

YOUR PROGRAMMES FOR THE WEEK (December 11-17.)



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'Is Bartok Mad—Or Are We?'

Recent broadcasts of Modern Music—works by such composers as Bela Bartok and Igor Stravinsky—have puzzled many listeners and driven them to ask themselves some such question as the above. In this article Percy A. Scholes, the music critic, who every fortnight has a wide wireless audience, has a plain word to say about the attitude we should adopt towards ultra-modern music.

A GREAT many listeners have written to me about a recent programme of music by the Hungarian composer, Bela Bartok. The gist of many of the letters is a question: *Is Bartok Mad—or Are We?*

Before I go further let me set everybody's mind at rest. To the best of my belief the answer to that question is "Neither!"

What Bartok is doing is very natural, and



'Is Bartok mad—or are we?'

what people are thinking about him is also very natural.

There is nothing to be astonished at in it because there is nothing new. What he is doing, in the introduction of a new idiom, has been done several times before, and what people are now saying has always on such occasions been said. The ear is a very conservative member.

I will amplify this in a moment. But first

let me ask this plain question: How much of the world's music do any of us enjoy?

The age of the world according to Archbishop Usher, whose figures are inserted in the margins of our Bibles, is 5,931 years. Sir Arthur Keith and Canon Barnes, and most of the members of the British Association, would put the figure a little higher. However, let us say 4,004+1,927=5,931; so the world is nearly 6,000 years old, and it has, we may be very sure, had music all the time, music which has pleased the human beings who have made it, and in which they have expressed their joy, their sorrow, and their longing.

Of all the music of that 6,000 years I find I myself know and enjoy something of the music of about four hundred years. It is a trifle!

I can go back to about the beginning of the sixteenth century, and all the way back find music that appeals to me. Many of us can only go back to the end of Queen Elizabeth's reign in our enjoyment of music. To others music so old as that is merely archaic. A good many of us can only go back to Bach's time (the middle of the eighteenth century), others to Mozart's time, a little later. Many of us, if specimens of the music of the 6,000 years were available, would find that none of it meant much to us except the music of the past 230 years, and some of us a good deal less than that.

So much for music considered in point of

time. Now consider it in point of space. Get a map of the world and glance over it. We enjoy a certain amount of the music produced in most parts of Europe, but the music produced in Asia and belonging to the native races of Africa, Australia, and America means nothing to us. Yet to the natives of those continents it offers as great a thrill as any music we have done to us. It *must be* music, or it couldn't do that.



The mass of Africa means nothing to us.

Surely our musical sympathies are pathetically limited—by the fact that the only *idion* our ears will accept is the idiom to which we are accustomed.

Now this weakness, this intolerable conservatism of the human ear, has broken the hearts of composers in all times. Music, like everything else, is in a state of everlasting change, and the composers in whose work

(Continued overleaf)

'Is Bartok Mad—Or Are We?'

(Continued from previous page.)

the change appears suffer great indignities at the hands of us, their listeners.

About the year 1600 a great change took place. It was opposed. About the year 1750 another was taking place. It was opposed. About the year 1800 Beethoven introduced changes. He was opposed. About the years 1830-40 the Romantic Composers, Chopin, Schumann and Mendelssohn, were making changes. They were opposed. A little later Wagner was making still greater changes. He was violently opposed, bitterly reviled, and intolerably hampered in his great work. Towards the end of the last century Strauss and Debussy began to be talked about. They were composers as different as possible from each other in everything except that the style of both had something new, especially, let me say, that of Debussy. Now we have arrived well within the period of my own memory, and I can assure you those two great composers were both opposed.

Later Scriabin was opposed. When his *Poem of Fire* was first performed in London, Sir Henry Wood, who conducted, had the great wisdom to give it twice in the same programme, so as to offer us all a better chance of understanding it. (Good old Sir Henry; we owe him a lot in this country.) I distinctly remember my impressions. Have you ever been on a liner in process of building and heard all the riveters at work together? It was of that I was reminded. Some people hissed. There was a bit of a 'scene' in the Queen's Hall that day.

I'll tell you what I did after that concert.

I got a Scriabin enthusiast (that Edward Mitchell who now sometimes broadcasts) to come to my house once a week. I spent some pounds and I bought every note of Scriabin's piano music and arranged it in the order in which it was composed. And then I got Mitchell to play it through to me.

It took many weeks to go once through it, and when we got through I engaged him for another series and we went right through again. The early works are very like lovely



'I got Mitchell to play it through to me.'

Chopin, for Scriabin was a great lover of Chopin and began by writing in his style. The middle works have very little Chopin about them, the later works are not like Chopin or anything else! When we had passed the middle works I used to close the windows tight, for fear of the neighbours. I did not want a riot! (Imagine the headlines in the evening papers: 'MUSIC CRITIC LYNCHED. PIANIST ESCAPES BY HIDING IN COAL CELLAR. NEIGHBOURS DECLARE THEY WERE MAD.') Then, after two full courses of the whole

of Scriabin's piano works in chronological order, I engaged Mitchell for a third course, in which we repeated and re-repeated any works that still puzzled me.

To my surprise I found Scriabin to be a great master. Some of my fellow critics have never yet discovered that. But I have. He is not entirely congenial to me. I have nothing of the Russian temperament.

When there appears a composer with a new language the listener has got to learn that language before he can get any idea of the value of the composer.

The human ear is a very conservative member.

Now I can briefly discuss Bartok. I have just been turning up criticisms of his music I wrote when I was music critic of the *Observer*. I hope the poor fellow didn't read them! For I see that after a period of doubt I definitely pronounced him *no composer*.

I believe the compositions I heard in those days were very immature, and perhaps this misled me. If I can find excuses for myself I will. I am very human!

And now I come to the point.

Candidly and sincerely, I assure you that the result of certain recent broadcast programmes has been to make me believe I was formerly in error about Bartok. I am not very sure, but I believe that Bartok is a great composer. I am very sure he is a clever one. I have a suspicion that what has been wrong with listeners who have written to protest against Bartok's music has been, in the main, not Bartok's composing but their hearing. *The human ear is a very conservative member.*

A £50 Competition.

Designing a New Front Page Heading for *The Radio Times*.

As reported recently by 'The Announcer,' it has been decided to change the front page 'heading' of *The Radio Times* in order to embody in the design the coat of arms of the British Broadcasting Corporation, of which you will find a reproduction below. It is intended to introduce the new design early in the New Year—and, in order that no avenue may remain unexplored in discovering the most striking and appropriate cover for the great national 'weekly' which *The Radio Times* is today, the Editor announces herewith a competition open to all British artists for a design which fulfils the requirements listed below.

There will be only one prize in this Competition—namely a First Prize of Fifty Pounds, which will be paid for the copyright of the winning design. For the interest of listeners it is hoped also to reproduce in *The Radio Times* a selection of the most nearly successful entries. The right to reproduce these will be paid for at the usual rates.

The rules of the competition are briefly these:—

1. Entries can only be made on the coupon which will be found on page 584 of this week's

issue and again in the issue of December 30. Competitors may send in as many entries as they please, provided each has a coupon attached.

2. The decision of the Editor of *The Radio Times* will be final, and no correspondence will be entered into regarding the result of the competition, which will be announced in *The Radio Times*.

3. In awarding the prize more weight will be attached to the merits of the design, as such, than to the actual draughtsmanship.

4. Entries must reach the office of *The Radio Times*, Savoy Hill, London, W.C.2, not later than first post on Wednesday, January 4, 1928. Envelopes should be addressed to the Editor, *The Radio Times*, and marked *Cover* on the left-hand top corner.



5. Competitors should be guided by the following working instructions:—

- The design should be 8ins. wide and 4ins. deep.
- It should embody the words THE RADIO TIMES as prominently as those in the present cover-heading.
- It should embody the B.B.C.'s coat of arms, as shown herewith, but not the monogram which appears at the right-hand side of the existing design.
- It should contain all the matter which in the existing design lies between the foot of the map of Great Britain and the title of the front page article. But—
- It need not contain any other of the features which are incorporated in the existing design.
- The design should be 'line-work,' i.e., black and white, and suitable for reproduction on white paper of the usual *Radio Times* quality. In conception it should be in keeping with the character of *The Radio Times* as a popular weekly of the highest standard and the official journal of the B.B.C.
- In the event of a final choice being made between two entries, preference will be given to a design which would also reproduce well on a coloured cover.
- No member of the staff of the B.B.C. or of *The Radio Times* may compete.
- Failure to comply with any of the above conditions will involve disqualification.

HOW ABOUT THE FUTURE?



THERE exists among the many famous stories of Bismarck one which tells how, at the height of his power, he was questioned about his future. His reply was 'I need no future. My past is enough.' In his case it was perhaps more than enough. But, for most of us, the present is so wearying and complicated, the past so disappointing, that it is to the future that we turn alike for consolation and for hope.

We all know, and most of us remember, that extraordinarily difficult moment, common in all our lives, when we first realize the fact that we are no longer children; that we have grown up; and that we must take ourselves seriously. The transition is made doubly difficult for us by the galling fact that our parents refuse to see any change in us.

Now all of us are, in some sense, the parents by adoption of Broadcasting. And I would urge that the time has come for us to realize that Broadcasting has come to man's estate; that it is no longer a joke, a toy, or a miracle, but a very real combination of Art and Craft, with a future before it that is not only remarkably interesting, but also practically illimitable.

A few weeks ago I happened to be paying a country visit to some people who had a large and modern wireless set, and a certain amount of, perhaps unusual, mechanical and electrical aptitude. For the first time I was forced in common honesty to admit that through the medium of that set I could hear a concert as perfectly and as satisfactorily as if I had been in the hall with the orchestra. This is no question of exaggeration. It is mere fact. It was so, I had not believed it possible. I had heard a good deal of broadcasting. I have done a certain amount of it myself. I have always been interested in its possibilities. But always before, I must confess, with a certain spirit of patronage, and 'making allowances' ('of course an astonishing thing, but—'). The realization that the making of these allowances and reservations was quite needless entirely altered the situation. It was obvious in a flash that the allowances had to be made not for broadcasting, but for the mechanical imperfections of the average receiving set; that, given the right material and the right knowledge, there is no positive reason why perfect reception should not be generally achieved. It was rather as though mankind had made allowances for a rather inadequate view of a solar eclipse, patronizing the sun for its efforts, while failing to use the proper instruments to obtain the 'vision splendid.' I was, in short, most properly humiliated.

Turn, then, from this humiliating present of realization to the future. Whether we agree with Mr. Wells, Professor Julian Huxley, or Dean Inge, as to the likely future

of the human race, there seems to be no possible doubt that, barring the death of mankind in a Greater War, the immediate future will see an ever-increasing and more complex mechanical civilization. Twenty years ago the machinery of the embryonic motor-car was a mystery. To-day every schoolboy is the perfect Guide to the Motor Show, and can probably describe the inward parts of the machines that won the Schneider Cup. Surely, then, it is not unreasonable nor unduly optimistic to assert that in the almost immediate future the technical knowledge that is evidently needed to secure perfect radio reception will be well within everybody's grasp.

In this respect Wireless is running neck and neck with Cinematography—if such a word is permissible. Both these Arts—for I persist in a stubborn belief that both must be included among the Arts—have suffered so far from imperfect technical background combined with the natural crudity of all immaturity. Both are now on the point of achieving technical perfection. It may be reasonable for people to say that a man should not write a book while he is learning how to read and write the alphabet; or at least that if he does so, they cannot be expected to regard him as anything more than a sort of elaborate music-hall turn. In the same way they have said that they could not take the 'custard-pie' comedies of the early cinema seriously. Wireless has never been regarded quite so much as a poor joke as has the cinema. Its apparently miraculous properties have saved it from that fate. But I do not think that even its most

fanatical supporters will deny that it suffers continually from a certain apathetic tolerance on the part of listeners; a tolerance based on this view of Wireless that 'it is all very wonderful, but—'.

