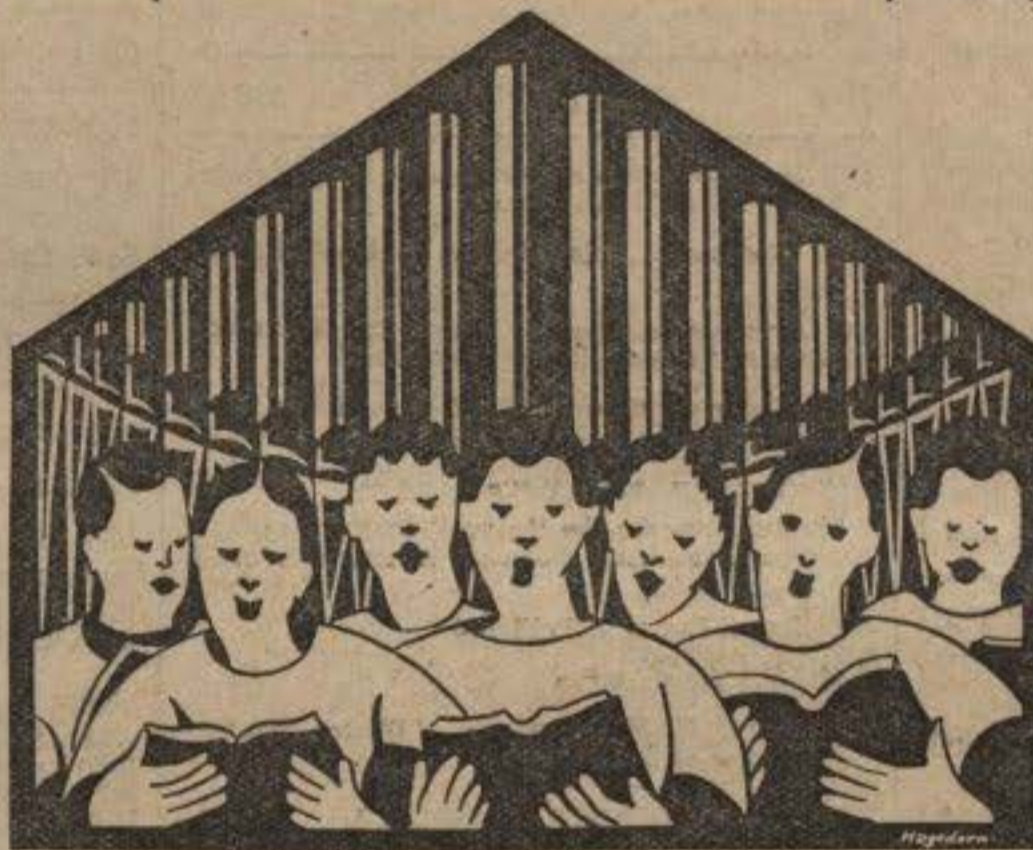
Mr. Alan has, of course, taken up the matter with the novelist in question, who has admitted quite frankly adopting Mr. Alan's broadcast story. In these peculiar circumstances Mr. Alan naturally wishes to make it quite clear to his radio audience that his stories, however true they may be, are none the less copyright.

9.0 CAROLS AND WAITS

FROM WHITECHAPEL CHURCH

SITUATED in the Whitechapel Road in the very heart of Old Whitechapel, the Church of St. Mary Matfelon rears a stately tower and noble front to the busy street. Built in early Gothic style, with a vaulted roof seventy-nine feet from the floor, and with accommodation for 1,800 worshippers, the church receives unstinted admiration from its many visitors. The present building is the fourth on the site. The record of rectors goes back to 1327, but the first church was much earlier, without doubt. The first erection had a tower the top courses of which were of white stone and the little building was promptly dubbed the 'White Chapel.' That name was in time given to the whole parish.

The present Rector, the Rev. John A. Mayo, has often been heard from the Studio during



God rest you, merry gentlemen,  
Let nothing you dismay;  
Remember Christ our Saviour  
Was born on Christmas Day.

Sunday evening services, being one of the first to give wireless sermons and a staunch friend of broadcasting from the earliest days. Two years ago arrangements had been made to relay the Carols and Waits from the actual churchyard, but just as the transmission was about to begin the rain came down in torrents, and everyone concerned retreated into the church building itself, taking the microphone with them. The Carols were therefore relayed from the building, with very happy results.

9.30 Topical Talk

9.45 THE UNACCOMPANIED VIOLIN WORKS  
OF BACH

Interpreted by WILLIAM PRIMROSE  
Partita in E

THIS is a favourite work; especially is the First of its seven Movements popular.

I. *Prelude*. One of the best things ever written by any Composer, it may be left to speak for itself.

II. *Loure*. A courtly Movement in six-beat rhythm.

III. *Gavotte en Rondeau*. A Gavotte is a sedately tripping measure in which the accent usually comes in the middle of each bit of melody. *En Rondeau* (in Rondo form) means that the main melody is continually coming round again after the Composer has introduced passages of fresh matter.

IV. *Minuets I. and II.* These little three-

beat dance tunes are set down as one Movement, because they are usually so played.

V. *Bourrée*. A vigorous piece of dance-music.

VI. *Gigue*. A lively dance-piece in quick six-beat time.

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 FIVE SONGS BY CYRIL SCOTT

Sung by MARIAN CAREW (Mezzo-Soprano)  
Accompanied by the COMPOSER  
Autumn's Lute (Words by Rosamund Marriot  
Watson)  
Spring Song  
The New Moon (Words by Rosamund Marriot  
From Afar .... } Watson  
Lullaby (Words by Christina Rossetti)

10.30 THE GRAND GOOD NIGHT

10.35 DANCE MUSIC. KETTNER'S  
FIVE, directed by GEOFFREY GEL-  
DER, and DEMOS, from Kettner's  
Restaurant

12.0-2.0 a.m. LEON VAN STRATEN'S  
RIVIERA CLUB DANCE BAND, from  
the London Studio

**5XX DAVENTRY. 1,600 M.**

10.30 a.m. TIME SIGNAL, WEATHER  
FORECAST

11.0 THE DAVENTRY QUARTET and  
MURIEL SOTHAM (Contralto), NORRIS  
PARKER (Baritone), DONALD HAR-  
GREAVES (Pianoforte)

12.30 ORGAN RECITAL by LEONARD  
H. WARNER, relayed from St.  
Botolph's Church, Bishopsgate  
Sonata No. 1 ..... *Gulmunt*  
Two Sketches ..... *Schumann*  
C Minor; C Major  
Imperial March ..... *Elgar*

1.0-2.0 S.B. from London

3.0 S.B. from London

10.10 Shipping Forecast

10.15-2.0 a.m. S.B. from London

**5IT BIRMINGHAM. 491.8 M.**

3.45 THE STATION ORCHESTRA, conducted by  
JOSEPH LEWIS

Overture, 'Maritana' ..... *Wallace*  
NORAH TARRANT (Contralto)  
Saint Nicholas' Day in the Morning

Christmas ..... *Easthope Martin*  
ORCHESTRA  
Suite, 'A Children's Suite' ..... *Ansell*

Intermezzo, 'Laughing Eyes' ..... *Fucik*  
NORAH TARRANT  
At Dawning ..... *Cadman*

ORCHESTRA  
Selection, 'The Quaker Girl' ..... *Monckton*

4.45 AFTERNOON TOPICS: ESTELLE STEEL-HAR-  
PER, 'Feasts and Feasting,' ISABEL TEBBS (Soprano)

5.15 THE CHILDREN'S HOUR: A Sunset Story  
(written by G. Bernard Hughes), and told by  
Janet Joye

6.0 S.B. from London

7.30 THE EVE OF CHRISTMAS

THE STATION ORCHESTRA, conducted by JOSEPH  
LEWIS

Overture, 'Lamb's Gambol' ..... *Sousa*  
PERCY EDGAR

In a Character Study of Scrooge from 'The  
Christmas Carol' (Dickens)

# PROGRAMMES FOR FRIDAY (December 24)

ORCHESTRA  
Medley Fox-trot, 'Christmas' ..... *Aston*  
JESSIE COYNE (Entertainer)  
I Didn't 'Arf Larf' ..... *Darevski*  
Poor Old Pa ..... *Kendal*  
Hello, Martha! ..... *Vere Smith*

8.15 approx. 'ECHOES'  
A Ghost Story of Christmas Eve, written by JOHN OVERTON  
Produced by PERCY EDGAR  
Characters:  
Derwent Byrne ..... PERCY EDGAR  
Iris Pleydell ..... GLADYS COLBOURNE  
A Gamekeeper ..... JOSEPH LEWIS  
Toby Hawkes ..... PERCY EDGAR  
Jane Hawkes ..... PHYLLIS RICHARDSON

A VAST expanse of common-land, stretching away in all directions, canopied by a star-set sky, over which snow clouds are rapidly creeping.

Down the white road that winds across the heath a car comes slowly coasting—its only occupants a girl in furs and a man in the livery of a chauffeur. Below them a gamekeeper carrying a shot-gun is plodding up the rise and behind a clump of stunted trees a window flickers with the light of a fire. It is 11.45 on Christmas Eve.

8.34 app. RONALD GOURLEY (Entertainer)  
In Music and Humour at the Piano  
ORCHESTRA  
Fox-trot, 'Scottish Medley' ..... *arr. Somers*  
JESSIE COYNE  
That's What Daddy Does ..... *Sellers*  
A Simple Girl ..... *Ellis*

ORCHESTRA  
Holly and Mistletoe (Pastoral Suite) .... *Ansell*  
JOHN ANSELL (born 1874) has long been familiar to London theatre orchestras as one of their leading Conductors. Lately his work as Conductor at The London Station has made him known to all wireless listeners.

Mr. Ansell's many years' association with stage-music is reflected in his own compositions, the greater part of his output consisting of Overtures, Ballet Music, and Light Suites.

RONALD GOURLEY  
In More Music and Humour at the Piano  
ORCHESTRA  
Pot-Pourri, 'A Lightning Switch' ..... *Alford*  
9.30-2.0 a.m. S.B. from London (10.10 Local News)

## 6BM BOURNEMOUTH. 326.1 M.

3.45 A YULE-TIDE CONCERT  
THE WIRELESS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE  
A Christmas Overture ..... *Coleridge-Taylor*  
Selection, 'Merrie England' ..... *German*

4.5 FREDERICK LAKE (Tenor)  
The Holy Child (Luther's Cradle Song)  
*Easthope Martin*  
Christmas ..... *E. Dicks*  
How Far Is It to Bethlehem? .... *A. Rowley*

THE Poem which Alec Rowley (a London Organist, born 1892) has here set, is one by Frances Chesterton.

The singer asks, 'How far is it to Bethlehem?'—may we enter the stable and stroke the beasts that are there, and touch the tiny hands of Jesus without rousing Him from His slumbers? We have no kingly presents for Him, but only 'little smiles and little tears.'

4.10 CONSTANCE WENTWORTH (Soprano)  
Selections from her Repertoires

4.15 ORCHESTRA  
Selection, 'The Beggar's Opera' ..... *Gay*

4.30 CONSTANCE WENTWORTH and FREDERIC LAKE  
The Day is Done ..... *H. 16hr*  
Old Style Rhyme ..... } *Hunt*  
My Boy Billy ..... }  
Sweet Nightingale ..... *Traditional*

4.40 ORCHESTRA  
Suite, 'A Kiss for Cinderella' ..... *Bucalossi*

4.55 CONSTANCE WENTWORTH  
Selected Items



*Foulsham & Benfield*

Miss MARIAN CAREW.

mezzo-soprano, sings five songs by Cyril Scott, from the London Studio at 10.15 to-night.

5.0 FREDERIC LAKE  
O Leave Your Sleep ..... *Hazelhurst*  
Légende ..... *Tchaikovsky*  
Praise Ye the Lord ..... *Granville Bantock*

5.5 CONSTANCE WENTWORTH, FREDERIC LAKE and Orchestra  
Christmas Carols:  
God Rest You, Merry Gentlemen  
The Mistletoe Bough  
Good King Wenceslas

THE true Carol is really a folk song based on the stories of the Gospels, or on some old Christian legend. Carols were associated with the Church festivals of Christmas, the Epiphany, Easter and Ascensiontide. Both words and music are generally very simple, and above all, are always truly festive; in fact, it is said that most Carols were sung by the people dancing their way to Church!

These three Christmas Carols are all traditional and true to type, though *God Rest You Merry* obviously owes its origin to the later (but yet very old) custom of carol-singing on Christmas Eve. The tune of *Good King Wenceslas* is really that of an old *Spring* Carol, probably of the thirteenth century, which was printed in Sweden in 1582. The popular English words are not a translation of the original Latin words, but were written by Dr. Neale, the famous nineteenth-century authority on old hymns.

5.15 THE CHILDREN'S HOUR  
6.0-2.0 a.m. S.B. from London (10.10 Local News)

## 5WA CARDIFF. 353 M.

3.30 THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
Overture, '1812' ..... *Tchaikovsky*  
Nazareth ..... *Gounod*  
A Dream of Christmas ..... *Ketelbey*  
Pastorale (Christmas Music, Concerto Grosso, No. 8) ..... *Corelli*  
Suite, 'The Miracle' (Music to a Christmas Play) *Humperdinck*

4.15 TEA-TIME MUSIC from the Carlton Restaurant

4.45 Mr. LYNDON HARRIES: 'Gabriel Grub'

5.0 TEA-TIME MUSIC from the Carlton Restaurant (Continued)

5.15 THE CHILDREN'S HOUR: The Station Orchestra, The Three Wise Men

6.0 A DICKENS RECITAL by RICHARD BARRON

6.15 ORCHESTRA  
'Cello Solo, 'Cradle Song' ..... *Schubert*  
(Soloist, FRANK WHITNALL)

Christmas Bells ..... *Eilenberg*  
The Snow Dances ..... *Debussy*  
Idyl, 'All on a Christmas Morning' ..... *Auers*

IN 1908 Debussy wrote six of the most delicious little musical trifles that exist. The whole collection of these six he called *Children's Corner*, and each of them has an English title. They were written for the Piano, and have since been orchestrated.

M. Cortot, the famous French pianist, suggests that the choice of English names was intended as a gentle, good-humoured, ironic hint at the 'traditional English Miss.' He is probably right, but, at any rate, at the beginning of the book we find two little fat elephants, and between them the inscription: 'To my dear little Chouchou, with her Father's tender excuses for that which follows.'

The third of these six little pieces is called *The Snow is Dancing*, and very beautifully it suggests one of children's favourite fancies—the antics of the snowflakes as they fall delicately.

6.30 A DICKENS RECITAL by RICHARD BARRON (Continued)

6.45-12.0 S.B. from London (10.10 Local News)

## 2ZY MANCHESTER. 384.6 M.

1.15-2.0 Pianoforte Trio from the Piccadilly Picture Theatre

3.45 SIDNEY WRIGHT (Solo Violoncello)  
Canticona ..... *Goltermann*  
Tarantelle ..... *Johnson*  
A Memory ..... *Thomas*  
Scherzo ..... *Van Goens*

4.0 Music by THE STATION QUARTET  
Selection, 'Merrie England' ..... *German*  
Valse, 'Morning Journals' ..... *Strauss*  
Three Woodland Dances ..... *Haines*  
Gopak ..... *Moussorgsky*  
Selection, 'La Bohème' ..... *Puccini*

5.0 AFTERNOON TOPICS: Mr. THOMAS A. CROSSLLEY, 'The Story of Christmas Carols'

5.15 THE CHILDREN'S HOUR: 'A Dream of Christmas Eve'—a Short Play by INA HOME

6.0 S.B. from London

## 7.30 CHRISTMAS EVE

WINGATES TEMPERANCE BAND, conducted by H. MOSS

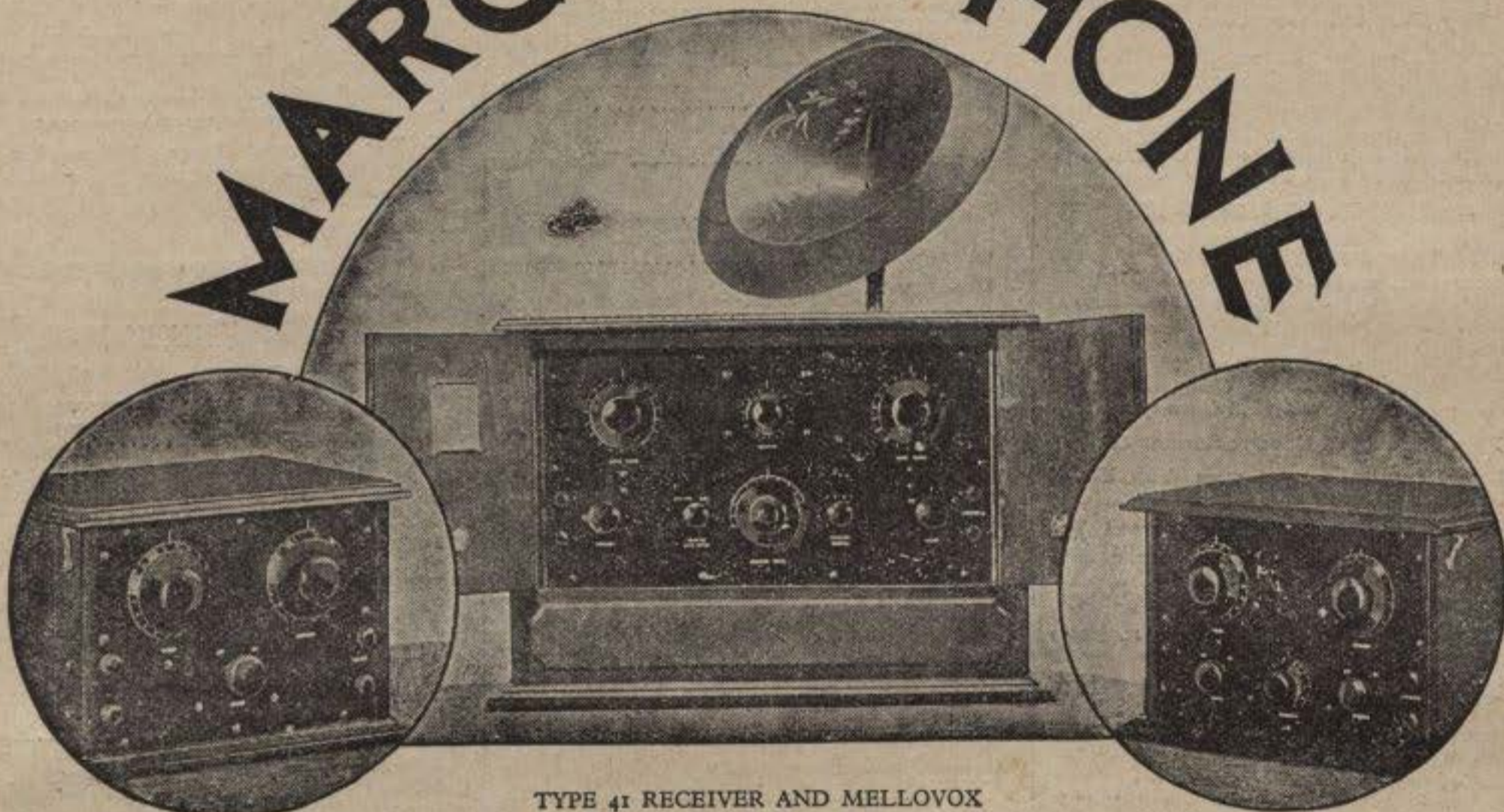
Hymn, 'Christians, Awake' ..... *Wainwright*  
Overture, 'The Merry Wives of Windsor' *Nicolai*