May I, just for a moment, assume that that 'but' is removed? That not only is the certain mechanical perfection achieved, but also a belief in Wireless as one of the important incidentals of life; an incidental as important as Music, or Painting, almost as Eating?

Given these things I would like, as everybody likes, most rashly to prophesy. Imagine—if you will indulge me so far—the beginning of everyman's day not too many decades hence. You will, I am sure, agree that the curse of our modern mechanical civilization is its speed, combined with the ever-increasing difficulty of being unable to be in two places at once, and of getting thence to a third! That curse is unlikely to be lifted. It is more likely to increase. Every second is going to have an added value as time goes on. Now, Perfected Broadcasting, as I would like to call the ideal of this article, will save a good many of these invaluable seconds. No longer will you need to prop the paper uncomfortably against the coffee-pot from which your wife wishes to pour out. You will keep the Improved Paper for the journey citywards. At breakfast you will eat in peace, while the essentials of the news of the day will be quietly spoken to you from the future ZLO. And in the evening there will no longer be the need to cope with the traffic problem to hear concert music or dance. You can hear your concert perfectly from your arm-chair. You can give your dance in your own house.

I have cited no more than a few instances of the future importance of Broadcasting in our lives. Such development is bound to come. When it will come depends on the average listener. It is his demand that must be satisfied by the B.B.C. And if he likes his wireless set to be both imperfect and a toy it will remain so until inexorable progress defeats his apathy. Not that I believe him to be apathetic. That perfect reception is really attainable is not yet sufficiently widely known. But when it is, surely the demand will arise for this amazing instrument of civilization to be used for the best at its best. Is there anything else in the world that can at the same time teach, amuse, inform, advise, warn, and satisfy artistically—all to an unlimited extent?

It would be as radically unsound to treat the future of Wireless without seriousness or respect, as it would be to laugh at a scalpel, and use it for pencil-sharpening or nut-cracking. It would be sheer waste of a supreme opportunity.





BOTH SIDES OF THE MICROPHONE

'Tommy' to Broadcast.

THE forthcoming programmes contain the names of many interesting men—and none more interesting than H. M. Tomlinson, the novelist and journalist, who is to give a talk at 9.15 p.m. on Thursday, December 22, on 'Islands.' This talk is one of the series 'Men and Cities'—and though the connection may at first glance seem irrelevant, I take it that the title of the series was devised to indicate the reaction of people to the surroundings in which they live, and therefore Mr. Tomlinson's talk is as relevant as any of the rest. H. M. Tomlinson (or 'Tommy,' as he is called by writers and travellers from Peebles to Penang) must know a great deal about islands, for he has travelled the Seven Seas more widely perhaps than any non-professional sailor. If you were to meet him I do not think you would suspect in him the existence of a supremely roving and adventurous spirit. This little man—who at first glance would appear to you a typically stay-at-home Londoner—has, however, voyaged more perilously than most whose profession is to voyage. If you have read his novel, *Galleons Reach*, which was one of the notable successes of the summer publishing season, you will recall his hero's adventures at sea and in the jungles of the East. These adventures, so beautifully written (for Tomlinson is a supreme master of delicate and coloured English) are the fruit of their author's actual experience. Listen to him on the 22nd, for he is one of the most remarkable men alive today.

A French Englishman.

NOT long ago I had lunch in town with Andre Maurois, who was over here in connection with the publication in book form of his work on *Dionysus*, which had been serialized in one of the more important daily newspapers. Monsieur Maurois is as English as a Frenchman can reasonably be. He admires and understands the English, and it is therefore very fitting that a talk by him should be included in the series 'Ourselves as Others See Us' (Wednesday, December 21), the first two talks of which were given by Mrs. Kallas and Herr Lion Feusttzwanger. He has studied the English character with the detachment of one who has no racial bias. It should be a source of considerable pleasure to us that the most important works of this most brilliant French novelist and essayist should have dealt with subjects exclusively English; his three most outstanding works to date—*Les Silences du Colonel Bramble*, *Ariel ou la Vie de Shelley* and *Dionysus*—should have had for their themes various facets of the English character. M. Maurois visits London each year in order to buy English books for himself and English toys for his children.

Bringing the Past to Light.

THE romance of excavation formed the subject of a paragraph of mine not many weeks ago. On Monday, December 19, Mr. Stanley Casson is coming to the London Studio to give a talk on the excavation of the Roman Hippodrome at Stamboul, upon which he has recently been engaged under the auspices of the British Academy. Work of this nature must be fascinating, since the actual situation of the Roman arena in Old Constantinople was only determined by historical and architectural calculations; Nature and the passing of mankind for building having obliterated it from view. The excavation of this 'Wembley Stadium' of the Eastern Empire revealed much new information and brought to light many treasures in the form of Roman and Turkish statuary, coins and pottery.

Charlot's Hour.

YOU will be interested to hear that very early in the New Year Andre Charlot, the great producer of revues (as great in England as 'Flo' Ziegfeld is in the States), will begin a novel association with broadcasting. On six Thursday evenings he is to bring to Savoy Hill a company of artists who will present an entirely new form of entertainment. If you remember Charlot as the producer of A to Z and many shows which bore his own name, as the 'discoverer' of Gertie Lawrence, Beatrice Lillie, and Jessie Matthews, you will realize the importance of this news. I am as yet unable to prophesy exactly what sort of entertainment these 'Andre Charlot's Hours' are to be, but I don't mind taking a mild bet that Mr. Charlot, who is a great showman, will give us something very entertaining. The first of these broadcasts will take place on January 12. Before then, Mr. Charlot is coming to the microphone to explain his plans.

A Farewell Recital from Southwark.

THE REV. CYRIL JACKSON, Succentor of Southwark Cathedral, whose enthusiasm was largely responsible for the initiation a year since of regular organ broadcasts from the Cathedral, has recently been appointed a Vicar Choral of York. And so the recital which he himself is giving from Southwark on Monday, December 19, will be in the nature of a farewell. With him, to this new post, will go the good wishes of many listeners.

A Christmas Story.

THIS is an age of short stories. The popular magazines are full of them and, in response to the public demand, fiction editors are always crying out for more. One of the most popular of short-story writers is A. E. Coppard, author of *The Black Dog* and *Adam and Eve and Pinch-me*, who will read a special Christmas story from the London Studio at 9.15 p.m. on Friday, December 23.

I Decide to Valse in 1928.

IF you are a listener to 5GB, you are probably by now an expert at the Yale Blues. For my own part, I listened with interest to all three of Santos Casani's dance lessons, and am assured (by everyone but my wife) that I can 'twinkle' and 'promenade' with the best of them. I am therefore encouraged to tackle the 1928 Valse in which Mr. Casani is giving three lessons—on Saturday of this week (December 17), December 24, and one in January. I began my 'Yale' lessons in a mood of scepticism—has Santos Casani is so accustomed now to make dancing a simple matter to the most inept of his pupils, that his explanations when broadcast appeared, to me at least, perfectly clear.

Christmas on 5GB.

LAST week I briefly announced what was coming from London and Deventry in the way of Christmas fare. This week, just a note on 5GB's arrangements. Between 8 and 9 p.m. on Wednesday, December 21, a Carol Concert is to be relayed from the Chapter House of Gloucester Cathedral, under the conductorship of Sir Herbert Brewer. On December 23, Stuart Vinden is presenting a Pickwick Party—a Dickens Dream Fantasy in which the immortal characters of *Pickwick Papers* come to life and attend a party given by their distinguished President. At 8.45 on Christmas Eve there will be a special 'Christmas Eve' orchestral concert, and, later the same evening, *A Christmas Fantasy*, by John Overton.

Musical Murderous Melodrama.

A LICENTIOUS Duke of Mantua, the lovely daughter of a hunchbacked jester, intrigues, stabblings, a body in a sack—such are the ingredients of *Rigoletto*, the most swashbuckling, murderous melodrama ever set to music. Verdi's opera is one of the most popular in the repertory of the Operahouses, and *La donna è mobile* must have been played as often as any tune ever written. Its composer foresaw how great a success it would be, for he refused to deliver it to the tenor who was to sing it until the day before the 'first night' of the opera. He knew that once it was heard outside the theatre it would be whistled abroad and its effect upon its first audience ruined. Opera lovers are to hear *Rigoletto* on December 20 (5GB) and 21 (London, Deventry, and other Stations). It is to be broadcast from the Manchester Studio with a strong cast, including Parry Jones (The Duke), Dennis Noble (*Rigoletto*), and May Huxley (*Gilda*).

A Reply to Mr. Ervine.

THE acridulated ink into which St. John Ervine on occasions dips his pen has been split in destruction on the 'refined' voice of the British actor and the bare knees of the revue-artist. He has been kinder to broadcasting. His recent 'open letter' in the *Daily Express* was a masterpiece of that kind of constructive criticism which the B.B.C. welcomes. St. J. E. is mighty in controversy. His first talk on The Drama has brought me a letter from Enid Rose, of the Royal Academy of Dramatic Art, in which she challenges a statement of his. I hope that by publishing the gist of Miss Rose's letter I shall not be drawing heavy gun fire upon her. 'I was sorry,' she says, 'to hear Mr. St. John Ervine, in his introductory talk on the modern drama, broadcast the mischievously misleading statement that dramatists cannot deal directly in the materials of their art as does the painter and the sculptor. The history of the theatre holds some centuries of proof that the true dramatist masters the craft of the theatre from its plastic base and always deals directly in its visible symbols. When, in 1513, Pope Leo X determined to reconstruct the dramatic art of Europe, the men he called upon were Raphael, Michael Angelo, and one of the San Gallo family. These plastic artists proceeded on what they understood to be the theory of the Greek dramatists. They recognized Eschylus as a visual artist first, for had he not fashioned his own masks and designed his own costumes, instructed his actors in attitude and movement? The practice of the sixteenth-century actors was to derive their own dramas. They might derive from writers, but their own art assumed an independence from such. Burbage had equal fame with his contemporaries as a painter and actor. In the theatre, it was he who made use of Shakespeare for plastic ends.'

Bernini the Versatile.

JOHN EVELYN tells us how, when in Rome in 1644, he saw work of Bernini, "a Florentine sculptor, architect, painter and poet, who, a little while before my coming to the city, gave a public opera (for so they call shows of that kind) wherein he painted the scenes, cut the statues, invented the engines, composed the music, wrote the comedy, and built the theatre." In these days of theatrical art, a mere writer who strayed into a theatre felt himself to be a trespasser, out of his own domain, and, if wise, would, like Molière, apprentice himself to a genuine theatrical artist.

PROGRAMMES for SUNDAY, December 11

2LO LONDON and 5XX DAVENTRY

(261.4 M. 930 K.C.)

(1,504.8 M. 187 K.C.)

10.30 a.m. (Daventry only) **TIME SIGNAL**, GREENWICH; **WEATHER FORECAST**

3.30 THE SONG OF SONGS

Set to Music for Six Solo Voices, Chorus in Five Parts, and Orchestra
By **GRAVILL BANTOCK**
Relayed from the Fyfe Hall
(The words used in this version are given on page 533.)

The Shulamite **DOROTHY SALK**
First Attendant

VIVIAN CHATTERTON
Second Attendant **EDITH HARRICE**
The Shepherd **TREBOR JONES**
The King **NORMAN ALLIN**
The Watchman **STANLEY BILEY**

THE WIRELESS CHORUS
(Chorus-Master: **STANFORD ROBINSON**)

THE WIRELESS SYMPHONY ORCHESTRA
(Leader: **S. KNEALE KELLEY**)

Under the direction of **SIR HAMILTON HARTY**

THE Song of Songs is Bantock's most recent composition on a large scale. He has put into the form of a dramatic work the Song of Solomon, using the Authorized Version of the Bible, with slight variations, and adding several of the Psalms, as 'Choral Interludes' at the end of each Scene.

The characters are the Shulamite (Soprano), the First Attendant (Mezzo-Soprano), the Second Attendant (Contralto), the Shepherd (Tenor), the King (Bass), the Watchman (Bass), and three Maidens (Soprano, Mezzo-Soprano, and Contralto). The Chorus represents Female Slaves, Attendants, Priests, Soldiers and Villagers. There is also a Mystic Choir (which sings the Choral Interludes), and Dancers are introduced.