Two Movements from Symphony, No. 11  
*Haydn, arr. H. Moss*  
Adagio Allegro; Minuetto

# PROGRAMMES FOR FRIDAY (December 24)

<p><b>JAMES BERNARD</b> Presents the third stage of Charles Dickens's Immortal Ghost Story, 'A Christmas Carol: The Ghost of Christmas Present'</p> <p><i>The following characters are introduced:</i> The Ghost, Ebenezer Scrooge, his Nephew, his Niece, the Plump Sister, Bob Cratchit, Mrs. Cratchit, Martha Cratchit and Tiny Tim. All these characters will be played by Mr. Bernard.</p> <p><b>BAND</b> Recitative and Chorus, 'Comfort ye,' 'And the Glory' ..... <i>Handel</i> (Soloist, B. BYERS)</p> <p>8.30 <i>S.B. from London</i></p> <p>9.0 <b>BAND</b> Selection, 'Bayreuth' .... <i>Wagner, arr. Swift</i> Petite Suite de Concert ..... <i>Coleridge-Taylor</i> Le Caprice de Nanette; Demande et Réponse Hymn, 'Adeste Fideles' ..... <i>Webbe</i></p> <p>9.30-12.0 <i>S.B. from London (10.10 Local News)</i></p>	<p>Episodes:</p> <ol style="list-style-type: none"> <li>1. A Night Nursery (Christmas-Eve)</li> <li>2. King Wenceslas' Castle</li> <li>3. In the Woods</li> <li>4. The Peasant's Hut</li> <li>5. A Night Nursery (Christmas Morning)</li> </ol> <p>The Play presented by EDWARD P. GENN The Incidental Music played by the LIVERPOOL STATION CHILDREN'S ORCHESTRA, directed by HARVEY J. DUNKERLEY</p> <p>Carols by the TEMPLE MALE VOICE QUARTET</p> <p>6.0 THE STATION PIANOFORTE QUARTET</p> <p>6.30-2.0 a.m. <i>S.B. from London (10.10 Local News)</i></p>	<p><b>6ST STOKES. 288.5 M.</b></p> <p>4.0 Studio Concert: E. A. WIDDOP'S TRIO</p> <p>5.0 Afternoon Topics</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 D. J. EMERY (Baritone) Beloved! It is Morn ..... <i>Florence Aylward</i> The Cobbler ..... <i>Hermann Löhr</i> Bois Epais ..... <i>Lully</i> Loving Smile of Sister Kind (Faust) .... <i>Gounod</i></p> <p>6.15 Light Music</p> <p>6.30-12.0 <i>S.B. from London (10.10 Local News)</i></p>
<p><b>6KH HULL. 288.5 M.</b></p> <p>11.30-12.30 Gramophone Records</p> <p>3.30 Light Music</p> <p>4.0 Afternoon Topics</p> <p>4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 Light Music</p> <p>6.25 Mr. J. G. STEPHENS: Weekly Football Talk</p> <p>6.35-12.0 <i>S.B. from London (10.10 Local News)</i></p>	<p><b>5NG NOTTINGHAM. 275.2 M.</b></p> <p>11.30-12.30 Morning Concert, relayed from Daventry</p> <p>3.45 LYONS' CAFÉ ORCHESTRA, conducted by BRASSEY EYTON</p> <p>4.45 The Rev. C. H. HOBGSON, 'New Books'</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.15 MABEL HODGKINSON (Pianoforte)</p> <p>6.30-2.0 a.m. <i>S.B. from London (10.10 Local News)</i></p>	<p><b>5SX SWANSEA. 288.5 M.</b></p> <p>4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema</p> <p>5.0 Afternoon Talk</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 Musical Interlude</p> <p>6.30-12.0 <i>S.B. from London (10.10 Local News)</i></p>
<p><b>2LS LEEDS-BRADFORD. 277.8 M. &amp; 254.2 M.</b></p> <p>11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds</p> <p>4.0 THE CLIFFORD ESSEX DANCE BAND, relayed from the Grand Hotel, Scarborough</p> <p>5.0 AFTERNOON TOPICS: Miss M. N. HUMMERSTON, 'Christmas in Many Lands'</p> <p>5.15 THE CHILDREN'S HOUR</p> <p>6.0 THE STATION TRIO</p> <p>7.0-2.0 a.m. <i>S.B. from London (10.10 Local News)</i></p>	<p><b>5PY PLYMOUTH. 400 M.</b></p> <p>3.30 Orchestra, relayed from Popham's Restaurant</p> <p>4.0 Mr. H. C. L. JOHNS: 'My Christmas Ghosts'</p> <p>4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK</p> <p>5.15 THE CHILDREN'S HOUR: Carol Singing by the RADIO CIRCLE CHOIR—PERCY HORWELL (Soloist), ANTHONY ENGLISH (Solo Violin).</p> <p>6.0 THE STATION TRIO</p> <p>6.30-12.0 <i>S.B. from London (10.10 Local News)</i></p>	<p><b>Northern Programmes.</b></p> <p><b>5NO NEWCASTLE. 312.5 M.</b></p> <p>4.0:—Afternoon Topics. 4.15:—Music from Tilley's Restaurant, Blakett Street. 5.15:—Children's Hour. 6.0:—S.B. from London. 7.30:—Station Orchestra, conducted by Edward Clark: Overture, 'The Yellow Princess' (Saint-Saëns). 7.35:—John Clinto (Tenor): The Bloom is on the Eye (Bishop); Somewhere a Voice is Calling (Tate). 7.45:—Billy Barnes (Entertainer): My Wedding Day, and Wondering? (Barnes); To Pass the Time Away (Gidson). 7.55:—Orchestra: Selection, 'The Merry Widow' (Lehar). 8.5:—John Clinto: Silver Threads Among the Gold (Danks); Danny Boy (Weatherly). 8.10:—Billy Barnes: I Married a Wife (Anon); Mixed Melodies, and Only a Dog (Barnes). 8.20:—Orchestra: Suite from 'Sylvia' (Delibes). 8.30:—S.B. from London. 10.30:—Percy Bush's Aeolian Band, relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.</p> <p><b>5SC GLASGOW. 405.4 M.</b></p> <p>11.30-12.30:—Gramophone Records. 4.0:—Wireless Quartet: Overture, 'Fidelio' (Beethoven); Selection, 'The Angelus' (Naylor). Isabel MacPhaden (Mezzo-Soprano): Gretchen at the Spinning Wheel, Peace, and The Wild Rose (Schubert). Quartet: Selection, 'The Marriage Market' (Jacobi); March, 'Father Victory' (Ganne). Isabel MacPhaden: My Heart is Salt, O Whistle and I'll Come to You, My Lad, and Down the Burn, Davie Lad (Traditional). 5.0:—Afternoon Topics. 5.15:—Children's Hour. 6.0:—Weather Forecast for Farmers. 6.3:—S.B. from London. 7.30:—Prose Reading. 7.40:—Prof. W. G. R. Paterson: 'Agriculture'. 8.0:—Chorus Night, relayed from The Grosvenor Picture House. 9.10-2.0 a.m.:—S.B. from London.</p>
<p><b>6LV LIVERPOOL. 297 M.</b></p> <p>4.0 GAILLARD and his ORCHESTRA, from the Scala Cinema</p> <p>5.0 KATE LOVELL, 'A Christmas Idyll'</p> <p>5.15 'GOOD KING WENCESLAS'</p> <p>A Christmas Fairy Play by MURIEL LEVY and EDWARD P. GENN</p> <p>Played by the LIVERPOOL RADIO PLAYERS</p> <p>Cast:</p> <p>Mumsie ..... MARVEL HULME Billy Boy ..... ROSE HEILBRON The Breadwinner ..... PHILIP H. HARPER Jack-in-the-Box ..... J. P. LAMBE King Wenceslas ..... PHILIP HERBERT The Page ..... BETTY LANGLEY The Cook ..... EDWARD P. GENN A Peasant ..... WALTER SHORE Two Little Girls, BARBARA CLEMENTS, JEAN BARNES The Fairy Queen ..... MURIEL LEVY</p>	<p><b>6FL SHEFFIELD. 272.7 M.</b></p> <p>11.30-12.30 Gramophone Records (Christmas Carols)</p> <p>4.0 Afternoon Topics</p> <p>4.15 AFTERNOON RECITAL</p> <p>THOS. HALLFORD (Piano) ERIC BARBER (Recitals)</p> <p>THOS. HALLFORD Sonata, Op. 27, No. 1, in E Flat (Last Movement) ..... <i>Beethoven</i> Island Spell ..... <i>J. Ireland</i></p> <p>ERIC BARBER The Story of the Goblins Who Stole a Sexton (The Pickwick Papers) ..... <i>Dickens</i></p> <p>THOS. HALLFORD Etude Appassionata in D Flat, Op. 9 <i>Rosenblum</i> Romance in F Minor ..... <i>Rachmaninov</i> Waltz in A Flat, Op. 34, No. 1 ..... <i>Chopin</i></p> <p>ERIC BARBER Milton's 'Ode on the Morning of Christ's Nativity'</p> <p>THOS. HALLFORD Rhapsody, No. 12 ..... <i>Liszt</i></p> <p>5.15 THE CHILDREN'S HOUR: Father Christmas visits the Aunts and Uncles round the Christmas Fire</p> <p>6.0 Musical Interlude</p> <p>6.30-12.0 <i>S.B. from London (10.10 Local News)</i></p>	<p><b>2BD ABERDEEN. 500 M.</b></p> <p>3.45:—Afternoon Topics: Mrs. H. W. ... sketch, 'Christmas Lore'. 4.0:—Station Orchestra, conducted by Paul Askew. Aileen Milne (Mezzo-Soprano). 5.15:—Children's Hour. 6.0:—'Beheldian': 'St. Nicholas on Tiptoe'. 6.15:—Gramophone Music. 6.25:—Agricultural Notes. 6.30:—The Marquis of Aberdeen will give a reading from 'A Christmas Carol' in prose, being a Ghost Story of Christmas by Charles Dickens. 7.0:—S.B. from London. 10.0:—News. 10.15:—Musical Comedy and Light Opera. Station Orchestra, conducted by Paul Askew. Alex MacGregor (Baritone). 11.0:—Alec Stephenson's Dance Band relayed from the Palace Hotel. 12.0-2.0 a.m.:—S.B. from London.</p> <p><b>2BE BELFAST. 306.1 M.</b></p> <p>4.0:—Station Orchestra. Nina Smith (Mezzo-Soprano); Harry Taylor (Cornet). 4.40:—Station Dance Band. 5.0:—Afternoon Topics: Capt. C. J. Brimman, Mus.Bac. 'Carols' with illustrations sung by the Choir Boys of Belfast Cathedral. 5.15:—Children's Hour. 6.0:—S.B. from London. 7.30:—Station Orchestra: Entr'acte, 'Christmas Bells' (Ellenberg); Christmas Scene ('The Miracle'); (Humperdinck). 7.46:—James Newel (Baritone): Old Christmas (with Accompaniment for Strings and Clarinet) (Martin Shaw); Bright is the Ring of Words—The Vagabond (Vaughan Williams). 7.56:—Mrs. Rooney of Belfast. 8.0:—James Newel: Christmas at Sea (Sullivan); The Jug of Punch (Wood); Four Jolly Sailors (German). 8.18:—Orchestra: Movements from Suite, 'Christmas Eve—Christmas Bell; Christmas Tree (Nells Gade). 8.27:—One-step, 'Childhood Memories' (Somers). 8.30:—S.B. from London. 9.0:—Yule Songs. Station Choir and Station Orchestra (conducted by E. Godfrey Brown): The 'Bowe-Bells' Carol (founded on the ancient tune of 'Bowe-Bells' (with Bells and Orchestra) (F. Bridge). 9.5:—Six-part Carol (for Two Trebles and Four Viols): 'An Earthly Tree, a heavenly fruit it bare' (Byrd). 9.12:—Carol from the Choral Drama 'Bethlehem', adapted from the Coventry Nativity Play 'The Holly and the Ivy' (R. Boughton). 9.16:—Carol, 'Sleep, Holy Babe' (with Orchestra) (Dykes). 9.22:—Carol for Christmas Eve: Listen, Lordings, Unto Me' (with Orchestra) (Ouseley). 9.30-2.0 a.m.:—S.B. from London.</p>

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# CHRISTMAS DAY Programmes

**2LO LONDON. 361.4 M.**

**10.30-11.30 CHORAL MATINS**  
with Address by  
The Very Rev. DEAN OF YORK (Dr. LIONEL FORD)  
Relayed from The Minster, York  
Proper Psalms, Nos. 119 and 85  
Te Deum and Benedictus—Stanford in B Flat  
Hymns: Christians, Awake (three verses); Hark! the Herald Angels Sing; O Come, all ye Faithful

**3.0 SPECIAL MUSICAL SERVICE**  
relayed from  
CANTERBURY CATHEDRAL  
Evensong with special Psalms 110 and 132  
Magnificat and Nunc Dimittis set to Stanford in C  
Anthem, 'There were Shepherds'  
'For Unto Us'  
Carols: Come, Listen to My Story (16th Century melody); A Day, a Day of Glory (Old French Tune); In dulci jubilo (14th Century melody)

**4.15** Prose Reading by GEORGE GROSSMITH  
**4.30** THE DANCE, relayed from THE ROYAL AUTOMOBILE CLUB  
**5.15** CHILDREN'S HOUR: 'The Rose and The Ring,' a Play after Thackeray (and a long way, too!)

**6.0** CHRISTMAS GAMES  
**7.0** WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
**7.15** THE UNACCOMPANIED VIOLIN WORKS OF BACH

Interpreted by WILLIAM PRIMROSE  
Sonata in A Minor  
THIS is a work in four Movements:—  
I. *Grave*, and II. *Fugue*. These are very similar in substance and form, to the *Adagio* and *Fugue* of the G Minor Sonata, described in Wednesday's programme.  
III. *Andante* (Flowing). The flow is very gentle. A characteristic feature is the reiteration of notes on one string while a melody is played on another.  
IV. *Allegro* (Quick). This is one of those 'perpetual motion' pieces of which Bach wrote so many fine examples. It makes a finish to the series that is both dignified and exhilarating.

**7.30 A CHRISTMAS CONCERT**  
WYNNE AJELLO (Soprano)  
ROY HENDERSON (Baritone)  
EDWARD ISAACS (Piano)  
THE WIRELESS MALE CHORUS  
THE WIRELESS ORCHESTRA, conducted by Lieut. B. WALTON O'DONNELL, M.V.O., F.R.A.M., R.M.

NOTE: This programme has been compiled from suggestions contained in over a hundred complete programmes sent in by listeners as a result of the series of 'My Programmes' recently broadcast.