The work, which treats the song, not symbolically, but literally, as a story of the constancy of love, is cast in five Scenes, thus: I. The women's apartment in the King's Palace. Noon. II. The same. Night. III. The same. Morning. IV. The same. Evening. V. At the foot of a watch-tower among the vineyards of Lebanon. Dawn.

The story, in this interpretation, is that the King (said to have been Solomon), seeing the Shulamite working in the vineyard, and being attracted by her great beauty, has had her brought to his Palace, where he keeps her in honourable captivity. She resents the restraints imposed upon her, and longs for her Shepherd lover, whose voice is often heard outside, and whom the Shulamite also sees in a vision. After seeking in vain to win her love, the King relents and releases her.

5.30-5.40 TALES FROM THE OLD TESTAMENT

'Amos and his King'
Amos vii, verses 1 to 15

8.0 ST. MARTIN-IN-THE-FIELDS

A HILARIOUS SERVICE

Hymn, 'Hark, the glad sound'
Confessions and Thanksgiving
Psalm, No. 150

Lesson

None Dimittis

Prayers

Hymn, 'Lead, kindly Light'

Address by the Rev. H. R. L. SHEPPARD

Hymn, 'Hail to the Lord's Anointed'
Blessing

WHILEST the Rev. H. R. L. Sheppard was in active command at the Church of St. Martin-in-the-Fields, he made the monthly broadcast service the most important fact, for many listeners, of the religious programmes. Both his own sermons and those of the other preachers



SINGERS IN THE SONG OF SONGS.

Trebor Jones (left), Dorothy Salk, and Norman Allin will be among the soloists in Bantock's setting of the great Biblical poem, when it is broadcast from London this afternoon.

when he invited to occupy his pulpit, brought hope and comfort to thousands of people who may never have seen the lofty spire and smoke-stained portico of the famous London church. Under his predecessor, Canon McCormick, St. Martin's and its services, broadcast and otherwise, have lost nothing of their appeal, but the reappearance of 'Dick' Sheppard are still eagerly-awaited occasions. This evening, when the Christmas Fund that he founded in the broadcast Week's Good Cause, is a particularly appropriate moment for one of them.

Incorporated in this Service will be an appeal on behalf of **ST. MARTIN-IN-THE-FIELDS CHRISTMAS FUND**

ST. MARTIN'S CHURCH occupies a unique position in the life of London, and its Vicar has exceptional opportunities of coming into contact with cases of really hard luck all over the country. This Fund was started by Mr. Sheppard several years ago, to help to bring a little Christmas cheer into homes that would otherwise be without it. Two points worth noting are that there are no administrative expenses, and that grants find their way where they are least expected; in fact, applications for assistance are never considered.

Contributions should be sent to the Vicar, St. Martin's Vicarage, Trafalgar Square, W.C.2.

8.45

ORGAN VOLUNTARY



Withington Studio.

THE REFUGE OF THE HOMELESS.

Under Mr. Sheppard, St. Martin-in-the-Fields became, as it has remained under his successor, the haven of the lost and destitute, and the friend and counsellor of those in distress. One aspect of this role is vividly illustrated by this picture of the crypt at St. Martin's, which is every night thrown open to the homeless. Another is the Christmas Fund, for which an appeal is to be broadcast tonight.

8.50 **WEATHER FORECAST**, **GENERAL NEWS BULLETIN**; **LOCAL AMUSEMENTS**. (Daventry only) **Shipping Forecast**

9.5 THE CASANO OCTET

MEGAN THOMAS (Soprano); **FOSTER RICHARDSON** (Bass)

OCTET

Walter Jones 'The Rose Cavalier'
Richard Strauss

THE ROSE CAVALIER (described as 'A Comedy for Music') is, as most people consider, the most beautiful of all Strauss's works. It is full of gorgeous waltzes (one of which we are now to hear), and other attractive melodies.

The title refers to the old custom of a suitor's employing an envoy to carry a silver rose to his betrothed as an emblem of his love.

9.15 MEGAN THOMAS

Porgi amor (Give me love, from 'The Marriage of Figaro') Mozart
Lullaby
Alleluia

THE COUNTESS ALMAVIVA, in *Figaro*, has found her husband fickle, and in this rather pathetic air she expresses her longing for the restoration of the love she once knew; if that cannot be, she does not wish to live.

FOSTER RICHARDSON

Though faithless men, from 'The Jewess' Hallelujah

9.30 OCTET

Fantasy Pictures from a Pantomime

R. A. Wright

Sleepy Tune
Gavotte in Pierrot's garden
Harebell and the Fairy Pipers
Legend
Columbine's dream dance
The March of the Clowns

LISTENERS are already familiar with some of the graceful light pieces of Kenneth Wright, a young composer of today. His *B.B.O. Waltz* (based on the three notes forming the Corporation's initials) has become quite well known.

The *Pantomime Pictures* were originally conceived as orchestral movements, and have since been arranged for Piano.

9.45 MEGAN THOMAS

L'été (Summer) Chaminade
After Elgar
Song of the Pelagius Seabirds Martin Shaw
The New Umbrella Beely

9.55 OCTET

Slavonic Dances, No. 10 Dvorak
Waltz, No. 1
Neapolitan Air, 'Maria Mari' Capota

10.5 FOSTER RICHARDSON

The Diver Loder
I am a Boatman Mendelssohn
The Village Blacksmith Walton
The Wolf Shostakovich
All through the night Old Welsh Air

10.20 CASANO OCTET

Entry of the Boyards... Halvorsen
Bacchanal from 'Samson and Delilah' Saint-Saëns

HALVORSEN (born 1864) is a Norwegian Violinist, Conductor, and Composer, who was a friend of Grieg. At one time he lived in Aberdeen. The Boyards were an aristocratic military order in old-time Russia.

10.30 EPILOGUE

10.40-11.0 (Daventry only)

THE SILENT FELLOWSHIP

S.E. from Cardiff

Sunday's Programmes continued (December 11)

5GB DAVENTRY EXPERIMENTAL

(481.5 M. 810 KC.)

TRANSMISSION FROM THE LONDON STATION EXCEPT WHERE OTHERWISE STATED.

3.30 A. MILITARY BAND CONCERT

From Birmingham

THE ORPHEUS MILITARY BAND, conducted by JOSEPH LEWIS

Overture to 'Mazurka' Asker
Descriptive Piece, 'The Mill in the Black Forest' Ellenberg

HERBERT NEWSTEAD (Baritone)

All Souls' Day Richard Strauss

Adrift Rautava

The Erl King Schubert

3.55 BAND

Second Hungarian Rhapsody Liszt

THOMAS JONES (Violin)

Poem Fritsch

Prelude and Allegro (Quick Movement) Paganini, arr. Kreisler

BAND

Musette Bocherini

Ballet Airs, 'Lancelotto and Lancelot' Adams

4.30 HERBERT NEWSTEAD

In Summer Fields Brahms

Love Song Edwards

Edward Louise

BAND

Suite, 'Pictorial Scenes' Massenet

THOMAS JONES

Serenade Pjorné

Hymn, Kantata (Hello, Katie!) Hubay

BAND

Romance, 'Forbidden Music' Rees

Suite of Ballet Music from 'White Tell' Bassani

5.30-5.40 TALK FROM

THE OLD TESTAMENT

(See London)

8.0 ST. MARTIN-IN-THE-FIELDS

A RELIGIOUS SERVICE

Including

THE WEEK'S GOOD CAUSE

(From London)

(For details see London Programme.)

8.50 WEATHER FORECAST, GENERAL NEWS

BULLETIN

9.0 BIRMINGHAM IN ORATORIO

From Birmingham

A Programme of Excerpts from Oratorios composed for the Birmingham Triennial Festival, and a new work by a Birmingham Composer.

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA (London, FRANK CASTELL). Conducted by JOSEPH LEWIS

EMILIE WALDRON (Soprano); ALICE VAUGHAN (Contralto); GEOFFREY DAVIS (Tenor); JAMES HOWELL (Bass)

I. THE DREAM OF GERONTIUS (1890) Elgar

Prelude

Tenor Solo, 'Jesus Maria'

Chorus, 'Kyrie Eleison'

Tenor Solo, 'Rouse thee, my fainting soul'

Chorus, 'Be merciful, be gracious'

Tenor Solo, 'Sanctus fortis'

IN 1865, Cardinal Newman wrote the poem, 'The Dream of Gerontius', inspired by his thoughts as he sat by the death-bed of a friend. It pictures the dream of a dying man, as he anticipates what lies beyond.

Elgar, himself of the same death as Newman, long afterwards set the poem to music, and his setting had its first performance in 1900, at the Birmingham Festival.

The Prelude to the Oratorio gives an epitome of the work, and the vocal passages we are to hear occur at the beginning of the work.

9.20 II. ELIJAH (1846) Mendelssohn

Duet, 'What have I to do with thee?'

Chorus, 'Blessed are the men'

Quartet, 'O Come, everyone that thirsteth'

ELIJAH was first performed in Birmingham Town Hall, the Composer himself conducting.

The first extract is the scene between Elijah and the widow of Zarephath, at whose entreaty he intercedes with God for the life of her son, and restores him.

Immediately, in the Oratorio, follows the Chorus 'Blessed are the men who fear Him: they ever walk in the ways of justice.'

The Quartet comes almost at the end of the work: 'O come every one that thirsteth, O come to the water, O come unto Him. O hear, and your souls shall live for ever.'

9.35 III. NAAMAN (1864) Costa

Contralto Solo, 'I dreamt I was in Heaven'

Quartet, 'Honour and Glory'

Chorus, 'Damascus'



'BIRMINGHAM IN ORATORIO'

Four famous composers whose works, composed for Birmingham Festivals during the last hundred years, are to be broadcast from 5GB tonight. Left to right—Elgar, Mendelssohn, Costa, and Gounod.

COSTA'S introduction to Birmingham was marked by an extraordinary circumstance. In 1829, when he was twenty-one, his master in Italy, Zingarelli, sent him to Birmingham to conduct a Cantata of his. Somehow, instead of figuring as the conductor, young Costa appeared as a lone soloist in the work.

He settled in England, and had considerable fame in the theatre and concert hall, and conducted the Birmingham Festival from 1849 to 1882, composing for it both the works by which he is now remembered, *Elu* and *Naaman*.

9.55 IV. THE REDEMPTION (1852) Gounod

Chorus, 'Unfold, ye portals everlasting'

CHORUS, 'Unfold, ye portals everlasting!'

In his later years Gounod produced several large-scale sacred works. *The Redemption* was begun in 1848, but not completed until the year before it was performed at the Birmingham Festival.

This Chorus concludes the Second Part of the work. Jesus ascends into Heaven. Above, celestial voices respond, with harp and trumpet, and sing, 'But who is He, the King of Glory?' while on earth the choir sings the praises of Him 'who death overcame, the Lord in battle mighty.'

10.5 V. A PSALM OF PRAISE (First Performance)

Joseph H. Adams

For Four Solo Voices, Chorus and Orchestra (Conducted by the Composer)

THE Psalm of Praise consists of the following numbers:—

1. Chorus: 'Sing unto the Lord a new song.'

2. Recitative and Solo (Tenor): 'Thus the heavens and earth were finished.'

3. Solo (Bass): 'Thus saith the Lord, your God.'

4. Chorus: 'The Lord is my light.'

5. Solo (Soprano): 'I will praise Thee, O God.'

6. Solo (Contralto): 'Hear me when I call.'

10.30

EPICURE

From Birmingham

6BM BOURNEMOUTH.

326.1 M. 820 KC.

3.30-5.40

S.B. from London

6.15-7.45

A JUBILEE SERVICE

Relayed from the EAST CLIFF CONGREGATIONAL CHURCH, BOURNEMOUTH

AN ORGAN RECITAL

By H. V. PEARCE

Prelude to Act III ('Lohengrin') Wagner

Wedding Song ('Lohengrin') Wagner

Prelude in D Flat Chopin

Woodland Sketches McDowell

SERVICE

Hymn No. 63, Congregational Church Hymnal.

'All hail the power of Jesus' name' (Tune, Diadem)

Prayer

Hymn No. 443, Congregational Church Hymnal.

'The Church's one Foundation' (Tune, Aurelia)

Scripture Reading

Hymn No. 813, Congregational Church Hymnal.

'Light up this House with Glory, Lord' (Tune, St. Peter)

Prayer

Anthem, 'O for the wings of a dove'

(Soloist, Mrs. LAMBERT)

Notices

Organ (during Offertory)

Evening, Martin

Hymn No. 421, Congregational Church Hymnal.

'Hark, Hark, my soul, angelic songs are swelling' (Tune, Pilgrims)

Address by the Rev. J. A. HUTTON

Hymn No. 550, Congregational Church Hymnal.

'Saviour, again to Thy dear Name we raise' (Tune, Pax Dei)

Benediction

Sevenfold Amen

Organ Voluntary, 'Hungarian March' Berlioz

8.0 S.B. from London (3.4 Local Announcements)

9.5 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA

Military March Schubert

Overture to 'Don Juan' Mozart

9.20 GORDON BRYAN (Pianoforte), and Orchestra

Romance and Finale from Concerto in E Minor Chopin

9.35 DORIS VANE (Soprano)

How beautiful are the feet ('Messiah') Handel

Evening Hymn Purcell

9.45 ORCHESTRA

The Musical Box Liszt

March Tchaikovsky

Pizzicato (from 'Minkus Suite') O'Donoghue

10.0 GORDON BRYAN

Stories (Histories) Hart

10.10 ORCHESTRA

Melody in E Rachmaninov

10.15 DORIS VANE

An Outward Sail Beethoven

Song of Shadows Armstrong Gibbs

When Gloria Sleeps Samuel

Orpheus with his Lute Eric Coates

10.25 ORCHESTRA

Finnish Lullaby for Strings Palmgren

10.30 EPICURE

Sunday's Programmes continued (December 11)

SWA CARDIFF. 353 M. 850 KC.

1.10-5.40 S.B. from London

6.30 A RELIGIOUS SERVICE

Relayed from Cwys Road Welsh Calvinistic Methodist Church

Hymn 23. Ton: Degawny B. Williams
Darlen rhan o'r Ysgythyf
Chant, 'Daw cyld yn noddia'
Gweddi

Psalm 152. Ton: Cefnbedd Glasglyn

A. P. Morgan

Antiphon:

O Dirion Jesu Palestrina (1524-1594)

Y nefydd e'yn dadgwr, Uethoren (1770-1827)

Pregeth. Y Paroh D. S. DAVIES, Liverpool

Psalm 570. Ton: Llanfyllin J. Jones, Talysein

Y weddi apostolaidd

8.0 S.B. from London (9.0 Local Announcements)

9.5 THE INVISIBLE HOST

THE STATION SYMPHONY ORCHESTRA, conducted by WARWICK BRATHWAITE

Dream Music and Angels' Scene ('Hänsel and Gretel') Humperdinck

WALTER GLYNNE (Tenor) and Orchestra

Requiem, 'Ondert Ya' ('Messiah')

Air, 'Every Valley' Handel

ORCHESTRA

Ballet Music from 'Bethlehem' Boughton

THE MOUNTAIN ASH CHURCH CHORUS, conducted by Miss E. THOMAS

The Angel Rubinstein

O for the wings of a dove Mendelssohn

ORCHESTRA

Benedictus from 'Solenn Mass' Bach

Solo Violin, LEONARD BUEFIELD

ORCHESTRA

Requiem, 'The Ministry of Angels'

WALTER GLYNNE

O leave your sheep arr. Hazellhurst

The Bells of Christmas

ORCHESTRA

Overture, 'A Dream on Christmas Eve', Hiller

CHORUS

O sing to God Gounod

Soloist, MARGARET PUGH

Angels are watching us Glover

ORCHESTRA

Prelude, 'Adoramus Te' ('We adore Thee') Brahms

Prelude to 'Lohengrin' Wagner

10.40-11.0 THE SILENT FELLOWSHIP

Relayed to Daventry 5XX

22Y MANCHESTER. 254.8 M. 750 KC.

3.30-5.40 S.B. from London

6.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: A

Christmas Appeal on behalf of

Associate Hospital, Manchester, by

Mr. WILLIAM ARMITAGE (Chairman

of the Hospital)

(Donations should be sent to the

Honorary Treasurer, Associate

Hospital, Ancoats, Manchester)

8.50 WEATHER FORECAST: NEWS

(9.0 Local Announcements)

9.5 ORGAN RECITAL AND SONGS

Organ Recital by Dr. A. W. WILSON

Relayed from Manchester Cathedral

Overture to 'Otto' Handel

Adagio (Slow); Fugue; Gavotte

Prelude and Fugue in G Minor Bach

In the Studio:

ASSIST. LUTHER (Contralto)

Absence Easthope Martin

Loveliest of Trees Peel

Fountain Court Muriel Herbert

Song of the Open La Forge

Dr. A. W. Wilson

Choral Preludes for Advent and Christmas

Lo! He comes with clouds descending!

Sleepers, wake! Hubert Parry

From Heaven came the angel host Karg-Elert

Indulge jubilo Bach

ANNE LIDDELL

The Bells of Christmas Martin Shaw

The Birds Simpson

Les Berceuses (The Cradles) Four

Chanson de Route (Wayfaring Song) Page

Dr. A. W. Wilson

Pastoral Cantata Gounod

Triumphal March Lemmens

ANNE LIDDELL

A Soft Day Stanford

O men of the fields Hughes

The Stormy Evening, Op. 15 Elgar

Danny Boy

Londonderry Air; Words by Weatherly

Dr. A. W. Wilson

Trio from Fifth Sonata, First Movement Bach

Finale from Sixth Symphony Widor

10.30 EPILOGUE

6KH HULL. 254.1 M. 1,020 KC.

3.30-5.40 S.B. from London

6.0-10.30 S.B. from London (9.0 Local Announcements)

2LS LEEDS-BRADFORD. 277.5 M. 1,080 KC. & 1,180 KC.

3.30-5.40 S.B. from London

6.0-10.30 S.B. from London (9.0 Local Announcements)

6LV LIVERPOOL. 257 M. 1,010 KC.

3.30-5.40 S.B. from London

6.0-10.30 S.B. from London (9.0 Local Announcements)

5NG NOTTINGHAM. 276.2 M. 1,090 KC.

3.30-5.40 S.B. from London

6.0-10.30 S.B. from London (9.0 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.30-5.40 S.B. from London

6.0-10.30 S.B. from London (9.0 Local Announcements)

6FL SHEFFIELD. 271.7 M. 1,100 KC.

3.30-5.40 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from St. Paul's Church

Augmented Choir

Introit, 'Lead me, Lord' Wesley

Hymn, 'O God our help' (A. and M., No. 105)

Prayers

Psalm 23

Lesson

Prayers

Hymn, 'The King of Love' (A. and M., No. 107)

Address: THE ARCHDEACON OF SHEFFIELD

Hymn, 'Abide with me' (A. and M., No. 27)

Benediction

8.45 THE WEEK'S GOOD CAUSE

8.50-10.30 S.B. from London (9.0 Local Announcements)

6ST STOKE. 254.1 M. 1,020 KC.

3.30-5.40 S.B. from London

6.0-10.30 S.B. from London (9.0 Local Announcements)

5SX SWANSEA. 254.4 M. 1,020 KC.

3.30-5.40 S.B. from London

6.0-10.30 S.B. from London (9.0 Local Announcements)

5SC GLASGOW. 405.4 M. 740 KC.

3.30-5.40 app. S.B. from London. 9.0

Religious Service from the Studio. Conducted by Rev. P. C. Lempriere, of St. James' Episcopal Church, Springfield. 8.45—appeal on behalf of the Glasgow Royal Infirmary and Women's Hospital, by Mr. J. H. Norman MacLeod. 9.50—Weather Forecast, News. 9.5—Orchestral Concert, The Station Orchestra. Edward Elgar (Praeludium), Helen Benesch (Soprano). 10.30—Epilogue.

2BD ABERDEEN. 500 M. 800 KC.

3.30-5.40 app. S.B. from London. 9.0

Religious Service from the Studio. Address by Rev. Charles E. Fraser, of South Parish Church. 8.45—The Week's Good Cause. 9.50-10.30—S.B. from London.

2BE BELFAST. 505.1 M. 800 KC.

3.30-5.40 app. S.B. from London. 9.0

Organ Recital by Thomas B. Crowe. Vocalists: Jessie Coulter (Soprano), W. J. McDowell (Baritone). Relayed from the Fishwick Presbyterian Church. 7.0—Religious Service. Relayed from the Fishwick Presbyterian Church. 8.0-10.30—S.B. from London.

Northern Programmes.

5NO NEWCASTLE. 311.1 M. 950 KC.

3.30-5.40 app. S.B. from London. 9.0

S.B. from London. 8.45—The Week's Good Cause. 8.50-10.30—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.30-5.40 app. S.B. from London. 9.0

Religious Service from the Studio. Conducted by Rev. P. C. Lempriere, of St. James' Episcopal Church, Springfield. 8.45—appeal on behalf of the Glasgow Royal Infirmary and Women's Hospital, by Mr. J. H. Norman MacLeod. 9.50—Weather Forecast, News. 9.5—Orchestral Concert, The Station Orchestra. Edward Elgar (Praeludium), Helen Benesch (Soprano). 10.30—Epilogue.

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3.30-5.40 app. S.B. from London. 9.0

Religious Service from the Studio. Address by Rev. Charles E. Fraser, of South Parish Church. 8.45—The Week's Good Cause. 9.50-10.30—S.B. from London.

2BE BELFAST. 505.1 M. 800 KC.

3.30-5.40 app. S.B. from London. 9.0

Organ Recital by Thomas B. Crowe. Vocalists: Jessie Coulter (Soprano), W. J. McDowell (Baritone). Relayed from the Fishwick Presbyterian Church. 7.0—Religious Service. Relayed from the Fishwick Presbyterian Church. 8.0-10.30—S.B. from London.



THE EAST CLIFF CONGREGATIONAL CHURCH

at Bournemouth celebrates its jubilee today, and a special service, with an address by the Rev. Dr. Hutton (next) will be relayed by the local station at 6.15.



SONG OF SONGS



Song of Songs, a great new work by Granville Bantock, is being given from London and Coventry and other Stations at 3.30 p.m. this afternoon, Sunday, December 11.

OWING to the length of the work it has been found necessary to omit the orchestral Prelude and the First Scene. The following selections from the libretto (by arrangement with Messrs. Swan and Co., Ltd., 24, Great Pulteney Street, London, W.1, publishers of the Full Vocal Score), will enable the listener to follow the story and enjoy the beauties of the poem.

An article on the work, by Watson Lyle, the music critic, will be found by listeners in the Christmas Number of *Cornhill Magazine*.

CHORAL INTERLUDE I.

(MYSTIC CHORUS.)

Psalm cxli.—'I cried unto the Lord with my voice.'

SCENE II.

THE SECOND DAY.

Scene.—The women's apartment in the Palace of the King. Lattice windows at the back. . . . Night. The apartment is dimly lighted by shaded lamps hanging from the ceiling.

The Shulamite, troubled by a dream, enters hurriedly from her sleeping chamber, and finding the apartment empty, goes to the lattice window, which she throws wide open, revealing a starry sky and the distant hills.

THE SHULAMITE.

The voice of my beloved!
Behold, he cometh leaping upon the mountains,
Skipping upon the hills. . . .
My beloved spake, and said unto me:

THE SHEPHERD. (Without.)

Rise up, my love, my fair one,
And come away.

THE SHULAMITE. (Breaking into a folk song.)