ORCHESTRA  
The Roast Beef of Old England... Traditional  
Overture, 'The Yeomen of the Guard' Sullivan  
Waltz, 'Amoretten'... Gung'l  
ROY HENDERSON and CHORUS  
Here's a Health unto His Majesty }  
Down Among the Dead Men... } Traditional  
Simon the Cellarer... }  
EDWARD ISAACS  
Six Christmas Pieces... Mendelssohn

ORCHESTRA  
Suite, 'Santa Claus'... T. Holland  
WYNNE AJELLO  
Cherry Ripe... Traditional  
The Lass with the Delicate Air... Arne  
A Birthday... Cowen

ORCHESTRA  
Military March... Schubert  
ROY HENDERSON and CHORUS  
Sea Shanties... arr. Sir R. B. Terry  
Rio Grande; Shenandoah; Billy Boy

ORCHESTRA  
A Children's Overture... Quilter  
EDWARD ISAACS  
Scenes from Childhood... Schumann  
WYNNE AJELLO  
Fairy Song (The Immortal Hour)  
Rutland Boughton  
Hark, Hark the Lark... Schubert

ORCHESTRA  
The Nutcracker Suite... Tchaikovsky  
ROY HENDERSON  
Mandalay... Hedgecock  
The Last Fairing... Easthope Martin  
Onaway, Awake... Cowen

ORCHESTRA  
Overture, 'William Tell'... Rossini  
God Save the King

**10.0** TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News

**10.15** WILL HAY  
**10.30-12.0** DANCE MUSIC: THE SAVOY ORCHESTRAS and THE SYLVIANs from the Savoy Hotel

**5XX DAVENTRY. 1,600 M.**

**10.0 a.m.** Time Signal, Weather Forecast  
**10.30** S.B. from London  
**3.0** S.B. from London  
**10.10** Shipping Forecast  
**10.15-12.0** S.B. from London

**5IT BIRMINGHAM. 491.8 M.**

**10.30-11.30.** CHORAL MATINS from YORK MINSTER, London Programme, relayed from Daventry  
**3.0-4.15** SERVICE from CANTERBURY CATHEDRAL, London Programme, relayed from Daventry  
**6.0-12.0** S.B. from London (10.10 Local News)

**6BM BOURNEMOUTH. 326.1 M.**

**10.30-11.30.** CHORAL MATINS from YORK MINSTER, London Programme relayed from Daventry  
**3.0** SERVICE from CANTERBURY CATHEDRAL, London Programme, relayed from Daventry  
**4.15** Miss WIDLAK, 'A Merry Christmas'  
**4.30** BACON AND BRICKELL'S DANCE BAND  
**6.0-12.0** S.B. from London (10.10 Local News)

**5WA CARDIFF. 353 M.**

**10.30-11.30.** CHORAL MATINS from YORK MINSTER, London Programme, relayed from Daventry  
**3.0** SERVICE from CANTERBURY CATHEDRAL, London Programme, relayed from Daventry  
**4.15** Prose Reading, by GEORGE GROSSMITH, London Programme, relayed from Daventry  
**4.30** THE DANCE, London Programme, relayed from Daventry  
**5.15** THE CHILDREN'S HOUR: Professor Span's Christmas Party  
**6.0-12.0** S.B. from London (10.10 Local News)

**2ZY MANCHESTER. 384.6 M.**

**10.30-11.30.** CHORAL MATINS from YORK MINSTER, London Programme, relayed from Daventry  
**3.0** SERVICE from CANTERBURY CATHEDRAL, London Programme, relayed from Daventry

**4.15** TEA-TIME CONCERT  
IRWELL SPRINGS BAND, conducted by HARRY BARLOW  
Overture, 'Morning, Noon and Night'... Suppé  
Grand Selection, 'Tannhäuser'... Wagner  
Cornet Solo, 'The Majestic'... White  
(Soloist, C. JONES)  
Selection, 'Lilac Time'... Schubert-Clutsam  
Chorus, 'Hallelujah'... Handel

**5.15** THE CHILDREN'S HOUR: Performed in, and relayed from, the Manchester Children's Hospital at Pendlebury

**6.0** S.B. from London

**7.30 AROUND THE HOLLY TREE**

THE STATION ORCHESTRA  
A Dream of Christmas... Ketelbey  
Suite, 'Santa Claus'... Theodore Holland  
THE LANSDOWNE VOCAL QUARTET  
Christians, Awake... Maunder  
Little Jack Horner... E. Button  
What Bells Are These?... Richards

THE SCARLET SYNCOPATED DANCE BAND:  
Musical Director, ARCHIBALD NIMAN  
Fox-trot, 'Who Taught You This'? Roy Berg  
Fox-trot, 'After I Say I'm Sorry'... Donaldson  
A SURPRISE ARTIST

ORCHESTRA  
A Christmas Overture... Coleridge-Taylor  
QUARTET  
Behold, I Bring You Good Tidings... Goss  
Nowell... Traditional  
Nazareth... Gounod

DANCE BAND  
Waltz, 'I'm So Terribly In Love With You' Ellis  
Fox-trot, 'Way Down Home'... Gene Williams  
Fox-trot, 'Who?'... Kern  
ANOTHER SURPRISE ARTIST

QUARTET  
Hail! Smiling Morn... Spofforth  
Good King Wenceslas... arr. Ross  
God Rest Ye, Merry Gentlemen... Traditional  
ORCHESTRA and DANCE BAND  
Savoy Christmas Medley... Somers

DANCE BAND  
Tango, 'Julian'... Donato  
Fox-trot, 'My Cutie's Due at Two to Two' Robin  
One-step, 'My Carmenita'... Duromo  
**10.0-12.0** S.B. from London (10.10 Local News)

**6KH HULL. 288.5 M.**

**4.15** London Programme relayed from Daventry  
**5.15** CHILDREN'S HOUR: London Programme relayed from Daventry  
**6.0** London Programme relayed from Daventry  
**6.30-12.0** S.B. from London (10.10 Local News)

**2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.**

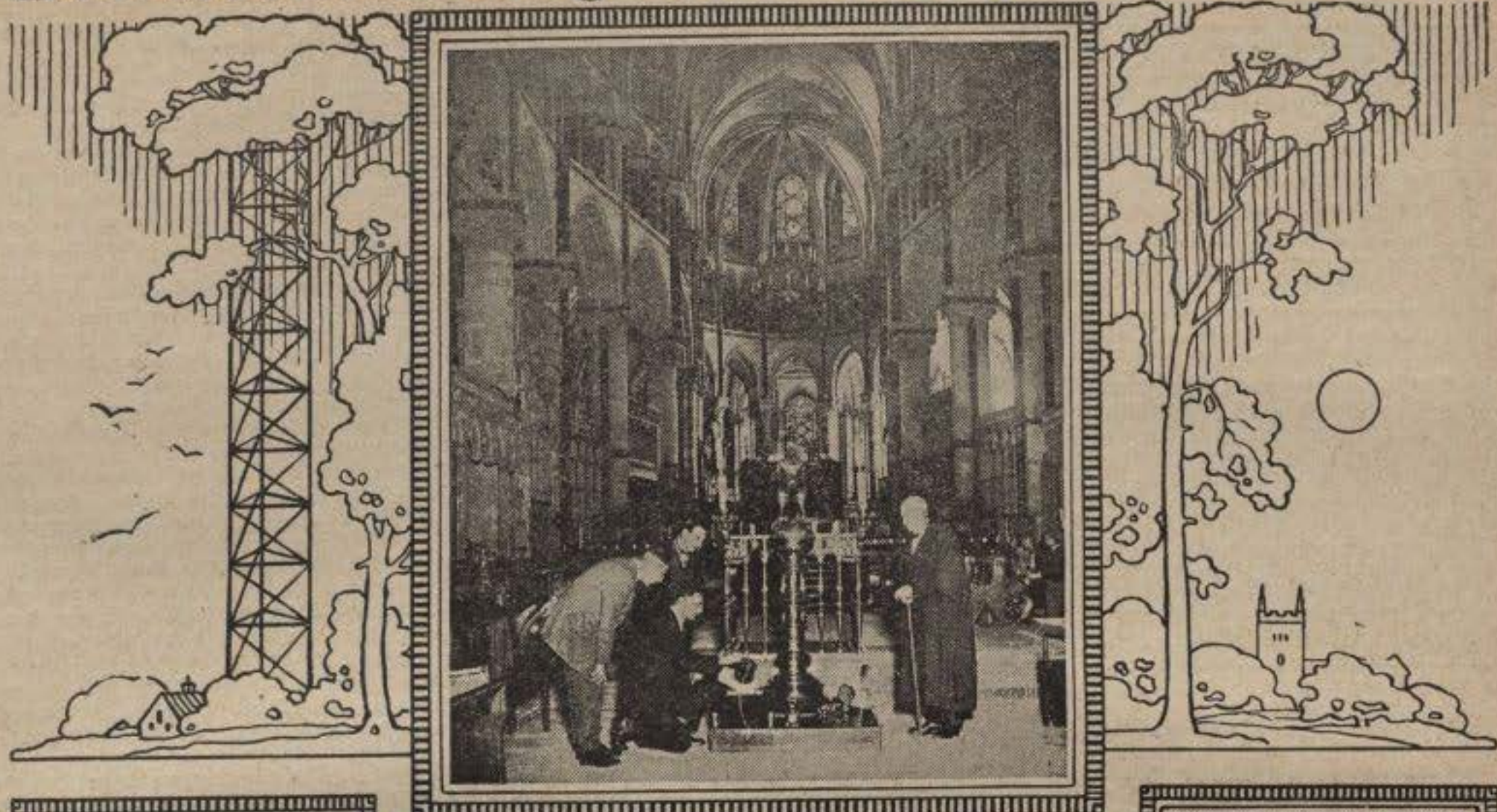
**3.0-4.15** London Programme relayed from Daventry  
**5.0** 'Haunted Houses,' read by the Author, 'PETRONIUS'  
**5.15** THE CHILDREN'S HOUR  
**6.0** Light Music  
**6.30-12.0** S.B. from London (10.10 Local News)

**6LV LIVERPOOL. 297 M.**

**3.0-5.15** London Programme relayed from  
**6.0** } Daventry  
**6.30-12.0** S.B. from London (10.10 Local News)

(Continued on page 712.)

# Broadcasting on CHRISTMAS DAY



Arranging the microphone in Canterbury Cathedral. [3 p.m.]



Mr. EDWARD ISAACS will play some piano solos in this evening's concert.



Miss WYNNE AJELLO, who sings in the London Concert.



Mr. ROY HENDERSON sings in this evening's Christmas Concert. [London, 7.30.]



Mr. WILL HAY will introduce some of his jollity into the programme at 10.15.



THE SYLVIANs will discourse dance music from the Savoy Hotel. [10.30-12.0.]



Mr. GEORGE GROSSMITH, who, at 4.15, will read from Dickens and other seasonable authors.

## Christmas Day Programmes.

(Continued from page 710.)

### 5NG NOTTINGHAM. 275.2 M.

10.30-11.30 a.m. London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.15 Gramophone Records

6.30-12.0 S.B. from London (10.10 Local News)

### 5PY PLYMOUTH. 400 M.

10.30-11.30 a.m. London Programme relayed from Daventry

4.15 THE MICROGNOMES and THE 'VARIO' DANCE BAND in a Special Xmas Programme

6.0 'THE STRANGER'

By L. DU GARDE PEACH

A Yuletide Play

Characters:

Delia..... GWENDOLINE VERSCHROYLE

Harry..... ERIC MORDEN

A Stranger..... JAMES HOWDEN

6.30-12.0 S.B. from London (10.10 Local News)

### 6FL SHEFFIELD. 272.7 M.

11.0 a.m.-12.30 p.m. app. UNITED SERVICE relayed from NETHER CHAPEL

The service will consist of carols and an address by the Rev. ED. NICHOLAS, Chairman of the Sheffield Congregational Association. Solos and choruses from 'The Messiah' by a UNITED CHORUS, conducted by Sir HENRY COWARD

3.0-5.15 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.10 Local News)

### 6ST STOKE. 288.5 M.

10.30-11.30 a.m. London Programme relayed from Daventry

3.0-5.15 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.10 Local News)

### 5SX SWANSEA. 288.5 M.

10.30-11.30 a.m. London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.15 Topical Talk

4.30 A Short Concert of Christmas Music

5.15 THE CHILDREN'S HOUR

6.0 T. D. JONES (Solo Pianoforte)

Prélude and Fugue in G. No. 15..... Bach

Romance in F Sharp Major..... Schumann

Sonata, No. 7, Op. 10, No. 3..... Beethoven

Pas Triste, Pas gai, Op. 34... Sterndale Bennett

6.30-12.0 S.B. from London (10.10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

4.15:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0-12.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M.

11.0 a.m.:—London Programme relayed from Daventry.

3.0:—London Programme relayed from Daventry. 4.15:—The Wireless Quartet. Laurence Hepworth (Bass). 5.15:—The Children's Hour. 6.0-6.2:—Weather Forecast for Farmers.

6.3-12.0:—S.B. from London.

### 2BD ABERDEEN. 500 M.

11.0 a.m.:—Cathedral Service. London Programme relayed from Daventry. 3.0:—Service from Canterbury Cathedral.

London Programme relayed from Daventry. 4.15:—Dr. Walter A. Mursell, 'Christmas Stories.' 4.30:—The Damsant. London Programme relayed from Daventry. 6.0-12.0:—S.B. from London.

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## From the Land's End.

### A Christmas Play from Cornwall. By FILSON YOUNG.

LISTENERS to London and Daventry, as well as to such other stations as take the relay, ought to have a unique experience on Wednesday, December 22. A Christmas play, written by Bernard Walke, for performance by his rustic Cornish parishioners as an act of worship, will on that evening be transmitted by wireless from the church itself to Marazion, and broadcast to the British Isles.

There are several unusual features about this experiment—for in many ways it must be regarded as an experiment. To begin with, the place itself is like no other place. St. Hilary's Church stands in a grove of trees, a couple of miles from St. Michael's Mount, on the storm-beaten shores of Mount's Bay. Its fourteenth-century spire is a landmark far out at sea, and the church itself, remote as it is, has been a landmark in the lives of a good many people. It is a monument of what is newest and what is oldest in religion. Its arrangement of altars and chapels (and, to some extent, the worship which takes place there) is very much the same as has been the custom in England for centuries upon centuries. The decorations represent what is newest and most living in modern art, some of the most famous artists of the modern Newlyn School having contributed to their adornment. Religion there is not a thing of clubs and social fellowship so much as a thing of mystery and beauty, and at the same time (as you feel the moment you enter the church) a very great and deep reality. This play is only one of the many manifestations of the spirit of the place.

But one of the aspects in which it may be said to be experimental is that the actors are nearly all the people and children of the parish; those who are not Cornish are a few children from the little Cornish Home hard by, where a family of about a dozen children, collected from the vilest haunts in London, are gathered and brought up in this pure and leafy refuge to forget the misery of their first surroundings, and learn the meaning and purpose of their own little lives. None of these actors is in any way trained as to speech or manner; they have never performed on the stage; they speak and behave in their own natural way. The result in the church itself, which is decorated with great ash trees hung with golden balls and lighted with hundreds of candles, is very beautiful and moving; and I hope (although I cannot be sure) that the miracle of wireless may convey something, at least, to listeners all over England, of the simplicity and piety of this rustic act of dramatic worship.

BUT a good deal depends not only on the actors, but on the listeners, and it is to them that I would appeal (if they wish to enjoy this play) for a sympathetic and imaginative hearing. They must keep in their minds the place from whence these untutored voices are coming, the utter simplicity and difference of life there from what it is in crowded and busy centres; and they must, above all, bear in mind that (although I have used the word) the play is in no sense a *performance* addressed to an audience. It will be your privilege to overhear (as though you might be listening in the dark night outside the doors of the church and peeping through the door at the lighted scene within) a solemn act of worship, as of old these Nativity Plays invariably were. The carols and songs which the actors—shepherds, angels, children and kings—will sing in the course of the play were, many of them, written centuries ago for just such an occasion. It is indeed a link with the past; but, to most of us, Christmas is an old-fashioned thing, and its associations are such as endear old things and customs to us.

And while you listen, you must not think of an ordinary stage with scenes; the whole church

is the stage; the actors enter in procession and go to their places in different parts of the church successively; act their scenes and move on to the place of the next action. The whole thing is a kind of procession, and goes to a measure. The west end of the church under the tower is the scene of the Shepherds' Encampment; the action moves on to a Home near Bethlehem, which is in the Jesus Chapel on the south side of the chancel; and thence to the Lady Chapel, in which are the stable and crib before which the actors join in a solemn dance in honour of the Nativity. And the whole thing ends quite naturally and fitly with a service of blessing for actors and congregation.

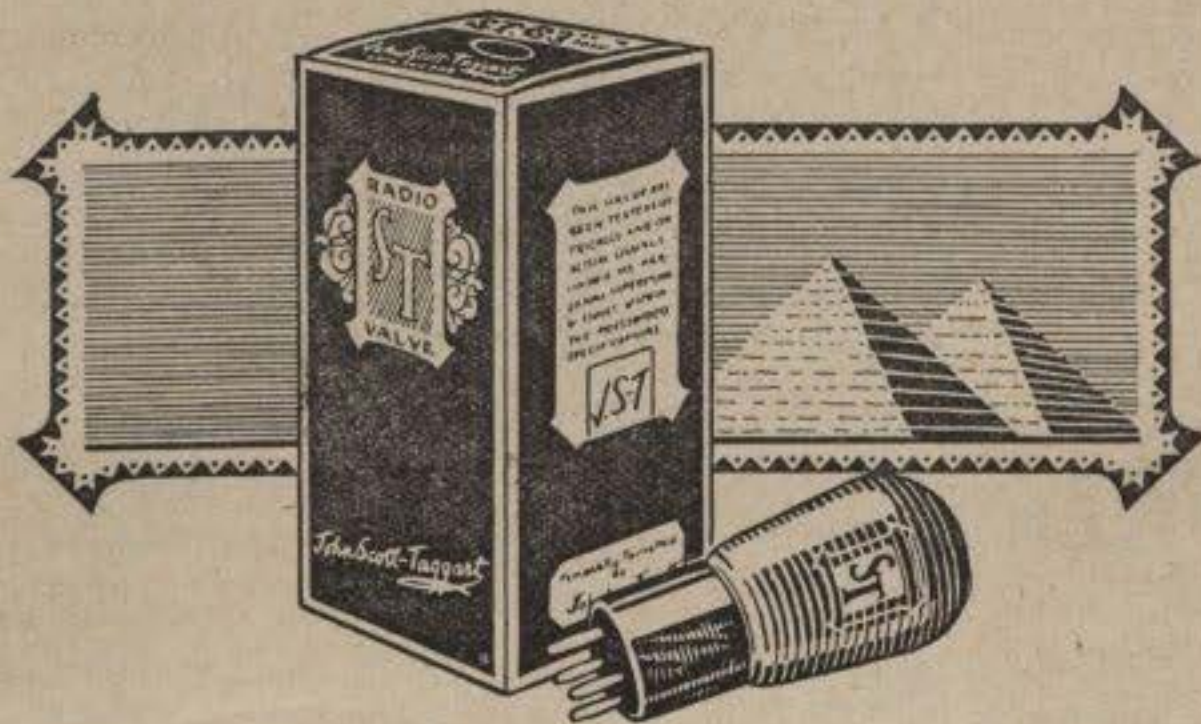
Readers and listeners will understand, therefore, that to enjoy this echo of what is an actual play being performed in remote Cornwall, they must bring to it their own gift of imagination; and I think that I can promise them that if they only hear the words of the play clearly they will not be disappointed. I may add that among those who saw this play at St. Hilary last Christmas was Mr. G. Bernard Shaw, who, although one does not exactly associate him in one's mind with church-going, was deeply impressed by the beauty and simplicity of the whole thing and by its real Christmas atmosphere. Whether that atmosphere can be transmitted and broadcast remains to be seen.

AT the end of the play, we are to be allowed to say a few words for the St. Hilary Cornish Home for Children, to which I have already alluded. I am not going to say much about it here, except for the sake of those who, after hearing the play, may wish to give a little Christmas present to help the work that makes possible the life which some of the little actors and actresses have exchanged for the life of London slums and criminal surroundings. Most of them have been sent there on the recommendation of Mr. Clarke Hall, the famous magistrate of Old Street, who knows all about the effect of sordid surroundings on little people's lives, and who also knows how well and how wisely the family of rescued children at St. Hilary are tended and brought up.

One night in autumn when I was there, and there was a great bonfire under the trees around which the children were playing, I wandered away from the fire, and came upon a little dear (who had recently come from a London slum) dancing by herself in the shadows of the trees where she thought no one could see her. She was flinging her arms about in ecstasy and singing to herself, 'I'm in the fresh air—I'm in the fresh air!' I will not mar the eloquence of that little picture by any words of comment; but if any readers of *The Radio Times* would like to help to make such things possible for more children, and make an offering (which will surely go as straight as any oblation of gold and frankincense and myrrh to the Cradle of Bethlehem) let them send their offerings (however small) to the Rev. Bernard Walke, St. Hilary, nr. Marazion, Cornwall.

### MANCHESTER'S 'ECHOES OF 1926.'

THE year 1926 is a memorable one in the annals of the Manchester Station, more particularly, perhaps, for its activities on behalf of charities and other public causes, both in Manchester and the thickly-populated districts around the city. A short account of these endeavours will be given by the Station Director in a foreword to a special programme arranged for New Year's Eve under the title of 'Echoes of 1926.' The programme itself will reflect some of the more interesting concerts and entertainments that have been arranged by the station during the year.



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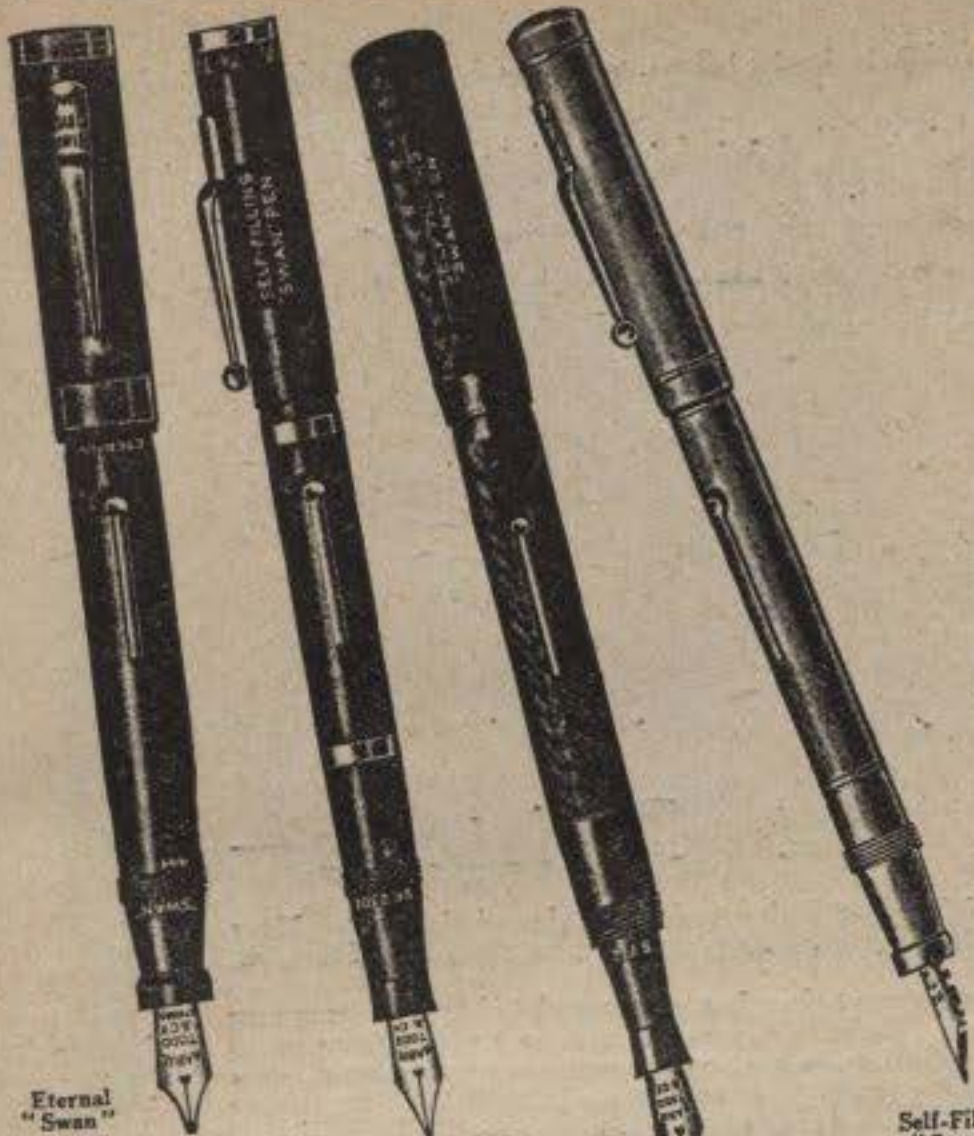
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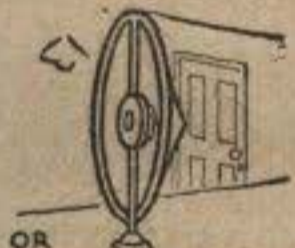
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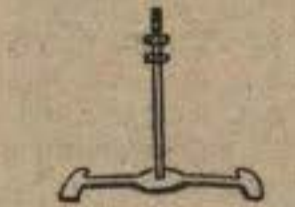
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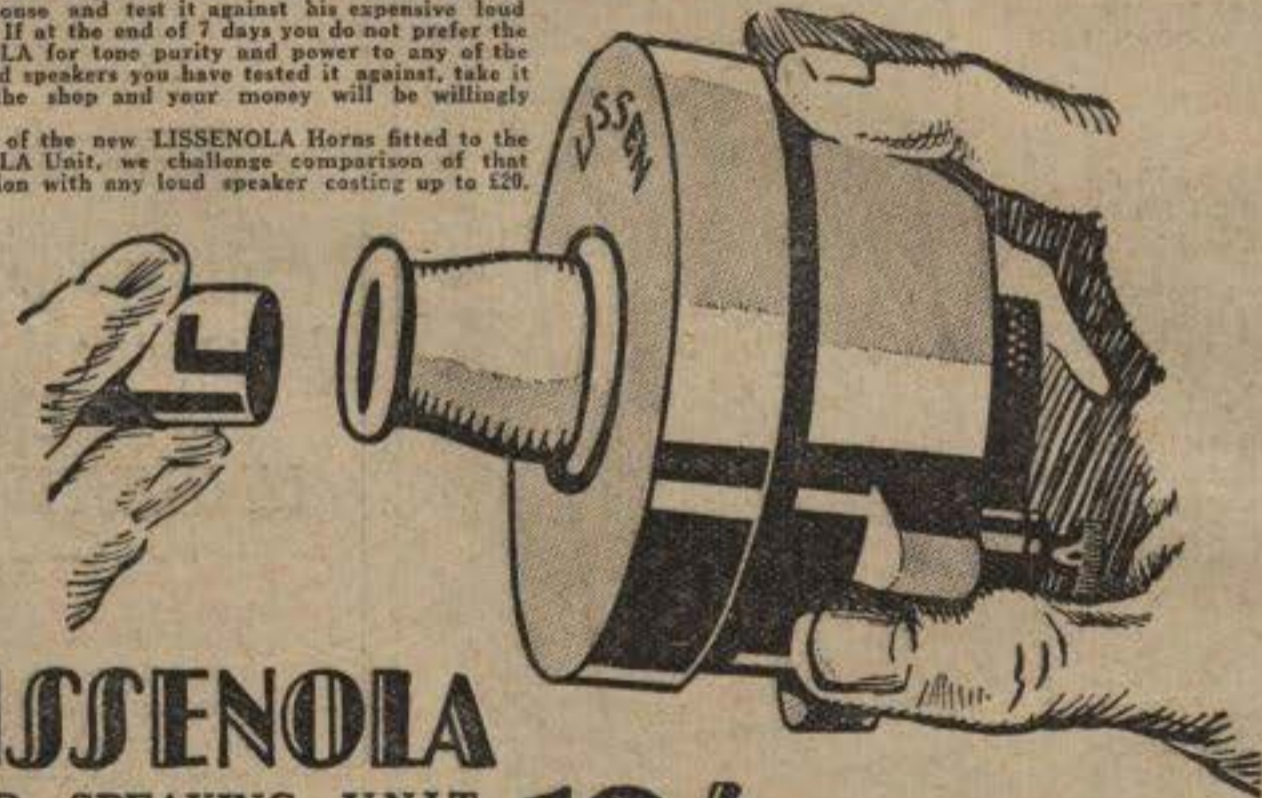
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The new process with the chemical combination known to no other battery maker is an established success and naturally the secret is closely guarded.

You know, too, that this LISSEN Battery is absolutely fresh and brimful of new energy when you get it, and it is not dear because our new policy of direct to dealer distribution cuts out all wholesale profits for your benefit.

Sold by your dealer, but come firmly away if you are offered anything else. If any difficulty, can be obtained direct from factory; no postage charged, but please mention dealer's name and address. Or can be sent C.O.D.

Rated at 60 volts, but goes considerably over.

# 10/6

(Price would have been 13/- but for new policy.)



#### IMPORTANT TO THE TRADE.

Retailers who have not already been notified should write at once for details of the new LISSEN direct-from-factory - to - dealer policy of distribution—all orders for LISSEN products must now be sent direct to us at Richmond, not to usual factors.

Hear your LISSENOLA working off this LISSEN battery to know what a good loud speaker and a good battery can do together.

BUY A BETTER BATTERY FOR CHRISTMAS RADIO.



# Build an amplifier in less than an hour—

transformer coupled, giving bigger volume than any other form of coupling, and pure reproduction if the LISSEN Transformer is used, no big H.T. voltage required, and for a total cost surprisingly low. You will want one LISSEN Transformer 3/6, one LISSEN fixed Condenser 1/-, one LISSEN Rheostat 2/6, one LISSEN Valve Holder 1/-. And you can use any type or any make of valve with it. Your dealer will help you build.

## A BETTER CONDENSER AT HALF ITS PREVIOUS PRICE—



LISSEN only it is who make their fixed condensers in a way in which once the plates are laid they can never move apart either through the influence of heat or by a definite physical effort. The plates in the LISSEN condenser are not mechanically clamped, they are not riveted,

but once laid they become homogeneous with each other, inseparable. Once the capacity is fixed, therefore, it can never alter—there is no leaking of energy. The method used by LISSEN is much more expensive than the usual method adopted by other condenser makers, yet LISSEN condensers are available to you at new reduced prices which are HALF WHAT THEY WERE LESS THAN A YEAR AGO. And each LISSEN condenser is accurate to 5 per cent. of its marked capacity—AND WILL DELIVER ALL ITS STORED-UP ENERGY, ALL THE TIME.

LISSEN Fixed Mica Condensers, capacities—.0001 to .001, 1/- each (much reduced). .002 to .006, 1/6 each (much reduced). (Every grid condenser has a pair of clips included free.) Note the new LISSEN case which enables the LISSEN condenser to be used upright or flat. Note the convenient grid leak mounting.



## OUR BATTERY CAN COST YOU LESS—

by making it last longer. An ordinary H.T. battery becomes noisy as it becomes old. But a LISSEN 2 mfd. (or 1 mfd., but the larger capacity is the more effective) absorbs all those noises and keeps reproduction clear, and so enables the battery to be used until it is finally drained of its energy. The LISSEN condenser costs you nothing, because the lengthened life you get out of your battery pays for it over and over again, while it will improve the reception of any ordinary high-tension battery.

LISSEN (Mansbridge Type) Condenser  
2 mfd. ... 4/8 1 mfd. ... 3/10

Other capacities are:—

.01	.. 2/4	.1	.. 2/6
.025	.. 2/4	.25	.. 3/-
.05	.. 2/4	.5	.. 3/4

YOU PAY NO MORE FOR A LISSEN YET GET AN INFINITELY BETTER CONDENSER—it is the only condenser of the Mansbridge type

which has a case, itself a solid insulator—no short circuit can take place on to its case—the only condenser of this type which offers you this protection, important if you use a condenser in eliminator circuits connected straight to electric-light mains.

## SILENT IN EVERY CIRCUIT—AND FIXED IN VALUE.

You will never get a hum in your set due to a faulty grid leak if you use LISSEN—nor find your results deteriorating due to an unreliable leak. For LISSEN Leaks have been proved as no others have. Left on the roof of the LISSEN factory during the summer of 1925, they were soaked by rain and baked by the sun, yet the resistance value of each Leak never varied.

All capacities one price, previously 1/8 NOW 1/-



BUILD WITH ALL LISSEN PARTS—and your receiver will yield clearer and louder signals from near and far than ever you can get with parts of assorted make, because every LISSEN part is made to pull strongly with each other.

LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOMAS N. COLE.

## QUALITY RHEOSTATS—previously 4/- NOW 2/6.

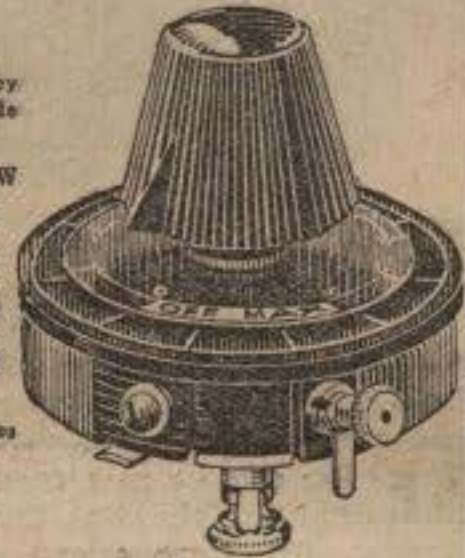
LISSEN quality—look how they are made, and note the irresistible appeal of price.

Previously NOW

LISSEN 7 ohms, patented	4/-	2/6
LISSEN 35 ohms, patented	4/-	2/6
LISSEN Dual, patented	6/-	4/6
LISSEN Potentiometer, 400 ohms, patented	4/8	2/6

Faceboard mounting same prices as above.

LISSEN ONE-HOLE FIXING, OF COURSE.



## SCOOPED OUT TO YIELD CLEARER AND BETTER SIGNALS—



Made low loss, low capacity, to give clearer, stronger signals. You cannot get a good valve holder for less than LISSEN sells this one for. Patented. Shown ready for baseboard mounting; can also be used for panel mounting by bending springs straight.

Previously 1/8.

NOW 1/-

## QUICK TO FIX, HANDY TO USE—



LISSEN 2-way Switch

You can get a LISSEN Switch for everything you want a switch to do. Ask your dealer for the appropriate LISSEN Switch, and you will get a real radio switch, LISSEN one-hole fixing explains itself.

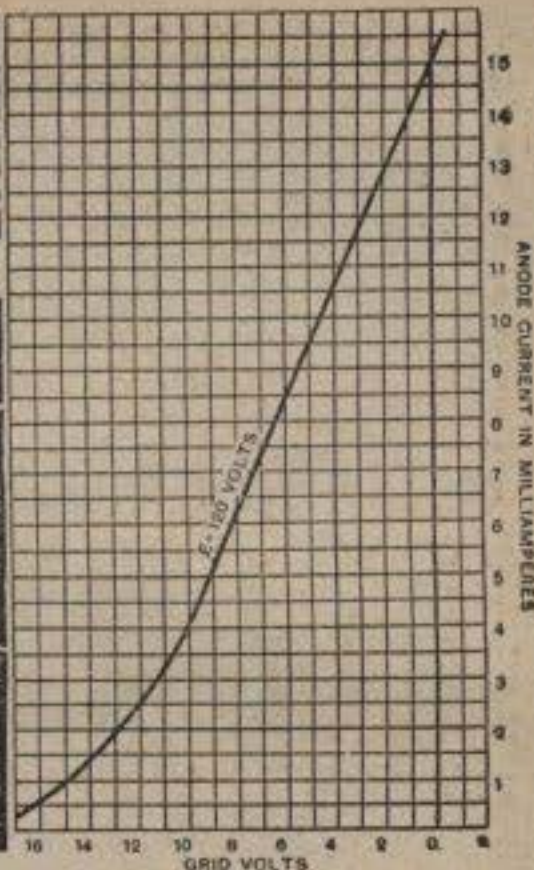
Previously NOW

LISSEN 2-way	..... 2/9	1/6
Series-Parallel	3/9	2/6
Double Pote Double Throw	4/-	2/6
Key Switch	... 2/6	1/6



LISSEN Key Switch

IMPORTANT TO THE TRADE.—Retailers who have not already been notified of our new direct-to-dealer policy of distribution should, in their own interests, communicate with us without delay. All orders must now be sent direct to us at Richmond, and not to usual factories.