Take us the foxes, the little foxes,
That spoil the vines;
For our vines have tender grapes. . . .
My beloved is mine and I am his;
He feedeth among the lilies.
(She hears approaching footsteps.)
Until the day break,
And the shadows flee away,
Tarry, my beloved, and be thou
Like a roe or a young hart
Upon the mountains of Bethor.

(She hastily closes the lattice window and flings herself upon a divan in an ecstasy of passionate rapture. The ladies of the harem and attendants enter noiselessly in search of the Shulamite, whose absence from her sleeping-chamber has caused some unexpected notice. They bring lights, and by their kindly ministrations endeavour to comfort her.)

THE SHULAMITE. (Rebelling her dream.)

My sight in my dream I sought him . . .
I charge you, O ye daughters of Jerusalem,
By the rose, and by the birds of the field,
That ye stir not up, nor awake my love,
Till he please. (The curtain falls.)

CHORAL INTERLUDE II.

(MYSTIC CHORUS.)

Psalm cxli.—'I will lift up mine eyes unto the hills.'

SCENE III.

THE THIRD DAY.

Scene.—The same. Morning.

The Shulamite is reclining idly upon a divan in the centre of the apartment. The attendants are engaged in various occupations, some fanning her, others standing about the lattice windows at the back.

FIRST ATTENDANT. (At the lattice windows.)

Who is this that cometh out of the wilderness?

SECOND ATTENDANT. (Also at the windows.)

Behold his palanquin, which is Solomon's;
Threescore valiant men are about it.

FIRST ATTENDANT.

They all hold swords, being expert in war.

SECOND ATTENDANT.

King Solomon made himself a chariot
Of the wood of Lebanon.

FIRST ATTENDANT.

He made the pillars thereof of silver,
The back thereof of gold,
The covering of it of purple.

THE SHULAMITE.

Go forth, O ye daughters of Zion,
And behold King Solomon with the crown,
Wherewith his mother crowned him.

A procession of soldiers, priests, dancing-girls, attendants, and slaves, bearing costly presents, ornaments, and jewels, passes by without, and slowly files into the hall. The Shulamite remains reclining upon the divan, oblivious of all but the thoughts of her absent shepherd lover.

CHORAL PROCESSION.

(For this the words of the Choruses have been taken from Psalms xlv and lxxi.)

Give the King thy judgments,
And thy righteousness unto the King's son.

His name shall endure for ever;

His name shall be continued

As long as the sun,

And men shall be blessed in him;

All nations shall call him blessed,

And he shall live,

. . . . and daily shall he be praised.

The King enters at the close of the procession. He is clad in royal robes. He stands before the Shulamite, and gazed ardently upon her.

THE KING.

Behold thou art fair, my love . . .

The King pleads his love, but without avail. Various offerings and costly presents are brought by slaves and laid at the feet of the Shulamite, who rejects, one after another, the proffered gifts. The King, realising that his suit has failed, gives a signal for all his followers to retire, and departs with them. The Shulamite is left alone with her female attendants, surrounded by the neglected offerings. She reflects upon her absent shepherd lover, and sees a vision of him on the mountain side.

THE SHEPHERD. (Appearing in a vision.)

Song:

Come with me from Lebanon . . .

THE SHULAMITE.

Awake, O north wind;

And come thou south; . . .

THE SHEPHERD.

I am come unto my garden, my sister, my spouse;
I have gathered my myrrh with my spice;
I have eaten my honeycomb with my honey;
I have drunk my wine with my milk;
Eat, O my friends;
Drink, ye, drink abundantly, O beloved.
The vision fades away. The Shulamite dreams of her reunion with her shepherd lover.

ORCHESTRA. THE SHULAMITE'S DREAM.

THE SHULAMITE.

I sleep, but my heart waketh . . .
I charge you, O daughters of Jerusalem,
If ye find my beloved,
That ye tell him that I am sick of love.
(The curtain falls.)

CHORAL INTERLUDE III. (MYSTIC CHORUS.)

Psalm cxli.—'The Lord is my Shepherd.'

SCENE IV.

THE FOURTH DAY.

Scene. The same. Evening. The Shulamite is alone with her attendants, who seek to distract her by various means, and by the dancing of slave-girls. She regards them all, however, without interest. A slave-girl dances before the Shulamite. The dancer retired.

FIRST ATTENDANT.

What is thy beloved
More than another beloved,
O thou fairest among women?

SECOND ATTENDANT.

What is thy beloved
More than another beloved,
That thou dost so charge us?

THE SHULAMITE. Song:

My beloved is white and ruddy . . .

ORCHESTRA. DANCE OF THE CONCUBINES.

FIRST ATTENDANT.

Whether is thy beloved gone,
O thou fairest among women!

SECOND ATTENDANT.

Whether is thy beloved turned aside?
That we may seek him with thee.

THE SHULAMITE.

My beloved is gone down into his garden,
To the beds of spices. . . .
I am my beloved's, and my beloved is mine;
He feedeth among the lilies.
The King enters from one of the curtained doors. He is clad in a simple white robe.

THE KING.

Song: Thou art beautiful, O my love, as Tirzah. . . .

CHORUS. O God I trust among women.

THE SHEPHERD. (Without.)

Who is she that looketh forth as the morning,
Fair as the moon, clear as the sun,
And terrible as an army with banners?

THE SHULAMITE. (As in a trance.)

I went down into the garden of nuts
To see the fruits of the valley. . . .

THE SHEPHERD. (Without.)

Return, return, O Shulamite,
That we may look upon thee.

THE SHULAMITE. (To those around her.)

What will ye see in the Shulamite?

THE KING.

As it were the company of two armies.

THE SHULAMITE.

Why will ye look upon the Shulamite?

THE KING.

As upon the Dance of Mahanaim!
The King signs for the dance to begin.

ORCHESTRA. DANCE OF MAHANAIM.

THE KING.

Song: How beautiful are thy feet with shoes,
O prince's daughter! . . .

THE SHULAMITE.

I am my beloved's,
And his desire is towards me.
Come, my beloved,
Let us go forth into the field;
Let us lodge in the villages.
Let us get up early to the vineyards;
Let us see if the vine flourish,
Whether the tender grapes appear,
And the pomegranates bud forth:
There will I give thee my loves.
The mandrakes give forth fragrance,
And at our gates
Are all manner of pleasant fruits, new and old,
Which I have laid up for thee,
O my beloved.
O that thou wert as my brother!
When I should find thee without,
I would kiss thee;
Yes, I should not be despised.
I would had thee
And bring thee into my mother's house,
Who would instruct me;
I would cause thee to drink of spiced wine,
Of the juice of my pomegranate.
His left hand should be under my head,
And his right hand should embrace me.
I charge you, O daughters of Jerusalem,
That ye stir not up,
Nor awake my love, until he please.

She awakes. The King, taking pity on the Shulamite, signs the order for her freedom, and departs. The curtain falls.

CHORAL INTERLUDE IV. (MYSTIC CHORUS.)

Psalm cxviii.—'Blessed is everyone that feareth the Lord; that walketh in His ways.'

(Continued on page 534.)

PROGRAMMES for MONDAY, December 12

2LO LONDON and 5XX DAVENTRY

(351.4 M. 230 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH. WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET and ARCHIBALD C. HAMBRICK (Baritone)

12.0 THE DAVENTRY QUARTET and LILIAN KEYES (Soprano); PRINCE GEORGE CHAVCHAVADZE (Pianoforte)

1.0-2.0 AN ORGAN RECITAL

By HAROLD E. DABBE

Relayed from St. Michael's, Cornhill

Sonata in F Minor.....Mendelssohn
Benediction (Sonata 'Britannica')....Stanford
Two Songs on the Wye.....Thos. Wood
Monmouth; Tintern
Prelude and Fugue in C Minor Haydn-Williams
The Pilgrim's Progress.....Ernest Hugton
Narrative Tono-Poem for Organ
Burnin Corda (Lift up your hearts) .. Ireland
Alia Marcia

2.30 Miss RHODA POWELL: 'Boys and Girls of the Middle Ages—The Wool Merchant's Child-Bride'
IN this talk Miss Powell will quote some of the charming love-letters that Thomas Betson, a fifteenth-century wool merchant, wrote to little Katharine Rich, to whom he was engaged when she was only thirteen years old. While telling the story, she will touch on the wool trade and describe life in the merchant's household, and when the talk has come to an end, echoes of the wedding music will be heard.

3.0 Great Stories told by Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'The Story of Alceste'
THE old Greek story that is to be told today—a typical story of mortals struggling with the immutable decrees of the gods—forms the theme of one of the greatest of Euripides' plays.

3.15 THE DAVENTRY QUARTET and EDWARD CAMILL (Pianoforte); GEORGE BROOKS (Tenor)

4.0 FRANK ASHWORTH'S BAND, from the Park Lane Hotel

5.0 HOUSEHOLD TALK: Miss ARNOT ROBERTSON, 'What shall I give for a Christmas Present?'
GENERATIONS of men have suffered from the well-meant efforts of their womenfolk to give them appropriate presents at Christmas time, until the Christmas tie and the Christmas cigars have passed into the Valhalla of stock jokes. Miss Arnot Robertson will put forward some suggestions for really welcome presents for men, and also some ideas for acceptable presents not costing more than, say, half-a-crown.

5.15 THE CHILDREN'S HOUR: First Day of Request Week. 'How to sell Eggs' and 'Farmer Giles,' by Frederick Chester, 'The Floral Dance,' 'Passing By,' and other favourites sung by Rex Palmer. Extracts from 'Three Men in a Boat' (Jerome K. Jerome), read by Rex Palmer. The story of 'The Treasure of Chin Loo' (Alice Pearson), told by Alan Howland

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY PERMAN

6.20 For the Boys' Brigade and Church Lads' Brigades

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE LONDON RADIO DANCE BAND

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC

MENDELSCHN'S PIANO WORKS

Played by RENEE SWETLAND

Prelude and Fugue No. 1 in E Minor

7.25 Mr. F. NORMAN: German Talk

7.45 VARIETY

JOSEPHINE TRIX (Syncopeation)

NORMAN GRIFFIN (Comedian)

OLIVY KAYAN (Contralto)

TOM CLARK (Entertainer at the Piano)

ARTHUR REES and DOROTHY GILL (Light Comedy Duo)



JOSEPHINE TRIX

appears in the London Variety programme tonight.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Reading from 'In Mr. Knox's Country,' by Miss E. O'SOMERVILLE

MANY people's ideas of Irish country life—the life of the gentry, of hunting and fishing and steeplechasing, and so on—are derived almost entirely from the novels of Miss Somerville and her late collaborator, Martin Ross. This evening the survivor of the famous partnership that created the 'Irish R.M.' will give a reading from one of the most popular of their books.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 CHAMBER MUSIC

MIRIAM LICETTE (Soprano)

ATHERY BRAIN (Horn)

ARTHUR CATTERALL (Violin)

JOHN WILLS (Pianoforte)

ATHERY BRAIN, ARTHUR CATTERALL and JOHN WILLS

Trio in E Flat for Horn, Violin, and Pianoforte, Op. 40.....Brahms

10.5 MIRIAM LICETTE

Deh! vieni non tardar (O come, do not delay).....('Le Nozze di Figaro')

Non so più cosa am (I know no more what I am).....Mozart

Voi che sapete (Ye who know).....Mozart

Un moto di gioia (A joyous emotion)

10.20 JOHN WILLS

Selected Pianoforte Pieces

10.25 MIRIAM LICETTE

Wiegenlied (Cradle Song).....Schubert

Wohin (Whither).....Schubert

Mondschein (Moonlight).....Schumann

Der Nussbaum (The Almond Tree).....Schumann

10.35 ARTHUR CATTERALL and JOHN WILLS

Sonata in A for Violin and Pianoforte, Op. 100.....Brahms

Allegro animato; Andante tranquillo; Adagio grazioso (quasi andante)

11.0-12.0 (Daventry only) DANCE

MUSIC: KETTER'S FIVE, under the direction

of GREGORY UELDER, from Ketter's Restaurant

5GB DAVENTRY EXPERIMENTAL

(481.6 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STATIONS EXCEPT WHERE OTHERWISE STATED.

3.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY PERMAN

AMY VENNY (Light Soufflé)

RAY WALLACE (Impersonations)

4.0 LOZELLS PICTURE HOUSE ORGAN

Relayed from Lozells Picture House

From Birmingham

FRANK NEWMAN (Organ)

Overture to 'Raymond'.....Thomas

MARION DEANE (Contralto)

Flower Song from 'Fraud'.....Gounod

Sink, red sun.....Del Riego

FRANK NEWMAN

Suite, 'Egyptian Ballet'.....Luigini

MARION DEANE

Soul of Mind.....Barosa

FRANK NEWMAN

Servando.....Moszkowski

Selection from 'Carmen'.....Bisot

Solveig's Song from Second Peer Gynt Suite.....Grieg

Entr'acte—On the Road to Zag-a-Zig....Pinch

5.0 A BALLAD CONCERT

From Birmingham

EDITH COATES (Contralto)

DOUGLAS SHARPINGTON (Baritone)

JULIUS UNDERSON (Violin)

DOUGLAS SHARPINGTON

Klennern.....Coleridge-Taylor

My Lute.....S. Lottin

Bois Epars (Dark Woods).....Lully, arr. A. L.

JULIUS UNDERSON

Chanson Arabe (from 'Scheherazade')

Rimsky-Korsakov, arr. Kreidler

Ballet Music from 'Romeo and Juliet'

Schubert, arr. Kreidler

EDITH COATES

Homing.....Teresa del Riego

To Daisies.....Quiller

The Shepherd's Song.....Elgar

Orpheus and his Lute.....Eric Coates

DOUGLAS SHARPINGTON

Tomorrow.....F. Keel

My Sweet Sweeting.....H. Fisher

The Old Shepherd's Song.....Parrell

Passing By.....Parrell

JULIUS UNDERSON

Romanza Andalus.....Sarasate

Tourbillon Chinois.....Kreidler

EDITH COATES

Drumadon.....Sandercock

O Lovely Night.....Landon Ronald

Autumn.....C. Alison Crumpton

5.45 THE CHILDREN'S HOUR (From Birmingham)

Fairy Story told by Gladys Colbourne. Dorothy

Ansell (Pianoforte). Songs by Harold Comy

(Baritone). 'A Way to Win,' an Historical Play

by Florence M. Austin

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 LIGHT MUSIC

From Birmingham

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by JOSEPH LEWIS

Overture to 'The Marriage of Figaro'.....Mozart

Monday's Programmes cont'd (December 12)

MUSICAL ENTERTAINMENT

Since first I saw your face ...
Be still, Blackbird
Hanging out the clothes

Part 4
Sanderson
O'Neil

7.0 ORCHESTRA

Slow Movement and Finale from ...
Haydn

THE Symphony gets its name from one chord in the Second Movement. This Movement, a gently but steadily progressing Air with Variations, begins very softly on strings alone. Then, at the first of a bar, comes a crash from the whole Orchestra—the 'surprise.'

The Last Movement is a quick, jolly one. Note the many instances of Haydn's playful use of alternating Wind and String passages.

DOROTHY ARSHILL (Pianoforte)

Group of Waltzes ... Brahms

7.20 ORCHESTRA

First Slavonic Dance ... Prokofiev

MICHAEL ADLERS

Under the Greenwood Tree ... Eric Coates

A Lament ... Eric Coates

Fairy Cradles ... Eric Coates

DOROTHY ARSHILL

Sea Piccola ... MacLennan

Prelude in G Major ... Beethoven

7.45 ORCHESTRA

Selection from the Ballet Music to Prometheus

THE music for the Ballet The

After of Prometheus

was the first of Beethoven's works

of new importance

that was connected

with the stage.

He wrote an Overture,

with an 'Introduction' and

sixteen incidental pieces, for the

work, which was

produced in Vienna in 1801 (when he was

thirty-one).

The Ballet was based on the legend of Prometheus, who made clay images of men and stole fire from heaven to bring them to life.

The Ballet was highly successful, being presented sixteen times in the year of its composition and thirteen times in 1802.

8.0 A MILITARY BAND CONCERT

THE WHOLESALE MILITARY BAND

Conducted by B. WATSON O'DONELL

ROBERT EASTON (Baritone)

OVERSIGHT

Overture, 'Cockaigne' ... Elgar

COCKAIGNE is a picture of London, the town of the Cockneys; a picture of bustling, cheery noisy existence, with Romance threading its way bravely through the clutter.



Robert Easton sings in the Military Band Concert this evening at 8.0, and Dorothy Arshill gives some pianoforte solos in the programme of Light Music at 8.45.

The music of Elgar's Overture is a present to all who hear them. As the pageant moves we see a number of people in a hurry to make their way to a party of two, a pair of lovers, a richly dressed man, of the rober citizen, a military band. Then the music ends then close by, the lovers and the band, a church, the street night with its far far lights.

8.15 ROBERT EASTON

Vuhan's Song (Philemon and Baucis) Gounod

8.25 BAND

Lyric Suite ... Grieg

The Shepherd Boy, Norwegian Rustic March, Nocturne, March of the Dwarfs

8.40 ROBERT EASTON

Bacchus must now his power resign

Charles Farwell

Accompanied by the Orchestra

Dorothy's a Buxton Lass ... Howard Carr

The Little Ship ... Longborough

8.50 BAND

Intermezzo, 'Fairy Dances' ... A. Wood

Cradles, 'Let's Lie' (Last Love) ... Gang!

9.0 A POPULAR ORCHESTRAL CONCERT

John G. Thompson

THE BIRMINGHAM

SYMPHONY ORCHESTRA

Conducted by

JOSEPH LEWIS

Overture to 'Puck and Peasant'

Supper

Selection from 'The Provost' ('The Provost')

Terce

BOOTH UNWIN

Ross, Benediction

Tchaikovsky

Roadways ... 1.40

The Arrow and the Song ... Balfe

ORCHESTRA

Three Bavarian Dances ... Elgar

(1) The Dance, (2) Lullaby, (3) The Marchman

THESE three pieces were originally written as part of a Suite of Songs for Chorus and Orchestra, entitled From the Bavarian Highlands, each of which depicts in words and tones some picturesque feature of peasant life in this beautiful region. The music is so melodious that it bears presentation in any form, without a word being sung.

BOOTH UNWIN

Don't say 'Till a Woodpecker ... 1.40

The Little Ship ... 1.40

King Charles ... White

ORCHESTRA

(Grand March from 'Tannhäuser' ... Wagner

10.0 WEATHER FORECAST SPECIAL GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: DOROTHY BOWEN CIRCUS CLUB BAND, under the direction of RAMON NEWTON, from Circus Club

11.0 11.15 KITTNER'S FIVE, under the direction of G. JOFFREY GELDER, from Kittner's Restaurant

(Monday's Programmes continued on page 536.)

Wholesome and Delicious

It's a funny thing, but so often what you like doesn't agree with you, and what's good for you isn't pleasant. Consequently, what is both wholesome and delicious is received with joy. Everybody welcomes Chivers' Jellies, which are not only the favourite table sweet, but actually promote digestion also.



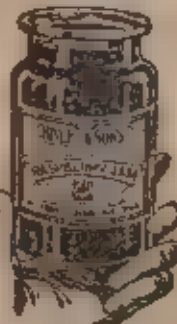
Chivers' Jellies

So simple that any child can make them—so delicious that all children love them. Adults are enthusiastic, too, and no party is complete without them.

Chivers' Jams



GOLD MEDAL



Fresh from the Orchard to the Home

Note Chivers' Patent Hygienic Cover

Prepared on the home-made principle during the fruit-picking season, from freshly gathered fruit and refined sugar only. Guaranteed pure.

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The Organ broadcasting from

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5CB—BIRMINGHAM—Lombia Pict. House

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SUNDERLAND

WURLITZER ORGANS

"The Organ with the Golden Touch"

Office: 25, Renshaw Street, Carlton, W.C.2. Tel: 2231

Monday's Programmes continued (December 12)

6BM BOURNEMOUTH. 370. M. 970 KC.

- 120-10 Grandy
230 London Programme relayed from Daventry
5.0 Miss L. F. KENNEY: 'Where Santa Claus has already been'
6.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 For the Boys' Brigade
6.30-11.0 S.B. from London 9.30 Local Ann.

5WA CARDIFF. 303 M. 850 KC.

- 120-10 London Programme relayed from Daventry
230 BROADCAST TO SCHOOLS
Mr. GUY N. PERCOK: 'Planes to Remember—Christmas Day'
3.0 AN AFTERNOON CONCERT

THE STATION ORCHESTRA
Overture to 'Fra Diavolo' Auber
Song Without Words Tchaikovsky
MARIE L. HOLLOWAY (Pianoforte)
Study in F Sharp, Op. 36, No. 12
Dolmetsch-Valse in A Flat

CHORUS
Selection from 'Rose Marie' Freud
MARGARET VERNON (Contralto)
Here in the Quiet Hills Coe
Just a Little Lady Crocker
I know a lovely garden D. Harford
Ballad of Spring (Baritone) Ambrose Thomas
Simple Avowal Thomas
Three Dances from 'The Bartered Bride' Smetana

MARIE L. HOLLOWAY
Rhapsody No. 4, in E Flat Brahms
Melody in E Bach
CHORUS
Sings, 'Rustic Revels' Fletcher
Selection from 'Samson and Delilah' Saint-Saëns

4.45 Mr. J. KENT: 'The Man and the Boy'
5.0 CHORUS
Selection from 'Madame Butterfly' Puccini

5.15 THE CHILDREN'S HOUR: Another visit from 'The White Knight' (Marion Combs). 'The Hooting of the Shrike' by Lewis Carroll. Fil. I.
6.0 London Programme relayed from Daventry



THE WHITE KNIGHT

will revisit the Cardiff Studio during the Children's Hour today. This is his illustrious prototype as Tennyel pictured him in the original edition of 'Through the Looking-Glass.'

S.B. from London

7.45 THE MAD WHIRL

THE STATION ORCHESTRA
Two-step, 'Don't Stop'
Selection from 'Whirlwind' Bach
JOHN BAKER (Baritone)
Takes me up to town, girls
A down Piccadilly ('The Area')
Waltz, 'Joie de Vie' ('Joy')
One-step, 'Keep Going'
JOAN MAXWELL (Soprano)
Bohemian ('The Happy Day')
Monstrous, Our Miss Gibbs
Waltz, 'Midnight Revels'
One-step, 'You can't keep still'
JOAN MAXWELL and JOHN BAKER
We'll jolly along ('The')
CHORUS
Selection from 'The World of the World'
9.0-11.0 S.B. from London 9.30 Local Ann.

2ZY MANCHESTER. 354.5 M. 780 KC.

- 120-10 Grandy
230 London Programme relayed from Daventry
3.0 BROADCAST TO SCHOOLS
Mr. L. J. F. BRIMBLE: 'Experiments with Insects—Plants that trap Insects.' Conclusions and Examination
3.30 ORCHESTRAL MUSIC relayed from the Picture Palace Theatre, conducted by STANLEY C. WHITE
5.0 ANNE LAMFLOUGH: 'Arranging Flowers and their Substitutes—I, Making a Whimsical Table Garden'
5.15 THE CHILDREN'S HOUR: 'Wake Up' (Maudie)
'Melinda Hope', sung by Betty Wheatley
Three Songs from 'Songs for Little Children', by T. W. Stephenson. 1 Love Little Pussy.