# "A Wonderful New OSRAM VALVE" (D.E.P. 215)

'TONE' and 'POWER' examine the "STEEP SLOPE" Valve.

Said TONE to POWER recently "This new OSRAM 'STEEP SLOPE' VALVE is undoubtedly the best thing yet. I like the tremendous mechanical strength, and the great overall amplification. It means even more volume for these listeners."

"More than that" replied TONE. "Do you notice the extreme accuracy in spacing between filament, grid and anode, and the carefully designed grid to control the electron stream accurately? That means that we can give them greater purity than ever."

"In every way—a wonderful valve!" was the joint exclamation of our two friends. "Listeners will be glad when they get it."

## THE NEW OSRAM 'STEEP SLOPE' 2 Volt POWER VALVE (TYPE D.E.P. 215)

THE characteristic curve of this new valve is exceptionally steep, thus ensuring greater overall amplification, better volume and less distortion. The design of this valve comprises the new OSRAM Electronised Filament giving enormously increased electron emission, lower working temperature and longer life.

This filament requires a 2-volt accumulator only, a minimum of current, and is of great mechanical strength.

The accuracy in spacing between filament, grid and anode is carefully carried out, whilst the special grid gives a fine control of the electron stream.

The valve gives a great response in the anode circuit to weak signals imposed on the grid—in other words, the OSRAM STEEP SLOPE (DEP 215) POWER VALVE is sensitive, stable, gives great volume and absolute purity, and possesses the added advantages of long life, mechanical strength and low current consumption.

PRICE 18/6

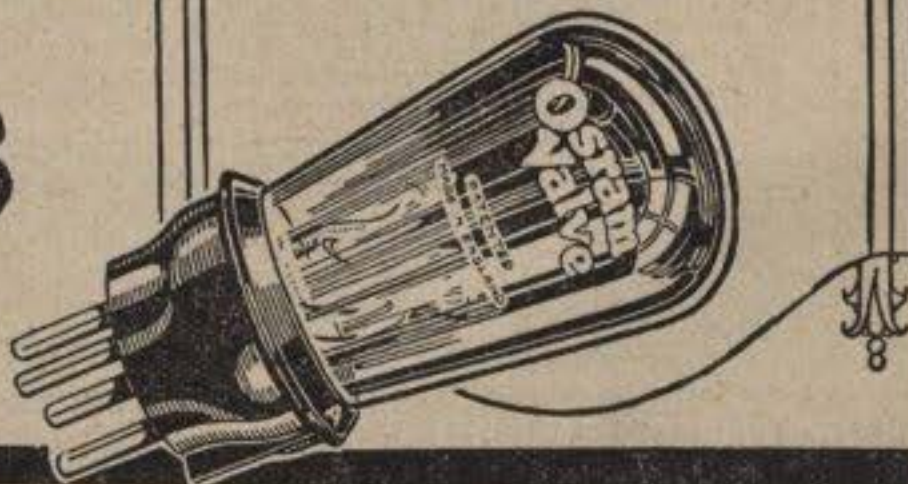
# Osram Valves

for TONE & POWER



TONE & POWER  
The Boon Companions of  
OSRAM VALVES

The G.E.C.—your guarantee



The Most Comprehensive Range of Loud Speakers in Existence

The Most Comprehensive Range of Loud Speakers in Existence



# THE AMPLION RANGE

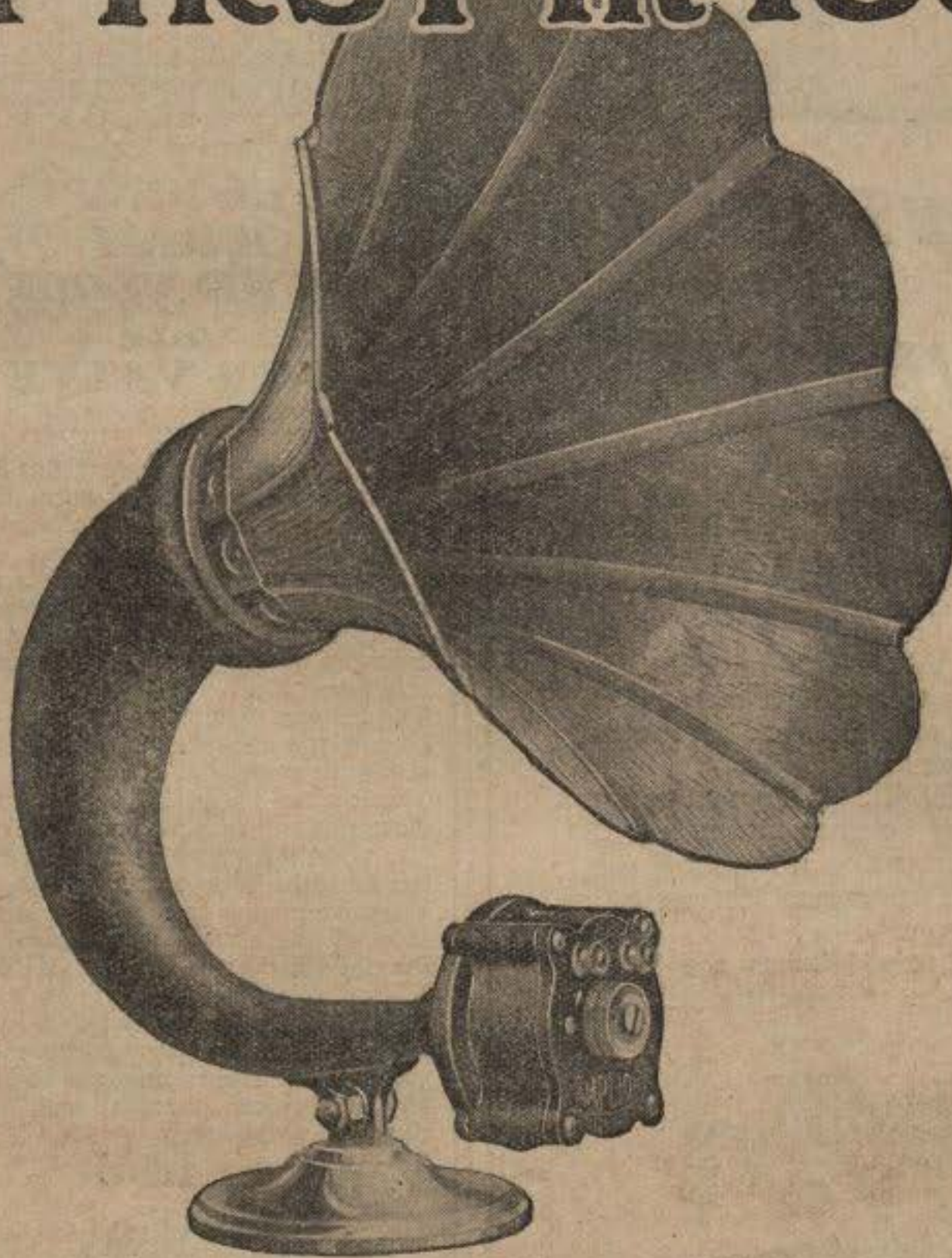


The Most Comprehensive Range of Loud Speakers in Existence

The Most Comprehensive Range of Loud Speakers in Existence

*The Graham Loud Speaking Telephone*

# FIRST in 1887



# now

## The Standard DRAGON AMPLION

Type A.R.19  
£5.5.0

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# AMPLION

For Better Radio Reproduction

AMPLION AMPLION AMPLION AMPLION AMPLION AMPLION AMPLION AMPLION AMPLION AMPLION AMPLION AMPLION AMPLION

The Most Comprehensive Range of Loud Speakers in Existence

The Most Comprehensive Range of Loud Speakers in Existence



The Most Comprehensive Range of Loud Speakers in Existence

The Most Comprehensive Range of Loud Speakers in Existence

**THERE IS AN AMPLION TO SUIT EVERY PURSE AND EVERY PURPOSE — EACH THE MATERIAL EXPRESSION OF NEARLY FORTY YEARS EXPERIENCE IN THE MANUFACTURE OF LOUD SPEAKING TELEPHONES**

The remarkable clarity and delightfully natural tone of the world - famous AMPLION Loud Speaker when associated with a suitable receiving set and suitable valves render wireless reproduction comparable with the original performance.

With an AMPLION, the unseen speaker, vocalist or orchestra is brought right into the home, and the advantages of radio broadcast may be enjoyed to the full. The ownership of an AMPLION moreover carries with it a service guarantee which infallibly ensures satisfaction.

*The Graham AMPLION*

***The World's Standard Wireless Loud Speaker***



**VALVES**

*For Better Radio Reproduction*



# "SYMPHONY" Receivers for A Merry Christmas



The following distributors will supply you on the Hire-Purchase System.

London:  
John Barker & Co., Ltd.  
Lillywhites Ltd.,  
31, Haymarket.

H. Taylor & Co., Ltd.,  
49-50, Sussex Place,  
South Kensington.

Sissley's Supply Co.,  
Chadwell Heath.

John W. Roebuck,  
106, Little Park St.,  
Coventry.

**F**UN and frivolity—rollicking happiness—music and song and seasonal mirth; you and your family join in the revelry, dance to the music that "Symphony" brings. Let "Symphony" Radio assist you to make this Christmas even more enjoyable than any of those that have gone before.

The coupon below will bring you our catalogue or a free demonstration by your own fireside.

Complete from  
**£13 - 18 - 6**

# A.J.S

Price includes Loud Speaker, Valves, all Batteries, Aerial Equipment, and Royalties.

2-valve Type "Z"	13 18 6
"Symphony Two"	17 10 0
"Symphony Three"	25 0 0
"Symphony Five" (Table Model)	45 0 0
"Symphony Five" (Bureau Model)	52 10 0
"Symphony Seven" (Table Model)	60 0 0
"Symphony Seven" (Bureau Model)	67 10 0

**A. J. Stevens & Co. (1914) Ltd.,**  
Radio Branch, Wolverhampton.

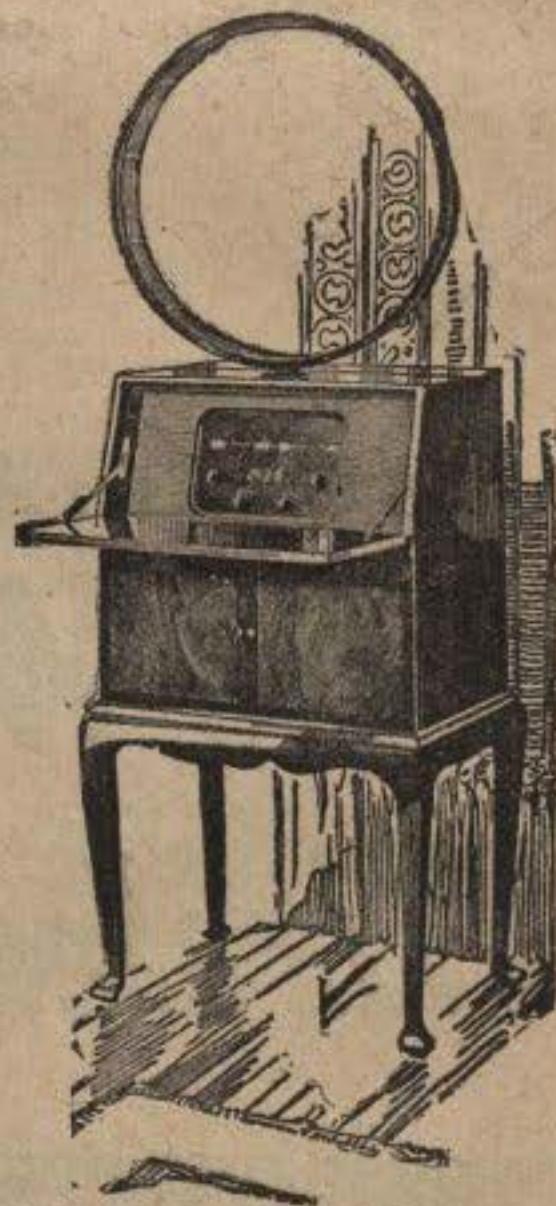
\* Please send me your latest catalogue and arrange to give me a free demonstration at the address given below.

Name .....

Address .....

B.T. 17/12. ....

\* Delete if not required.



**A. J. STEVENS & CO. (1914) LTD.,**  
RADIO BRANCH, WOLVERHAMPTON.

Phone: 1748. Grams: "Reception."

LONDON OFFICE: 122-124, CHARING CROSS ROAD.

Phone: Regent 7161. Grams: "Ajayusco, Westcent. London."

# THERE IS A WINDOW IN THIS VALVE



Because when the filament is "lighted" the glow is so dull that Ediswan found it essential to provide an "inspection window" to enable the user to see whether the valve is operating. The low current consumption of the new Quarter-Watt POINT ONE ECONOMY Valves is a remarkable feature in itself.

The moment you buy a valve you are either investing your money in years of enjoyment... or disappointment. The new Ediswan Quarter - Watt POINT ONE ECONOMY Valves are specially made to render a service entirely free from trouble, with absolute purity of tone, full volume, absence of microphonic noises, with *low current consumption*. They last, and last, and last!

## HAVE YOU MADE THE R.C. THREESOME?

This remarkable resistance-coupled receiver (employing R.C.2. and P.V.2. Valves and the Ediswan Coupling Unit) has proved itself to be unexcelled for pure, undistorted reception, with an abundance of volume. You can make it in an evening for £3, or less. Do it now! Let the R.C. Threesome provide the music for your Christmas party.

## BLUE-PRINT AND INSTRUCTION BOOK FREE.

Fill in the Coupon . . . . tear it out . . . . Send it now!

# EDISWAN



- 2-VOLT  
TYPES:**
- D.R.2.**  
DETECTOR
  - G.P.2.**  
GENERAL  
PURPOSE
  - R.C.2.**  
RESISTANCE  
COUPLING

Use TYPE P.V.2. with above (and in all 2-volt stages) for **LOUD-SPEAKER** Results.



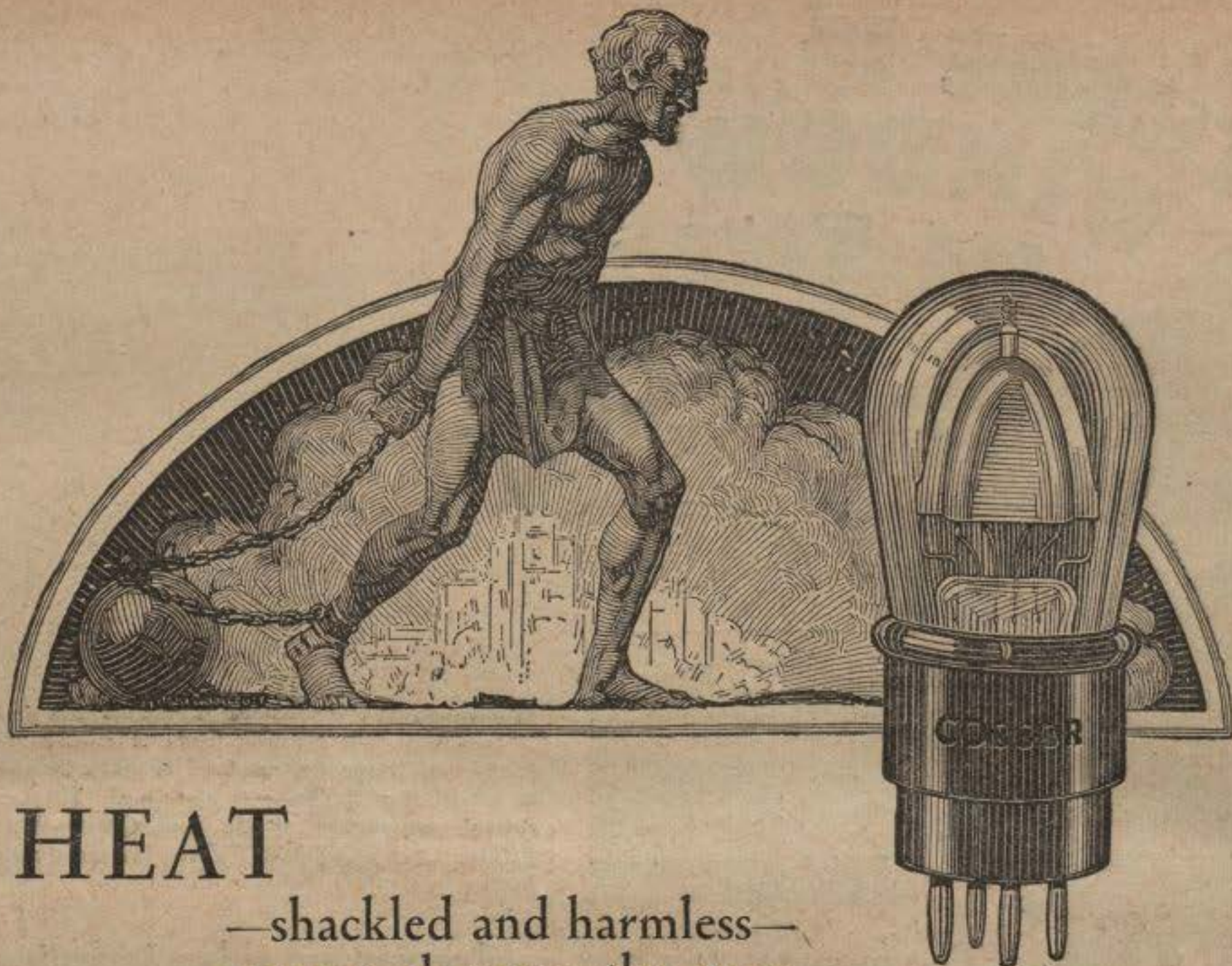
Fit  
**EDISWAN  
VALVES**  
and nurse  
your set.