'Two Little Kittens.' 'Two Little Fish.' Song by Harry Hopewell. The Story will be read by

- 6.0 London Programme relayed from Daventry
6.20 For the Boys' Brigade
6.30 S.B. from London
7.45 BRITISH COMPOSERS SERIES

IV. ARTHUR SULLIVAN and EDWARD GERMAN
Conducted by T. L. MORRISON

Overture to the Ball Sullivan
(Gay Suite) German

SULLIVAN'S work was written for the Birmingham Festival of 1870. It is scored for Full Orchestra, in long and elaborate, and a

After a short Introduction, there begins a very rhythmic, leaping dance-tune (started by the First Violins—clash accompaniment, Harp). This tune holds sway for some time, and is given to the

GERMAN'S Suite, first performed at a Crystal Palace Sunday Concert in 1871, consists of four Movements illustrating a sort of gipsy life, as seen through the eyes of the Com

The first is a quick, flamboyant dance, begins with a very rhythmic, the third, light and graceful, is again in Waltz style, the fourth is a Tarantella, a descendant of that wild dance which in a simpler age was selected a cure for the bite of the tarantula spider

Orchestral Music to 'Henry VIII' Sullivan
SULLIVAN wrote some incidental music for a production of Shakespeare's Henry VIII in Manchester about fifty years ago, and it immediately became very popular. The four items that make up the set are a March, a song for King Henry ('Youth will needs have dalliance'), the Graceful Dance that was once very frequently heard at the Palace, and elsewhere, and the Water Music.

LILY ALLEN
Waltz Song
It was a lover and his lass
ORCHESTRA
Three Dances from 'Tom Jones'
9.0-11.0 S.B. from London (9.30 Local Announcements).



A PLANT THAT EATS FLIES.

Mr. L. J. F. Brimble will deal with 'Plants that trap insects' in his schools talk from Manchester this afternoon. These pictures show an interesting experiment with a Sundew leaf



GETTING DOWN TO IT

The dead fly was placed near the leaf, as shown in the first picture, and two hours later the leaf had bent over and seized it, as appears in the picture above

Monday's Programmes cont'd (December 12)

TIME	PROGRAMME	2051 M.	1.0 TO 10.0
12.10	Gramophone Records		
2.30	London Programme relayed from Daventry		
5.0	Mr. HARRY T. RICHARDS 'A Wanderer in Europe—On the Threshold of Picardy'		
5.15	THE CHILDREN'S HOUR		
6.0	A Musical Interlude by T. D. JONES (Piano)		
6.20	London Programme relayed from Daventry		
6.30	S.B. from London		
7.45	THE SWANSEA POLICE BAND Directed by A. SHACKLEFORD (By kind permission of the Chief Constable, Swansea)		
	March, 'The Bugle Call' (H. J. Hunt)		
	Spanish Soiree, 'Soleil et Lune' (E. J. Hunt)		
	When the King goes forth to war (H. J. Hunt)		
	Ballad of Gwendolyn's Rising (H. J. Hunt)		
	BAND		
	Excerpts from the Works of Grieg arr. G. J. Hunt		
	Be still, sad heart (P. J. Hunt)		
	A Night in the Garden (P. J. Hunt)		
	BAND		
	Excerpts from 'La Ronde' (The Children's Hour)		
	Excerpts from 'La Ronde' (The Children's Hour)		
9.0	S.B. from London (8.30 Local Antenna)		

Northern Programmes.

TIME	PROGRAMME	2051 M.	1.0 TO 10.0
5.0	NEWCASTLE		
12.10	Gramophone Records		
2.30	London Programme relayed from Daventry		
5.0	Mr. HARRY T. RICHARDS 'A Wanderer in Europe—On the Threshold of Picardy'		
5.15	THE CHILDREN'S HOUR		
6.0	A Musical Interlude by T. D. JONES (Piano)		
6.20	London Programme relayed from Daventry		
6.30	S.B. from London		
7.45	THE SWANSEA POLICE BAND Directed by A. SHACKLEFORD (By kind permission of the Chief Constable, Swansea)		
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	Spanish Soiree, 'Soleil et Lune' (E. J. Hunt)		
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9.0	S.B. from London (8.30 Local Antenna)		

THE RADIO TIMES.

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9.0	S.B. from London (8.30 Local Antenna)		

Song of Songs

(page 533.)

SCENE V

THE PATH

At the foot of a white-fence among the hills. The hills are the backdrop and also a part of the distant groups of men and women. An apple tree in full blossom in the foreground.

CHORUS OF VOICES
My well-beloved hath a garden,
In a very fruitful hill.

THE WATCHMAN. (From the top of the hill)
Who is this that cometh up from the wilderness,
Leaning upon her beloved?

The Shulamite is at her shepherd's door, entering from the valley below on the way to the hill. If she pauses her with her arm on her head, a lovely girl, not less than thirty, pausing to rest on the apple tree, returning their gaze.

THE SHULAMITE. (To her mother, who is standing among the hills)
I have found thee, O my mother, and I have found thee.

THE SHULAMITE. (To her mother, who is standing among the hills)
I have found thee, O my mother, and I have found thee.

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I have found thee, O my mother, and I have found thee.

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I have found thee, O my mother, and I have found thee.



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SANTOS CASANI

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For the first time in the history of dancing a National Amateur Dancing Championship has been organised. The arrangement of such a contest has to be made a task of great resources, and COLUMBIA readily undertook the responsibility, feeling that such a contest could but contribute to the improvement of the standard of amateur dancing and increase the national interest in it. Mr Santos Casani was entrusted the task of supervision and direction.

The country was divided into 14 districts, with three heats and a final in each district. Many of these heats have already occurred and the immense success in each case clearly indicates that the entire National Competition has aroused intense interest and enthusiasm.

Over £3,000 value in prizes are being awarded, including sixty prize cups, and some 576 district prizes.

GRAND FINAL

ROYAL ALBERT HALL

LONDON,

THURSDAY, JAN. 26, 1928.

List of Judges:	
SANTOS CASANI	JOSÉ LENNARD
FRANK FORD	MOLLY SPAIN
RONALD GREENE	WINNIE NEWTON
ALEC MILLER	PHYLLIS HAYLOR
MAXWELL STEWART	PAT VIKES
VICTOR SYLVESTER	MRS SYLVESTER

Full Details of District Heats and Finals and Lists of First Prize Winners on application to Santos Casani, Dancing Championship, Columbia House, 102-108, Clerkenwell Road, E.C.1.

Tuesday, December 13.

The Inter-'Varsity Rugby Match.

By An Old Blue.

A running commentary on the Oxford v Cambridge Rugby Football Match, by Captain H. B. T. Wakelam will be relayed from the Rugby Union ground at Twickenham by 5GB on Tuesday afternoon at 2.15. In this article a former Rugby Blue discusses the prospects of the two teams. Listeners to the broadcast should use the plan printed at the bottom of this page.

THE 'Varsity Rugger match following in the wake of the Boat Race and the Internationals, is this year to receive the mark of popularity that the modern age affords it. It is to be broadcast and will not require a particularly prophetic eye to see the innumerable country-vicarages schoolmasters' studies, and semi-detached castles which will be seething with excitement as the announcer's voice travels up and down with the game.

The prospects of the teams, on the other hand, do require a particularly capable seer. But that will not prevent the usual crop of more or less informed prophecies that sprouts every December with undiminished vigour and hopefulness.

At the beginning of this season, as a matter of fact, it did seem as if the ultimate winner was marked out from the very start. Oxford, led by a captain who, though he is naturally a fine player himself, learnt his football at a school where the game is a comparatively recent innovation, commenced operations with a pack which consisted of seven wingers and a super-winger. Cambridge had almost a ready-made serum, with several old Blues and many well-proved second and third year men, who just missed their places last year.

In the back division, Oxford had a soundish scrum-half and a wing-three-quarter, E. G. Taylor, who had played for Scotland against Wales. M. A. McCannie, another wing, had to be transferred to full back. Cambridge had what almost amounted to a Welsh international three-quarter line, with Rowe Harding, Windsor Lewis, and W. G. Morgan. Supporting them were Arvold and Hamilton—say, both of whom were playing more consistently than they had ever played before. Moreover, they had, in Sobey at scrum-half, one of the few men who can seriously be compared with Arthur Young.

It looked as if the precedents were certain.

to go by the board, and that the best side on paper would, for once, easily live up to its reputation on the field. So confident were Cambridge supporters that I know of one reckless enthusiast who gave twenty to one on their chances a month ago. He was taken, at once, in sluttings.

Now he is finding considerable difficulty in laying off his rash bet. For, though Cambridge are as good as they were, they are no better, whereas Oxford have improved beyond all expectation, and are steadily getting better every match.

The Oxford record may not be as good as that of Cambridge—one must not take too much notice of their being the one side to beat the Waratahs, for the visitors from New South Wales had anything but a full side out against them—but they have been slowly building up a solid and co-ordinated team. It may not be showy but it is just the sort of unexciting side which might, by dour tackling and the steady ignoring of proffered dummies, put the brilliant but slightly erratic Cambridge attack out of its stride.

THE Cambridge pack are a heavy and hard-working lot, but they are inclined to lose their heads in the loose and to forget to use them in the scrum, and they do not give their magnificent backs as much help as they should. In my opinion the University Selection Committee have not made use of some of the best material at their command. For instance, they have not selected—at the time of writing—Crichton-Miller, an all-round forward, who can control the ball with his feet better than most players of the present day, and certainly better than any up at either university.

The Oxford eight are still apt to overdo the winging-game and to look upon the scrum simply as something to be broken away

from as quickly as possible. But they can do something with the ball in the open, and they are always liable suddenly to produce a snap-try out of nowhere.

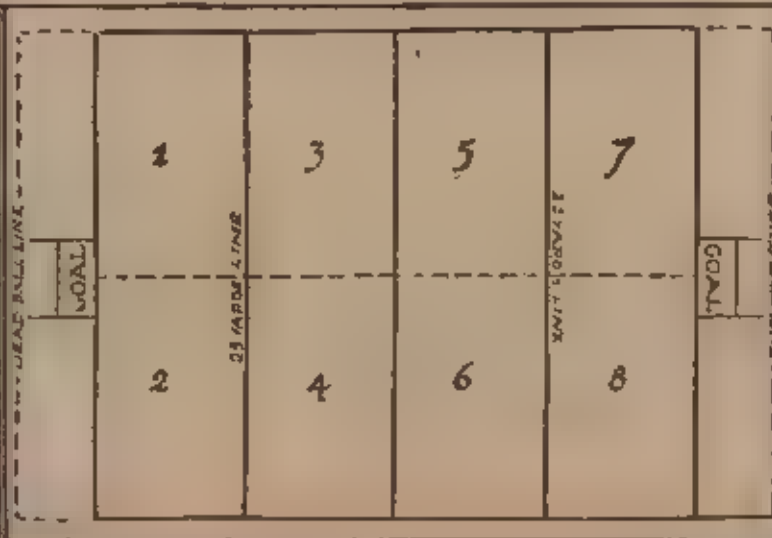
That is the sort of thing that wins 'Varsity matches. But, if the Cambridge pack can contrive to get the mastery in the scrum, to have the ball back quickly before the fast Oxford back-row can smother the scrum-half, and to effect a sudden and unexpected wheel when the Oxford men are indulging in their worst habit of breaking too soon, then Cambridge will be assured of their third victory running.

For those Welsh three-quarters are as quick-thinking as they are speedy, they are served by one of the best scrum-halves in England, and by perhaps the most promising stand-off half of the last three years, and they delight in swinging the attack to all points of the compass and in piercing their opponents' defence at the most unlikely points and moments.

Such a formidable combination of brains and speed will wear down the most stubborn defence in time, if it is given the ball. If, however, the Oxford forwards are allowed time to get in among the centres and so break up the attack, it will be about as effective as a sharp sword that has stuck in its sheath and can't be drawn.

This may happen, because the Oxford team is getting more and more together and the Cambridge pack, as I have said, are decidedly slow in their scrum-work. But I do not think, on the whole, that there is sufficient experience in the Oxford leadership to make this more than a possibility.

The day, if it is reasonably dry, will almost certainly go to the best backs. And despite the Oxford improvement, there is little doubt who they will be. It is not a twenty-to-one chance, or anything like it, but, as a two-to-one bet, my half-crown would certainly be on the Light Blues.