To THE EDISON SWAN ELECTRIC CO., LTD. R.T., 17.12.26  
(Publicity)  
123/5, Queen Victoria St., London, E.C.4.  
Please send, post free, presentation  
copies of the "R.C. Threesome"  
Instruction Book and Blue Print.

Name .....

Address .....

PLEASE USE  
BLOCK LETTERS .....



## HEAT

—shackled and harmless—  
cannot damage the new  
Cossor Kalenised filament

*“The Valve which  
serves you longest”*

**H** EAT is a good servant but a bad master. When Heat gets the upper hand he commences to play havoc. Particularly does this apply to metals. The moment a metal gets excessively hot its molecules get distorted. It begins to crystallise—or in other words—becomes brittle. And brittle metal is easily fractured. Look at the damage Heat can do when he is let loose in a valve. That slender thread of metal which we call the filament becomes incandescent. It is always expanding and contracting. No wonder it has a short life. In fact, it is a marvel that the filament in the ordinary valve lasts as long as it does. But now a filament has been produced which operates practically without heat at all. It

is the new Cossor Kalenised filament. The familiar glow is entirely absent. But the torrent of electrons emitted is hundreds of times greater than that given off by an ordinary filament.

The Kalenised filament is one of two fundamental improvements pioneered this season by Cossor. The other is Co-axial Mounting. Under this system all Cossor valves in the same class are absolutely uniform. The filament, grid and anode are secured in permanent alignment proof against individual movement even under the severest blow.

When you buy a Cossor Point One therefore, you obtain not only an abnormal length of service, but a higher standard of performance than has ever before been possible.

### In three types

**Red Band**  
For H.F. use  
1.8 volts 1 amp. . . . . 14/-

**Black Band**  
The Detector  
1.8 volts 1 amp. . . . . 14/-

**Stentor Two**  
Power Valve  
1.8 volts 1.5 amp. . . . . 18/6

A. C. Cossor Ltd.,  
Highbury Grove, N.5.

# Cossor Point One

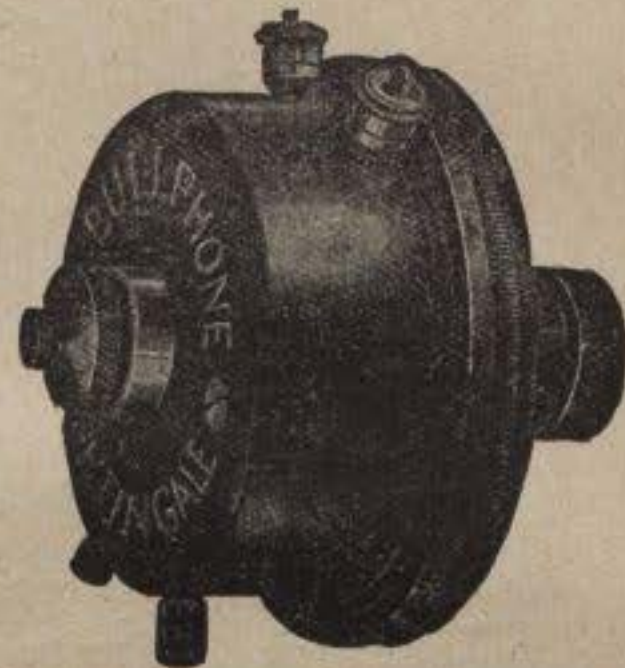
# Offer of 5,000 of our famous Gramophone attachments at 15/-

Identical instrument as fixed to our £6 and £3 super models

USUAL PRICE 32/6 EACH

The original Non-Metallic Sound Unit is now being extensively copied by many manufacturers, which is proof that "Bullphone" reigns supreme and is the greatest of all coups. This unit is three times the size of any other unit sold at treble the price.

**OUR UNIQUE GUARANTEE.** Should any purchaser of a "Bullphone" Gramophone Attachment have any cause of dissatisfaction, he may return same, and we will refund his money, plus 5/- for his trouble, so certain are we that the "Bullphone" Unit will meet with everybody's approval.



This amazing offer is for one week ONLY

## If your Speaker is a good rattler BUY A "BULLPHONE" NIGHTINGALE! Absolutely free from all distortion.

We want you to realise that "Bullphone" Speakers, whether they are Super-Concert or Seniors, represent the last word in construction, perfection and value, and have been the joy of wireless enthusiasts and the envy of the trade for over four years, and are fitted with the popular "Bullphone" Unit as illustrated and described in our offer above.



"NIGHTINGALE" DE LUXE

**60/-** NIGHTINGALE DE LUXE CRYSTAL BLACK CASH

**65/-** DE LUXE & CONCERT GRAND Mahogany finished Flare CASH

**5/-** deposit brings this grand De Luxe Model to you, carriage paid, and 12 monthly instalments of 5/- makes it your own property; or it can be purchased for 60/- cash, carriage paid. Full size, 21" high, bell mouth 14", strong nickel-plated tone arm and stand with black crystal bell head, as illustrated. Will not overload 2 to 10 valves.

**10/-** deposit and 12 monthly payments of 5/-, and you become the owner of this handsome and beautiful Concert Grand Model. Cash price 65/-, carriage paid. Owing to its great volume, it is most suitable for large hall or outdoor music. Height 26", detachable bell, 14". Oxydised Copper Bronze Arm, mahogany bell. Will not overload.



"NIGHTINGALE" CONCERT GRAND

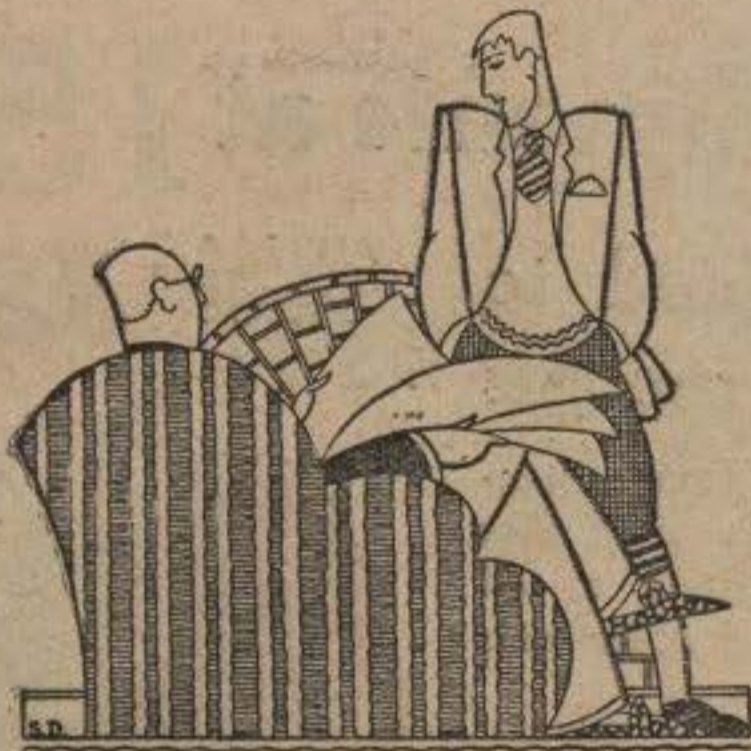
"Bullphone" Loud Speakers are guaranteed superior to any others, absolutely regardless of price, for finish, tone and Value. Apply to your local dealer or send direct to

Trade Enquiries invited. Dealers send for particulars of our gradual payment system.

**W-BULLEN**  
38. HOLYWELL LANE, GT. EASTERN ST. E.C.



EXPERTS IN RADIO ACOUSTICS SINCE 1908



'I say, Guv'nor! —

'Let's be economically extravagant!

**GUVNOR**, I propose to be gallantly GUnselfish! You're always paying for valves, I know — jolly decent of you. But I simply monopolise the telephones and then, we can't all listen at once. But I know the Mater would enjoy sitting back to listen to one of the new Brandes Cones. So would you! And, dear old grown-up sister likes to dance. Yes, I know she takes it out of the carpet but I've spotted you indulging. Fact is, can you spring one or two from the jolly old note-case? *Pro bono* family, you know. It's a luxury but it's cheap at the price. . . . . Guv'nor, old man, you're a sport!

## Brandes

From any reputable Dealer.

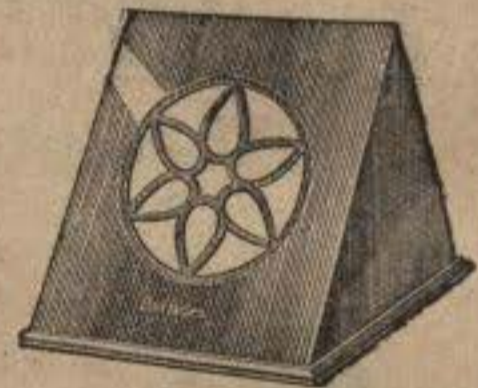


### THE ELLIPTICON

(Regd. Trade Mark.)

The new Brandes Cone. Undoubtedly the best loudspeaker produced, it brings tone of great depth and sweetness. The cone has a large vibrating area and a driving unit of special design. The magnets in the unit are unusually large. There is no diaphragm but a small armature which, actuated on the "push-pull" principle, reacts to the faintest impulse. The specially designed cabinet "reflects" the sound in rich and mellow tones. Height 13½ ins., depth 7½ ins., width 10½ ins.

£5 - 10 - 0



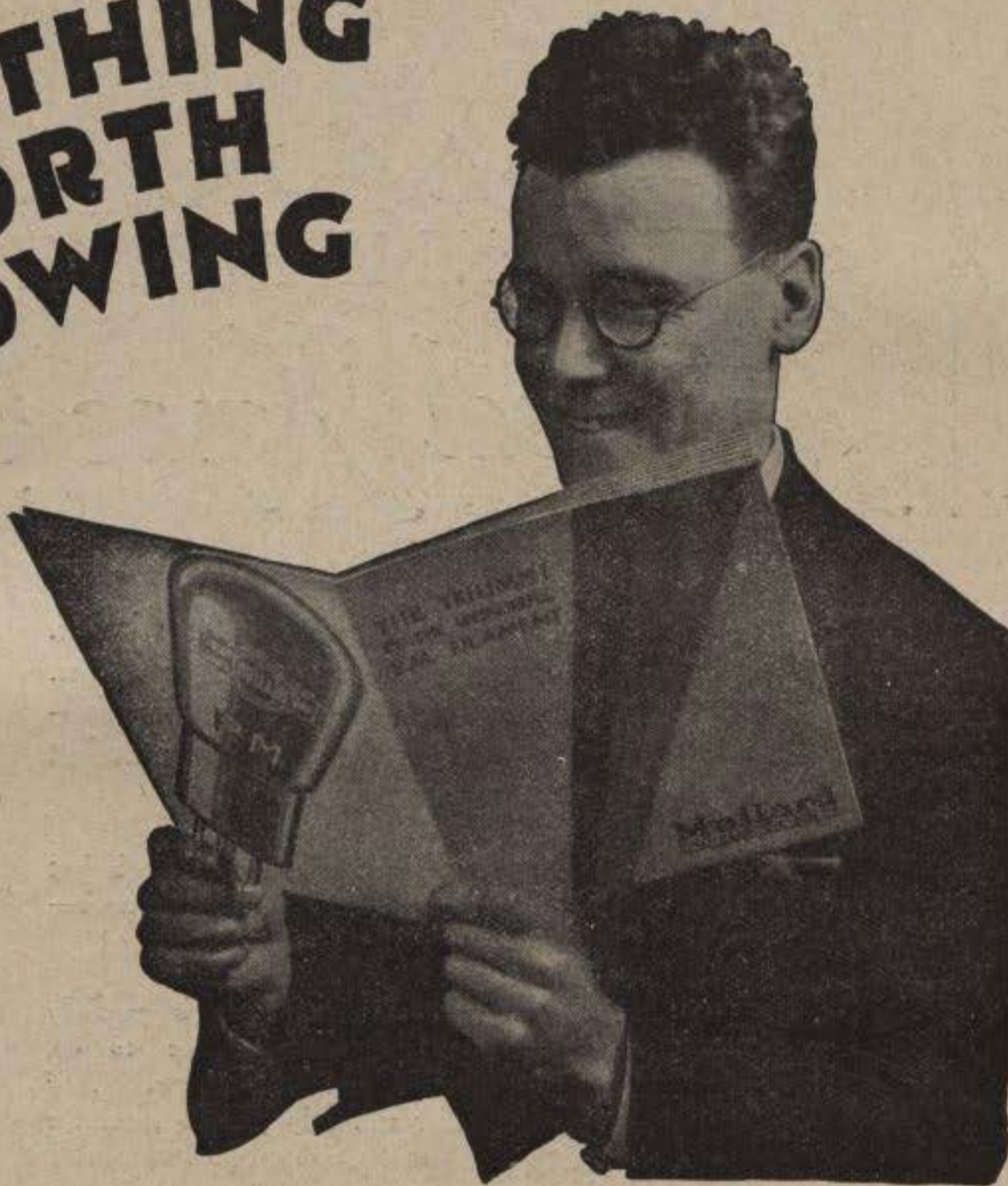
### THE TABLE CONE

Attractive cabinet of unique design, finished in dark walnut. The cone unit is fitted with a large magnet and the circular diaphragm has an extremely sensitive driving unit which provides plenty of volume with unblemished tone. Supplied complete with cord connection, it has a genuine claim to be superior to any similarly priced cone speaker. Height 10 ins., depth (at base) 11½ ins., breadth 9½ ins.

£2 - 15 - 0



**SOMETHING  
WORTH  
KNOWING**



**Every valve user should get this book**

In it is convincing National Physical Laboratory Test proof that Mullard P.M. Valves continue to give the finest results after a year's broadcasting service of a thousand hours' life. A complete and valuable valve guide to improve your radio reception is included. Do not lose this opportunity to secure the best from your receiver.

Write for your copy to-day, post free on request.

**Mullard**  
**THE MASTER VALVE**

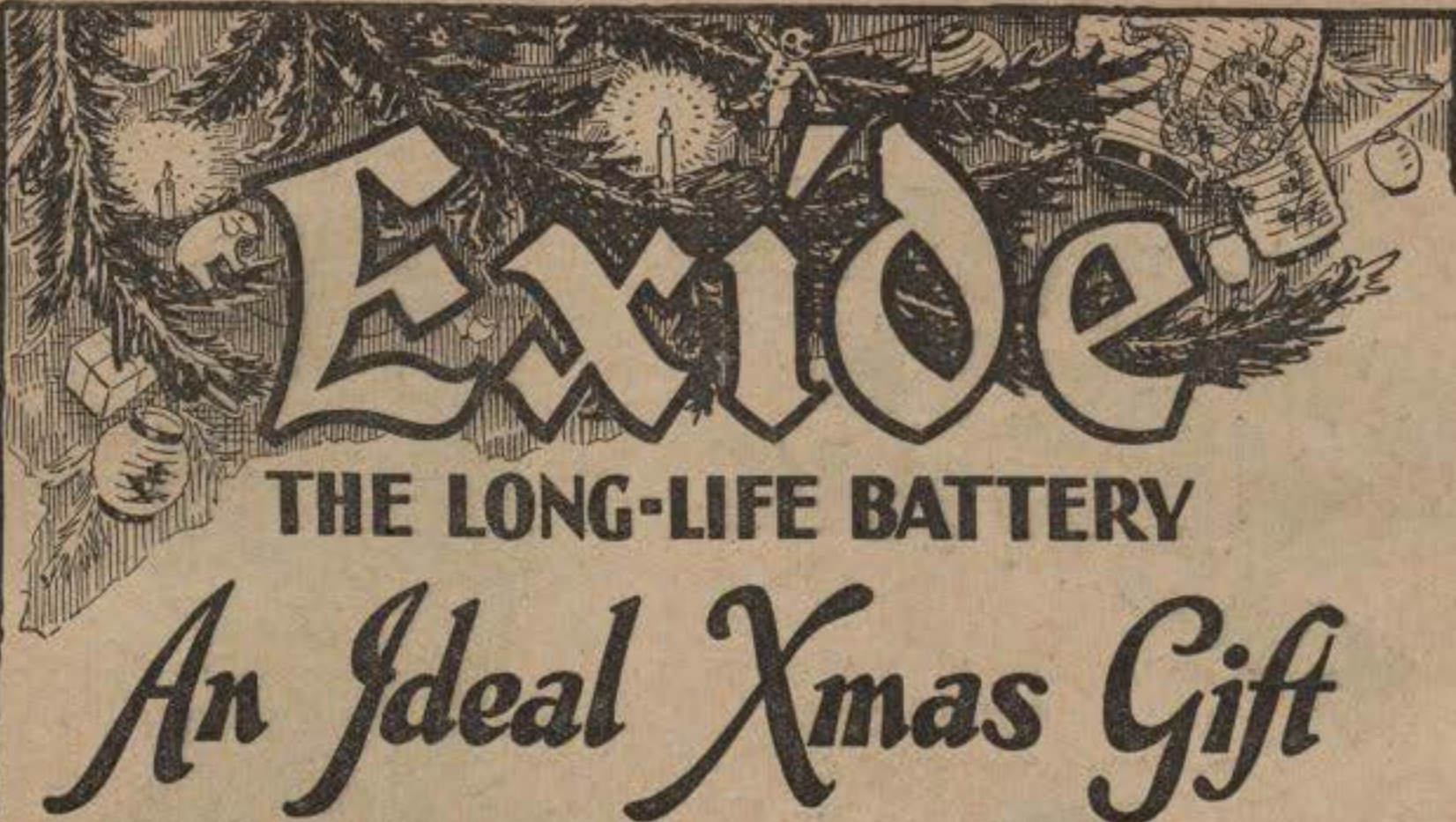
*For 4-volt accumulator  
or 3 dry cells*  
THE P.M. 3 (General Purpose) 0.1 amp. 14/-  
THE P.M. 4 (Power) 0.1 amp. 18/6

*For 6-volt accumulator  
or 4 dry cells*  
THE P.M. 5 (General Purpose) 0.1 amp. 18/6  
THE P.M. 6 (Power) 0.1 amp. 18/6

*For 2-volt accumulator*  
THE P.M. 1 H.F. 0.1 amp. 14/-  
THE P.M. 1 L.F. 0.1 amp. 14/-  
THE P.M. 2 (Power) 0.15 amp. 18/6

*These prices do not apply in  
Irish Free State.*

**British Made  
in a  
British Factory**



# Exide

## THE LONG-LIFE BATTERY

### An Ideal Xmas Gift

#### LOW TENSION BATTERIES.

##### Types DTG & DFG—

Specially designed for small discharge currents and to hold their charge, when not in use, for long periods.

Suitable for small Dull Emitter Valve sets.

Capacity:	
DTG.	DFG.
20 amp. hrs.	45 amp. hrs.
Price 4/6	8/6

##### Type HZ—

combines the advantages of the DTG and the CZ—a De Luxe battery suitable for all types of receiving sets.

Capacities 40 to 80 amp. hrs.  
Prices from 17/6.

##### Type CZ—

The standard popular type of low tension battery giving comparatively heavy currents for long periods, with maximum voltage drop.

Supplied in 2, 4 and 6 volt units.  
Capacities 20 to 80 amp. hrs.  
From 11/3 upwards.

Better batteries mean better wireless. Better wireless means a better Xmas. There can be no more suitable gift—to the family or the wireless enthusiast—than an Exide Battery.

In the great range of types there is just that battery to fill each individual need—to suit every wireless requirement.

And every one of these types is specially designed for the work it has to do, by the world's greatest experts. Any reputable dealer will help you to select the best type.

*Exide Batteries suit your set and suit your purse—*

*Prices from 4/6*

#### HIGH TENSION BATTERIES.

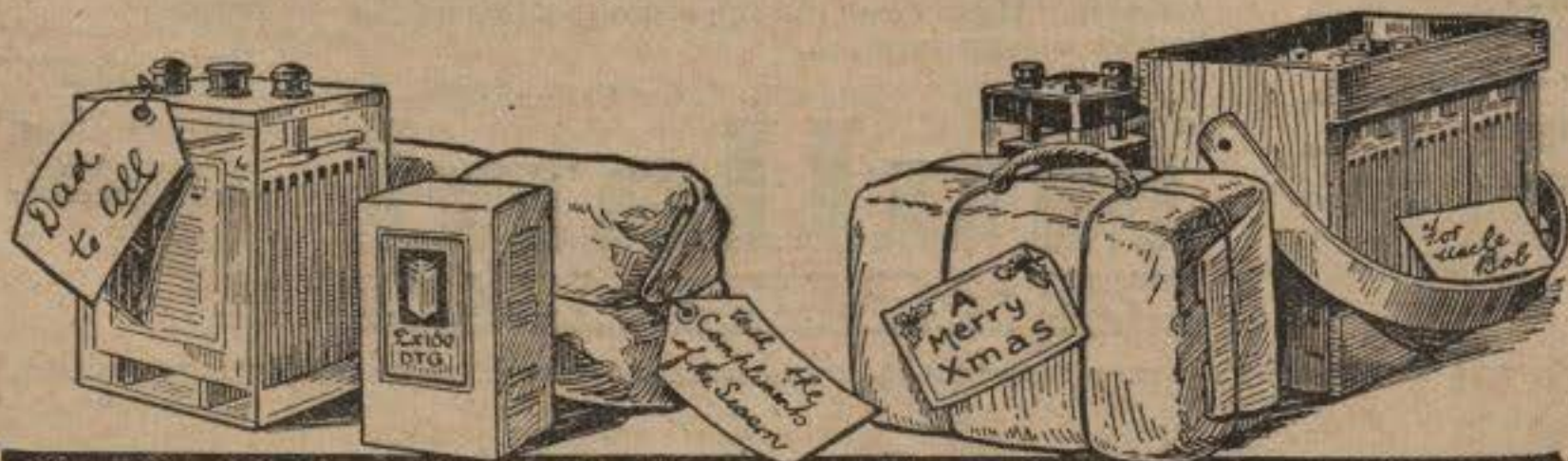
##### Type WH—

Capacity 5,000 milli-amp. hrs.  
In 24 volt units. Price 30/-.

##### Type WJ—

Capacity 2,500 milli-amp. hrs.  
In 20 volt units. Price 15/-.

These batteries are the most satisfactory source of high tension in existence. They will hold their charge, when standing, and even if partially run down, for six months at least with no injury or detriment. They give a steady, even discharge, free from fluctuations, ensuring purity of reception against dead silent background that is a revelation. They are standardised by the Marconi Company for their receiving sets.





# Three superb Loud Speakers — Britain's Best

## Christmas Gifts that Delight

A GECoPHONE Loud Speaker is a gift in the best of taste, and one that is certain to delight. It is a tribute of friendship which will continually revive memories of Christmas, 1926, for many years to come.

**GECoPHONE CONE LOUD SPEAKER.** Unequalled delicacy and fidelity of reproduction. Perfectly balanced with heavy base; Metal work of coin-bronze finish, cone self-coloured and beautifully grained. Adjustable. Price **£6 6 0**

**GECoPHONE CABINET LOUD SPEAKER (Model B).** Beautiful cabinet work in solid mahogany or oak. Handsome Florentine bronze grill. A credit to any wireless set and furnishing scheme. Price **£4 4 0**

**GECoPHONE CABINET LOUD SPEAKER (Model C).** Attractive in design with fine mahogany finish. Mellow and true reproduction. A wonderful loud speaker at a bargain price. Price **£2 10 0**

Write for GECoPHONE Loud Speakers Folder B.C. 4324.

**GECoPHONE**

**BRITAIN'S BEST BROADCASTING  
SETS AND LOUD SPEAKERS**

*The G.E.C.-your guarantee*

**SOLD BY ALL WIRELESS DEALERS AND STORES**

*Adot. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.*



**FELLOWS WIRELESS**

**£6.15.0** COMPLETE AS BELOW

"Its volume is simply Great — in fact it equals many 3 and 4 valve sets I have heard (G.F.L., Netley Abbey.)"

One more tribute to the wonderful Little Giant Two. Little Giant Sets are made in 4 models and are supplied complete with all accessories including the famous Silver Clear Dull Emitter Louden Valves.

Specification.	Little Giant I.	Little Giant II.	Little Giant III.	Little Giant IV.
Receiver (including Marconi Royalty) .....	£2:2:6	£3:17:0	£4:12:0	£6:5:6
Louden 4-Volt D.E. Valves	(1) 8:0	(2) 16:0	(3) £1:4:0	(4) £1:12:0
H.T. Battery (Fellophone)	(54V) 6:6	(108V) 13:0	(108V) 13:0	(108V) 13:0
Fellows 4V. Accumulator ..	(20ah) 12:6	(20ah) 12:6	(20ah) 12:6	(40ah) 16:6
Aerial, Insulators, Wiring, Instructions .....	3:0	3:0	3:0	3:0
Headphones (H) or Junior Loud Speaker (LS) ....	(H) 11:6	(LS) 13:6	(LS) 13:6	(LS) 13:6
<b>Total Cash Price</b>	<b>£4:4:0</b>	<b>£6:15:0</b>	<b>£7:18:0</b>	<b>£10:3:6</b>
Deferred Payments. With Order .....	24:6	38:4	44:9	57:0
6 Monthly Payments of ..	12:3	19:3	22:5	28:8

**HOW TO OBTAIN THESE WONDERFUL SETS.**

- 1.—You can inspect and purchase Fellows apparatus at any of our branches (addresses given below).
- 2.—You can forward the full cash value (in P.O. Money Order, or Cheque), direct to us or to our branches.
- 3.—You can obtain your set on the Deferred Payment System by enclosing with your order the appropriate first instalment, as shown above, and forwarding direct to our Head Office.

Note.—All Fellows sets can be supplied on 7 days' trial, if full cash value is remitted. Money will be refunded in full if you are dissatisfied in any respect. They are sent packing free, carriage forward.

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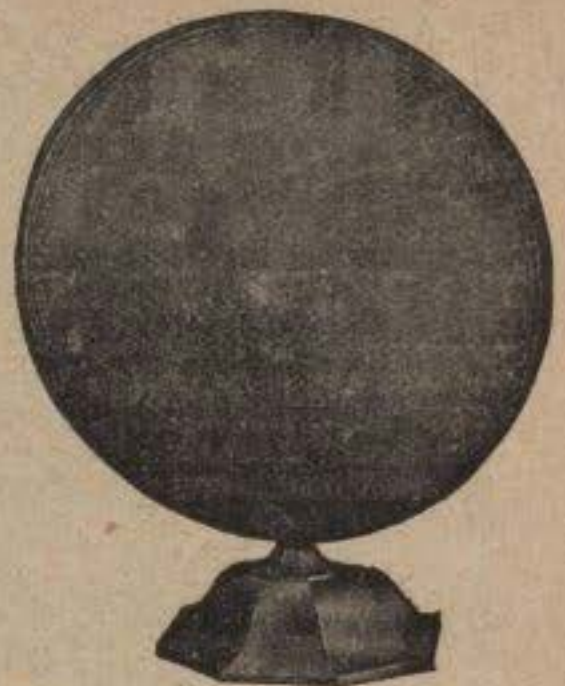
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E.P.S., 239.

B.S.A. Kone Loud Speaker model B, on pedestal base  
**£6.6s.** as illustrated.  
 Model A de Luxe **£7.7s.**



B.S.A. Kone Loud Speaker model C **3 gns.**  
 Model C de Luxe, **£3.15.** (oxidised silver finish).

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The perfect tonal reproduction of all notes, particularly those of the extremely high and low register, is impossible without a good Loud Speaker—a B.S.A. Kone Loud Speaker. B.S.A. Kone Speakers have been designed to reproduce notes of the highest and lowest frequencies with perfect tonal purity. A particular feature of B.S.A. Kone Loud Speakers is their even distribution of sound, enabling listeners to sit in any position in the room and hear perfectly.

Whatever set you use a B.S.A. Kone Loud Speaker will improve your reception.

**B.S.A. Improved Kone Loud Speaker**

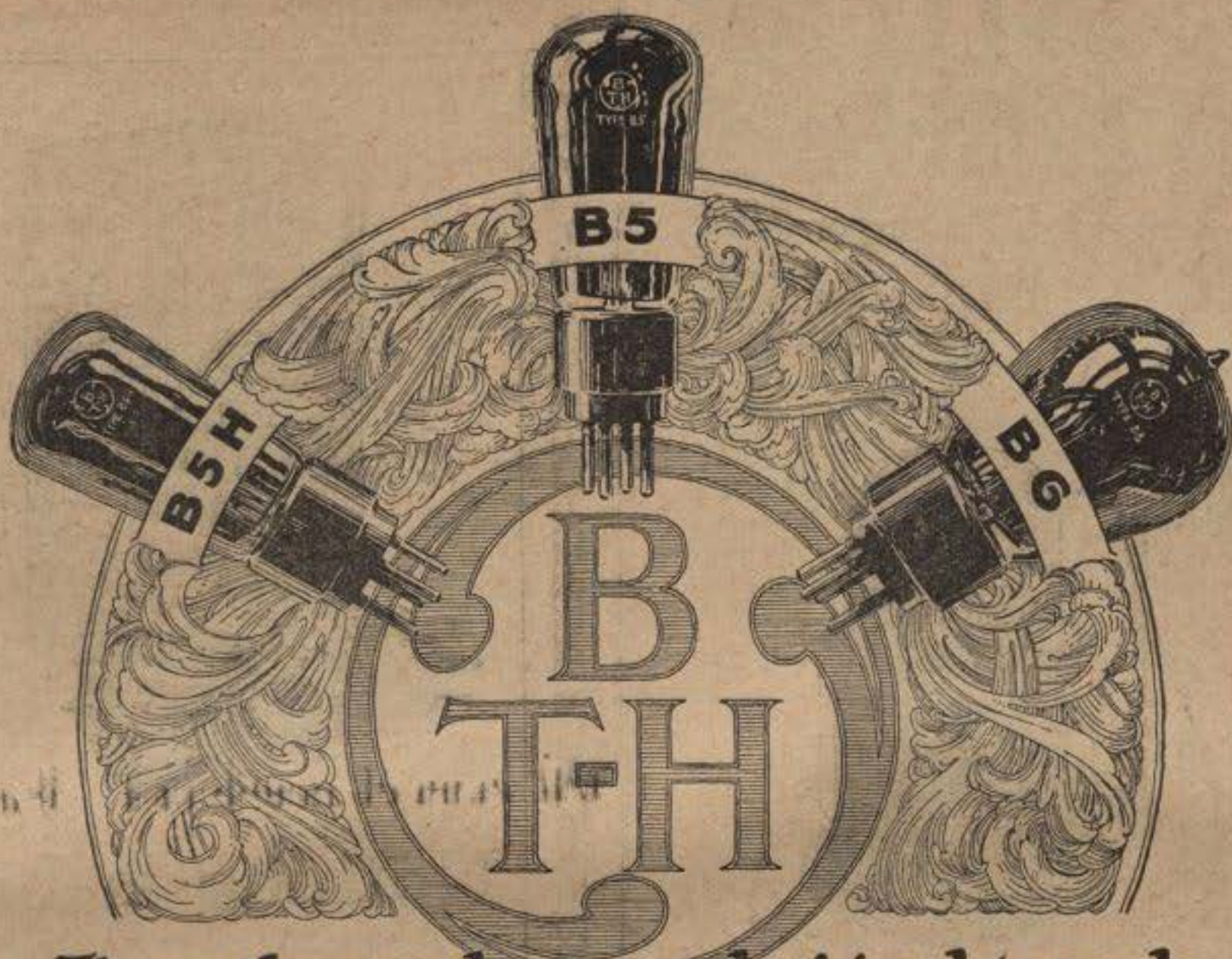
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have been designed to give a high electron emission with their filaments at a dull red glow. B.S.A. valves work most efficiently at a low temperature thus effecting a considerable saving in current consumption.

Try them in your set, they will improve it.





**These three valves are designed to work perfectly together on a small 4v. accumulator or dry battery.**

<b>B.5.H.</b> .....	14/-
Filament Volts.....	2.8
Filament Current.....	0.06 amp
Anode Volts.....	40 to 120
Amplification Factor.....	17.5
Impedance.....	55,000 ohms
<b>B.5.</b> .....	14/-
Filament Volts.....	2.8
Filament Current.....	0.06 amp
Anode Volts.....	20 to 80
Amplification Factor.....	7
Impedance.....	17,000 ohms
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Filament Volts.....	2.8
Filament Current.....	0.12 amp
Anode Volts.....	40 to 120
Amplification Factor.....	8
Impedance.....	12,000 ohms

With the introduction of the new B.5.H. Valve, there is now available a complete range of super-efficient valves for 4 volt batteries. The B.5.H. Valve is intended for the H.F. stages, the B.5 for detector and early L.F. stages, and the B.6 for the final L.F. stage.

These three valves provide a combination of incomparable

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*If you use, or wish to use, a 4-volt battery you will get the finest possible reception at the lowest possible running cost by equipping your set with one or more of the valves illustrated above.*

# B.T.H. VALVES

# FELLOWS WIRELESS

L.T. Charger 45/-

H.T. Charger 50/-

(carriage forward).



## —now charge your H.T. Accumulators

If you have Alternating Current (A.C.) Electric Light you can now charge both H.T. and L.T. Accumulators at home.

The New H.T. Accumulator Charger can be supplied for use with any common A.C. Lighting Voltage, to charge H.T. Accumulators in batches of 60 volts at a time.

It is similar in operation and general appearance to the L.T. model shown above, and, like it, is simplicity itself to use. Just plug the adaptor into a lamp holder, twist the spindle to set the motor running, connect up the accumulator to be charged—then forget all about it until to-morrow morning.

No chemicals, no costly valves to renew, no regulating (the chargers automatically give the required charging rate), no noise, and next to no expense, the charging cost being 1d. for 10 hours.

If you have Alternating Current you cannot afford to be without a Fellow's Charger. It saves its cost many times over in convenience, reliability and economy.

L.T. Charger for 4 or  
6 volt accumulators  
**45/-**

H.T. Charger  
60 volts  
**50/-**

By remitting full cash value you can have either H.T. or L.T. model on 7 DAYS' FREE TRIAL. If you are not more than satisfied we will return your money in full.

*N.B.—When ordering please state carefully voltage and frequency (cycles) of your mains. You will find this information on your meter.*

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The special SHORTPATH construction ensures good volume and purity of tone with minimum consumption of Accumulator and H.T. Currents.

Obtain from your dealer a copy of the "Cosmos" Valves Booklet, and also particulars of the "Cosmos" Musicians' Set, of which Sir Landon Ronald and Mr. Percy Scholes speak so highly.

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VALVES

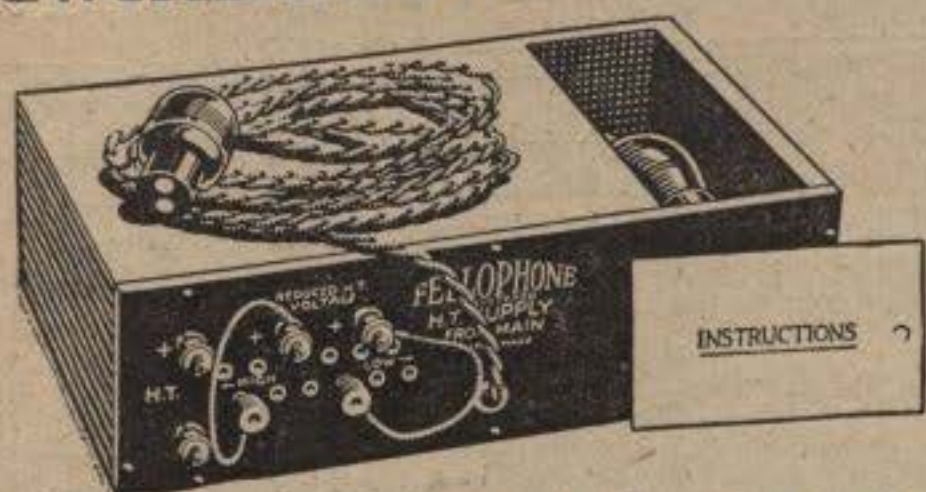
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Type B. Unit for Alternating Current  
£4 : 10 : 0.



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If you have Electric Light, send for a Fellophone H.T. Mains Unit and do away with the expense of renewing exhausted Batteries.

All you have to do is to plug the adaptor of the Mains Unit into a lamp holder, switch on, and an inexhaustible supply of H.T. current is at your disposal.

Fellophone Mains Units possess, among others, the following advantages.

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- 2. LOW COST.** The current consumed by these Units is no more than that taken by a "night light" electric lamp. They are thus extremely economical and they rapidly save the cost of renewing Batteries.
- 3. PERFECT RECEPTION.** When ordering state the voltage of your lighting mains and (if current is alternating) the frequency. Your Mains Unit will then give you perfect reception free from all "ripple" or "hum."
- 4. A.C. or D.C.** Fellows Mains Units are made either for Alternating Current or Direct Current and for all voltages commonly in use for lighting.
- 5. SINGLE OR MULTI VOLTAGE.** These Units, whether for A.C. or D.C., are made in two TYPES. Type A, delivers a single value only of H.T. Voltage. Type B, delivers three separate values, two of which are variable over twelve tapplings, thus enabling the exact required voltages to be applied to several valves at once. (For further description see pages 28 and 29 of our Catalogue No. 10.)
- 6. SEVEN DAYS' FREE TRIAL.** You can have a Fellows Mains Unit on seven days' trial by remitting full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

**PRICES (Carriage forward):**

A.C.		D.C.	
Type A. (50 volts) -	£3 : 10 : 0	Type A. (50 volts) -	£2 : 10 : 0
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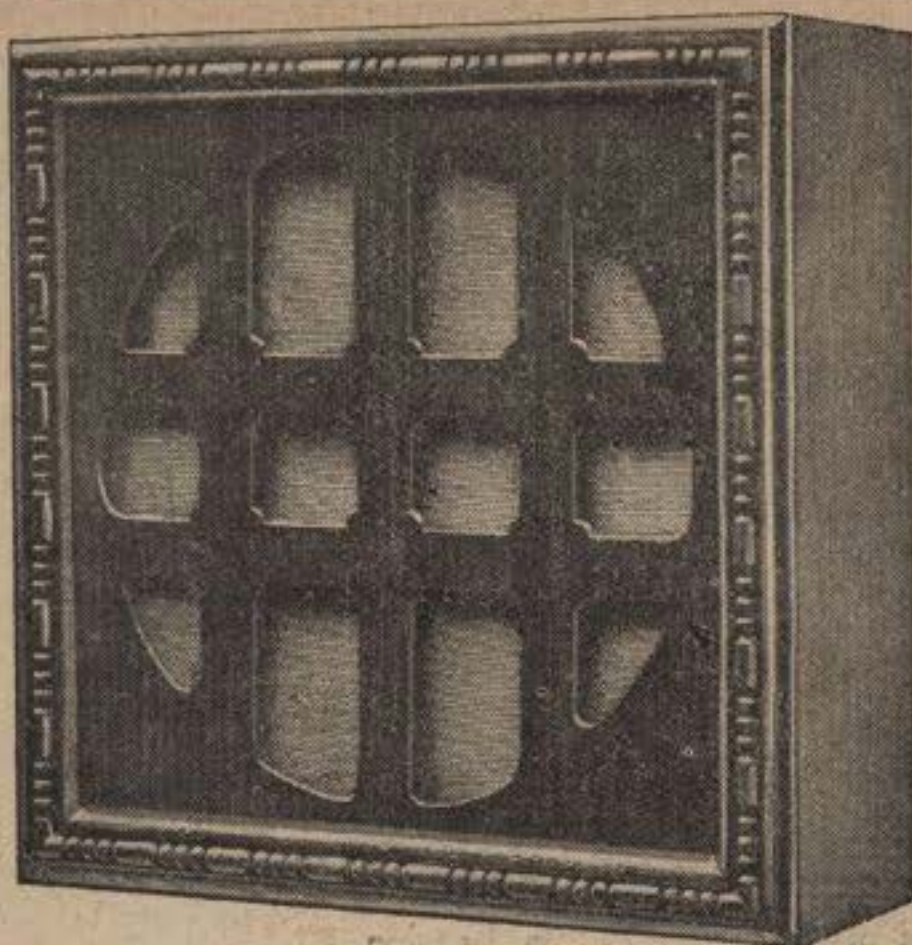
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*perfect reproduction of voice and instrument from the highest note to the lowest*



**FREE TRIAL FOR SEVEN DAYS**

You can test this wonderful loudspeaker on your own set for a week without any charge or obligation. Write or phone your application at once!

**57/6**

in handsome oak or mahogany cabinet. Guaranteed twelve months.

Other models at 45/- and £3 17 6

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Listeners who have already heard this remarkable instrument are positively amazed by the sense of "reality" it gives. With eyes closed it is almost impossible to believe that the artist is not actually present.

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**M.P.A.**

**'Sprung-Diaphragm' Loudspeaker**

MPA WIRELESS (Dept. 4) 62 CONDUIT ST. LONDON W1  
 Phone Gerr. 6845-7 Trade enquiries are invited



60 Volts  
8/9!

post free

**FELLOWS**  
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## THIS H.T. BATTERY

- costs only 8/9,
- is made throughout in London,
- is sent post and packing free,
- reaches you, brim full of energy within a few hours of manufacture owing to the enormous number we sell daily,
- maintains its voltage for the longest possible time owing to the extremely generous "elements" of which it is made,
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- is tapped *every 3 volts* enabling you to apply the exact voltage required by your valves for best results,
- is supplied complete with Red and Black wander plugs—no extras to buy,
- is, in short, the **FINEST IN THE WORLD** because no other H.T. Battery made (except other Fellophone batteries) can come anywhere near it in performance or value.

Other Fellophone Batteries are listed below. We can only offer you this astounding value because, by supplying you direct we save all the middleman's profits and so give you a better battery for less money.

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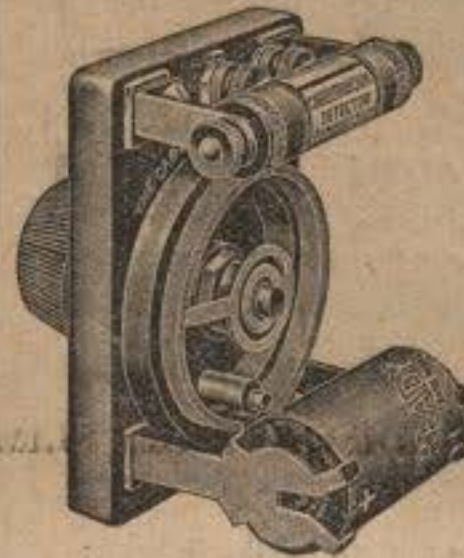
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Last Christmas—you will remember—there were ten of you, and two headphones to go round. **Don't let it occur again this year.**

Dunham's **PAY-AS-YOU-LISTEN** special Christmas offer enables you to purchase this unique three-valve cabinet loud speaker receiver by paying a deposit of 35/- Balance in convenient monthly instalments. This receiver is equal to any ordinary five-valve set for range, tone and perfect reproduction, and will give you practically all B.B.C. Stations at loud speaker strength. All batteries and valves enclosed and protected. Beautifully finished in solid mahogany and fitted with lock and key as illustration.

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Price of  
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## THE EDISON BELL (NEW MODEL) SPEAKER

Charm is expressed both in the tone and design of the new model Edison Bell Speaker—the artistic appearance of which is second only to its perfect tonal reproduction.

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This instrument is identified by its extreme simplicity of action and perfect receptive qualities. Many foreign stations can be received on this set and loud speaker results leave nothing to be desired.

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EDISON BELL, LIMITED, LONDON, S.E.15  
ALSO AT HUNTINGDON.

TESTED 500 VOLTS  
FLAT TYPE



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THEY ARE BRITISH MADE AND GUARANTEED BY A NAME WITH 30 YEARS REPUTATION BEHIND IT

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MAHOGANY HORN  
£5.5.0

An *Ethovox* LOUD SPEAKER  
gets the utmost  
out of any set—

with a Burndept Receiver  
it is PERFECTION—

Try one this CHRISTMAS.

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£4.10.6

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The Street, Long Stratton.

"The two original valves have been working all the time."

Mr. P. Hearn, of Long Stratton, has had over 12 months' satisfactory use from the two Louden Valves in his Little Giant Set.

Like all other Louden Valve users, Mr. Hearn is highly satisfied with the results, and he shows it by ordering two more Loudens.

Read what he says:—

"Dear Sir,

"Enclosed please find P.O. for 2/8. Please forward, if possible by return, two 'Louden Valves' (F1 at 4/6 each).

"My 'Little Giant' two valve set has now been in use for twelve months, and has given me every satisfaction. The two original valves have been working all the time.

"I feel that everything that bears the stamp of 'Fellows' is worthy of recommendation, and it gives me pleasure in being able to thus express my satisfaction.

"Yours truly,

"P. HEARN (Long Stratton)."

Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range end silver clearness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit.

The list below gives prices and full particulars.

Order your Louden Valves from us by post.

<b>4/6</b> Bright Emitters. L.F. Amplifier. F.1 H.F. Amplifier. F.2 Detector. F.3 <b>5.5 volts 0.4 amps.</b>	<b>8/-</b> Dull Emitters. L.F. Amplifier. LER.1 H.F. Amplifier. LER.2 Detector. LER.3 <b>2 volts 0.2 amps.</b>	<b>8/-</b> Dull Emitters. L.F. Amplifier. F.ER.1 H.F. Amplifier. F.ER.2 Detector. F.ER.3 <b>4 volts 0.1 amps.</b>
<b>9/-</b> Dull Emitters. L.F. Amplifier. F.ER.1 H.F. Amplifier. F.ER.2 Detector. F.ER.3 <b>6 volts 0.1 amps.</b>	<b>11/-</b> D.E. Power Valves. Transformer Amplifiers P.E.R.1 Resistance Amplifiers P.E.R.2 <b>4 volts 0.2 amps.</b>	<b>12/-</b> D.E. Power Valves. Transformer Amplifiers P.E.R.1 Resistance Amplifiers P.E.R.2 <b>6 volts 0.2 amps.</b>

Postage and Packing: 1 Valve, 4s. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

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*They last!*

because of the infinite care taken in their manufacture.

TYPE B (Half-Watt Type).			
Volts and Prices.			
Watts.	30 V.	50 V.	100, 110, 200, 210, 220, 230, 240, 250
30	..	1/10	..
40	..	1/10	1/10
60	2/-	2/-	2/-
100	..	..	2/10
200	..	..	6/-

TYPE A (Vacuum Type).			
Volts and Prices.			
Watts.	50 V.	100 V. or 110 V.	200, 210, 220, 230, 240, 250.
10	1/2	..	..
20	1/2	..	..
30	..	1/2	1/4
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Postage and packing: 1 and 2 lamps, 6d., 3, 4, 5 or 6 lamps, 9d.

N.B.—Kindly state the type, watts, and exact voltage, as shown on your electric light meter, of the lamps you require. Include with your remittance amount to cover postage as shown above. Remember every Fellows Lamp is guaranteed.

**BUY BY POST  
& SAVE MONEY**

FELLOWS, PARK ROYAL, N.W.10.  
E.P.S.L.L.

# CLARKE'S "ATLAS" HIGH TENSION BATTERY ELIMINATOR



Prov. Pat. No. 13126

The old H.T. Battery is unnecessary to all who have electric light in the home. With a supply of 100 to 250 volts any voltage of high tension from 20 to 150 can be obtained by simply plugging in to the nearest electric light socket. Four stages of Grid Bias are provided for: 4, 8, 12, and 16 volts. Current consumption negligible.

For DIRECT and ALTERNATING Current. FULL WAVE RECTIFICATION

Direct Current model for 200/250 volt mains .. .. . £4 10 0  
Alternating Current models for 100/125 volt mains and 200/250 volt mains (including 2 valves) .. .. . £8 5 0

Royalty on A.C. Model only, 12/6 per instrument. Each instrument carries the "Atlas" guarantee.

Sole Manufacturers: H. CLARKE & CO. (Manchester) LTD., Atlas Works, Old Trafford, Manchester.

# "EKCO" H.T. UNITS

## SCRAP DRY BATTERIES



MODEL 2A-D.C.



MODEL 2A-A.C.

by obtaining H.T. Current from electric supply mains (D.C. and A.C.) by just attaching Adaptor to electric light lampholder.

**SAFE! SILENT! SOUND!**

"EKCO" H.T. UNITS ARE:—

THE BEST OBTAINABLE as we SPECIALISE solely in their manufacture—THE "EKCO" IS NOT A "SIDE-LINE!"

AT A REASONABLE PRICE because our enormous output enables us to cut the manufacturing costs to a minimum.

THE MOST POPULAR on the WORLD MARKET as proved by huge sales at home and abroad.

UNITS TO SUIT ALL SETS from **42/6**

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for yourself how

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YOU have had experience with many valves since you first installed a wireless set—now come and see them manufactured. Some afternoons, for the next few weeks, we are arranging to give a practical demonstration to 100 wireless enthusiasts of how Burndeft Super Valves are made. If you would like to come, fill in the coupon below and post it at once. One hundred will be selected each week and the senders will receive invitation tickets giving full details. The following facts about Burndeft Super Valves will interest you in any case:

# BURNDEPT

## WIRELESS LIMITED

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LONDON SHOWROOMS: 15, Bedford Street, Strand, W.C.2.  
AGENTS AND BRANCHES EVERYWHERE.

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Filament efficiency is greater than any other valve. The current consumption low. At no time during manufacture is the filament heated to a temperature higher than that when in actual use. The filament can be overrun, within reasonable limits without damaging the valve. Only the latest and up-to-date appliances are used and including automatic vacuum pumps.

Every valve is tested twice before it reaches the user.

You will see the thoroughness with which every Valve is tested.

The factory limits, strictly imposed, ensure uniformity in characteristics and mechanical construction. Burndeft Valves are good valves, honest valves and absolutely reliable—and we make them ourselves.

BURNDEPT SUPER POWER VALVE LL. 525. Price 22/6.

One of the famous range.



To BURNDEPT WIRELESS, Ltd., Blackheath, London, S.E.3.

I should like to be included in the party to visit your Valve Works. Please send me choice of dates.

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ADDRESS .....

R.T. ....

This is the famous

**Chakophone** No 9

TWO VALVE RECEIVER

A model that is now firmly established in popular favour. Daventry and local stations at good loud speaker strength. Neat in appearance, with valves and H.T. Battery enclosed. No loose coils. Beautifully finished oak cabinet.

Thoroughly efficient and an ideal CHRISTMAS GIFT.

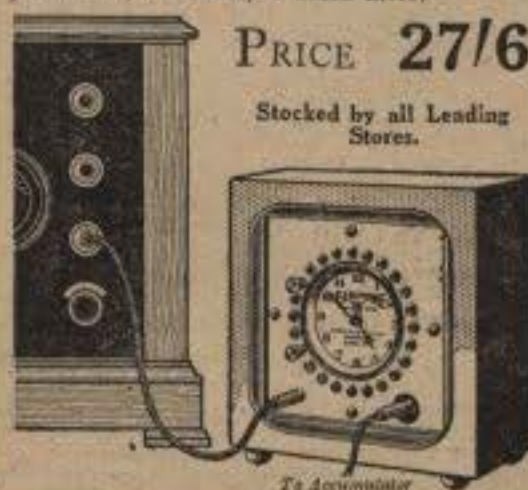
The Eagle Engineering Co., Ltd., Eagle Works, Warwick. London Depot: 8, Gr. Russell Street, W.C.1.



£6-15 INCLUDING ROYALTIES

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Stocked by all Leading Stores.

## ELECTONE AUTOMATIC PROGRAMME SELECTOR

AUTOMATICALLY SWITCHES ON YOUR SET FOR THE ITEMS YOU WISH TO HEAR AND SWITCHES OFF WHEN OVER.

It consumes no current, as it operates by clockwork. Saves battery consumption and valves.

Suppose you want to hear a concert from 7.30 to 8.30, a speech at 9.30 and dance music at 11 o'clock, just plug in at those times and they come through automatically. When the final item is over, ELECTONE automatically switches off the set for the night.

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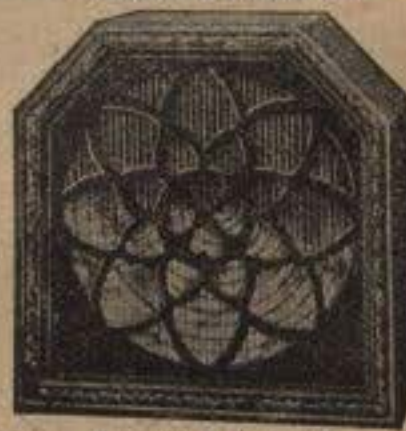
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