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Local Announcements)

Wednesday's Programmes continued (December 14)

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(491.8 M. 610 KC.)

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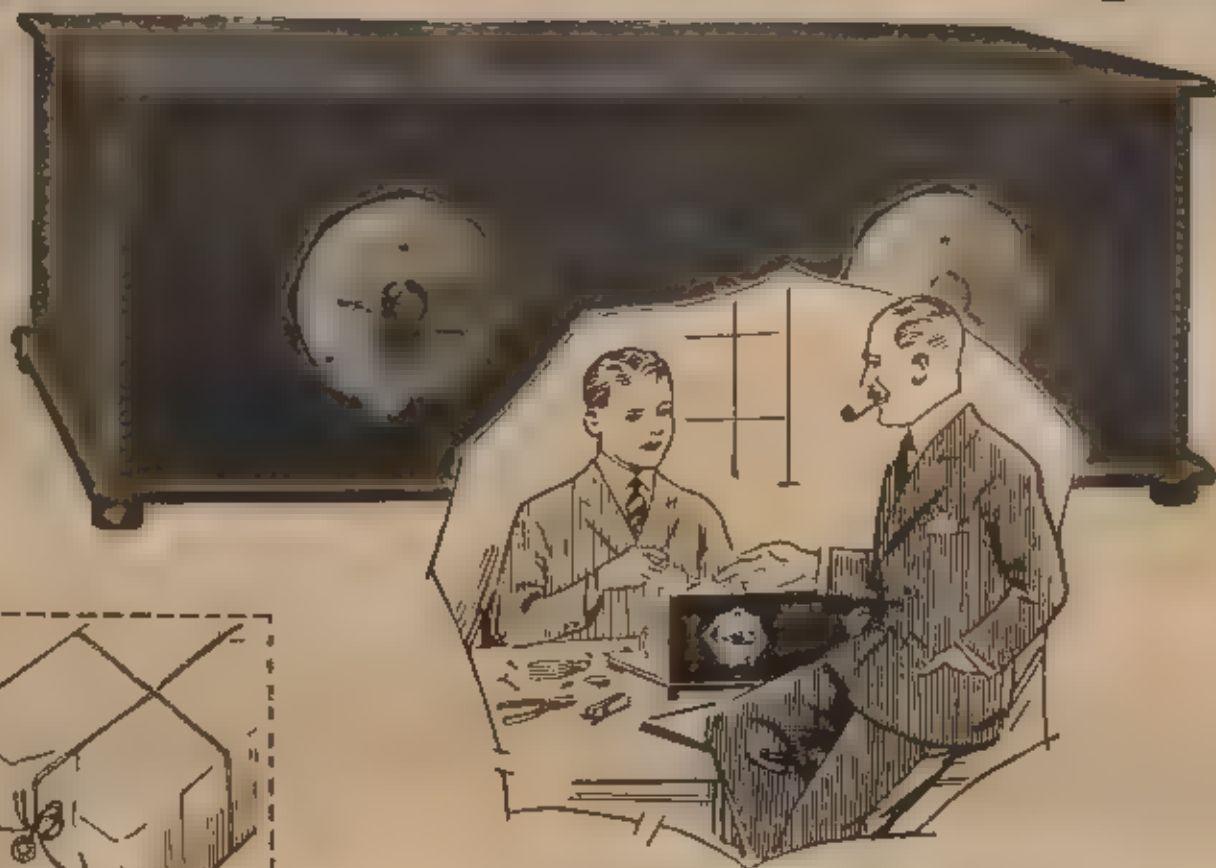
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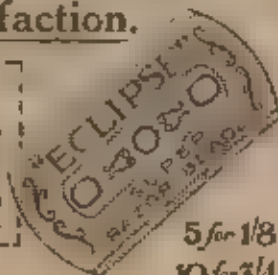
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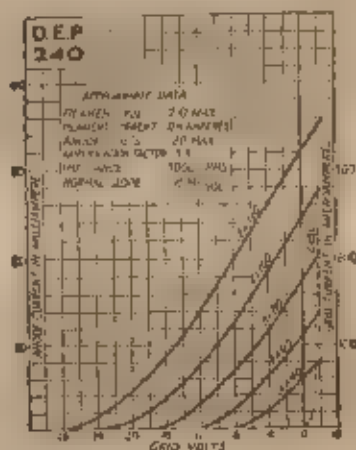
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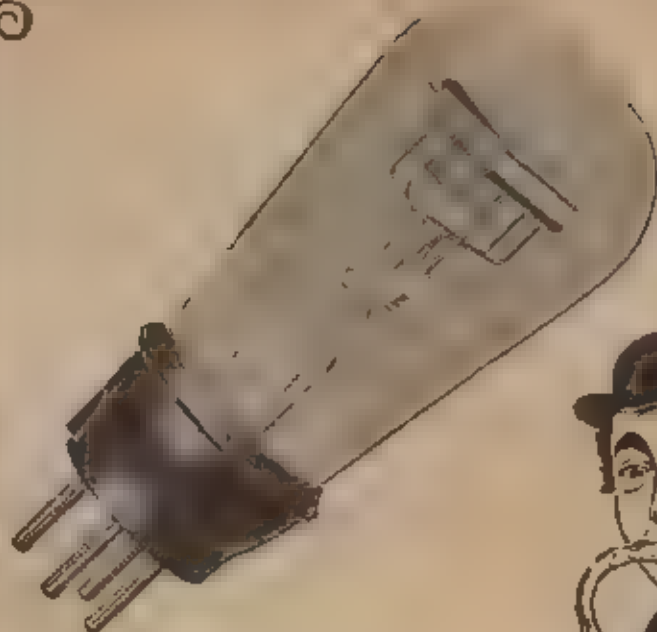
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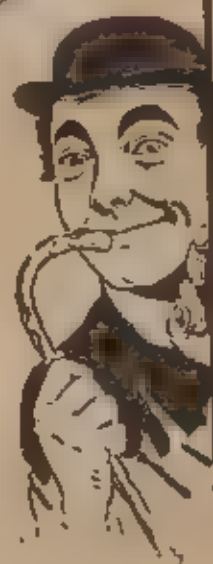


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PROGRAMMES for SATURDAY, December 17

10.30 **TIME SIGNAL, GREENWICH; WESTERN FRONT**

10.20 **THE CARLTON HOTEL ORCHESTRA, under the direction of BENNETT TAYLOR, from the Carlton Hotel**

9.30 THE DANCANT

The London Radio Dance Band, directed by SYDNEY FERRIS

DONALD PIERCE (Syncopeation),
LENNIE WESTON (Entertainer)
SANTA and BARBARA (Songs from Spain)

5.15 **THE CHILDREN'S HOUR** Sixth Day of 'Request Week.' 'Little Brown Baby' and other favourites played by The London Radio Dance Band. A play entitled, 'The Professor and the Bee,' by C. E. Hodges

6.0 THE SYDNEY ORCHESTRA

MARY BONDS (Soprano)

ORCHESTRA

Overture to 'The Merry Dicks'... Monckton

6.10 MARY BONDS

Mother, Father, Mother (Mother, tell me) Mr. J. B. Jones
Filles (Young Girls) Weckerlin
N. B. R. C.

6.20 ORCHESTRA

Yule 'Arrangements' Bondeufel

6.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS-BULLETIN**

6.45 ORCHESTRA

Songs of 'Autumn' ('Dream of Autumn') Joyce

6.50 MARY BONDS

Sabbath episode (Through Grief) Lindars
Curo mio ben (My dear one) Lindars

6.55 ORCHESTRA

Excerpts from 'The Ring' Purcell

7.0 M. NEVILLE SHARP: 'Gorilla'

On the 17th of the month, one enchanted our imagination, the gorilla is the most expressive and rightly so, for he is both a creature and a mystery. His ferocity and his cunning make him harder to study than any other animal. During the past few months Mr. Neville Sharp found himself an official of the Government of Nigeria, posted in a portion of the mandated territory of the Cameroons, where he was frequently without a white man to talk to for weeks at a time. Happily, he found a hobby ready to hand in the gorilla, of whose habits he made a detailed and adventurous study, one by-product of which is a collection of skulls which is perhaps unique in Europe.

7.15 THE FOUNDATIONS OF M. SIC

Wendell's Plan of Works

Played by BENNETT TAYLOR

Sonata in C Minor Second and Third Movements

7.25 R. W. L. NEW SOUTH WALES

At Eye Witness Account of the International Rugby Match by Mr. O. L. Ows

From 'The Observer'

THE Waratahs have so far amply confirmed, in their international matches, the verdict passed on them by competent judges at the outset of their triumphant tour. This afternoon they have met their third great test, and whether Scotland have met the same fate as Ireland and Wales, or whether they have at last turned the tables on the tourists, every Rugby enthusiast North and South of the Tweed will be eager to hear Mr. Owen's review of one of the most interesting matches of the year.

2LO LONDON and 5XX DAVENTRY

(201.4 M. 830 KHZ)

(11.804.2 M. 187 KHZ)



GERTRUDE LAWRENCE

the idol of two continents, will come to the London microphone this evening at 7.45.

7.45

GERTRUDE LAWRENCE

in

'THE KIDNAPERS'

Six New Kidnappers' Songs by EILEEN DE MANCHEL and H. C. G. STEVENS (at the Piano)



THE KING OF THE APES

Mr. Sharp will this evening tell how he studied the habits of the gorilla in his African home. Here is a fine specimen of the great ape, and (insert) a typical gorilla skull.

THE chief event of the season of the far side of the drama

has been the return of Gertrude Lawrence after a highly successful stay in New York. She has been drawing crowds to His Majesty's Theatre, from which it will be remembered, parts of *Oh, Kay* were broadcast last week, and London has confirmed the verdict of New York that her talent and personality are greater than ever before. Those who recall her brilliant acting, with Beatrice Lillie, in the *Fallen Babes* sketch in a bygone *Charlot* revue, will have the keenest anticipations of her performance to-day.

8.0 A POPULAR ORCHESTRAL CONCERT

The Wireless Orchestra

Conducted by JOHN ANSERLI

BEATRICE RICHMOND (Soprano)

ORCHESTRA

Selection, from 'Three Little Maids' P. S.

BEATRICE RICHMOND

The Lass with the delicate Air (Song) A. I.

I love thee (Song) G. H.

The Hollowed Hour (Song) H. G. Wood

Songs my Mother taught me (Song) H. G. Wood

ORCHESTRA

Two Little Dances (Song) H. G. Wood

BEATRICE RICHMOND

What's in the Air today (Song) Robert Eden

Cherry Ripe (Song) C. H. G. H. G. Wood

Whose's a Snowflake leaves to me (Song) H. G. Wood

A Brown Bird Singing (Song) H. G. Wood

ORCHESTRA

Bedtime

Scenes (Song) H. G. Wood

CAROLS

FROM ALBERT HALL COMMUNITY SINGING SOCIETY

Under the auspices of the Daily Express
Relayed from the Royal Albert Hall.

COMMUNITY SINGING

The King and

Hark, the Herald Angels sing

Good King Wenceslas

Carols (Song) H. G. Wood

8.15 **WEATHER FORECAST SECOND GENERAL NEWS-BULLETIN**

8.15 **WRITERS OF TODAY: Mr. Basil Macdonald**
Basil Macdonald, reading from his own works

BESIDES being a journalist, essayist and founder and first editor of *Roomers and Fledglings*, Mr. Basil Macdonald Hastings is the author and part-author of many successful plays, including *If Winter Comes*. He has broadcast on several occasions before.

8.30 **Local Announcements Sports Bulletin (Daventry only) Shipping Forecast**

9.35 VARIETY

NEIL KENTON (Solo Comedian)

GERALD HOBY and JENNY FITE (Saxophone Solo)

ETHEL BUCK (Song)

HARLEY and BARKER (Syncopeated numbers)

10.30 **12.0 DANCE MUSIC**
ORCHESTRA and the SAVOT HAVANA BAND from the Savoy Hotel

Saturday's Programmes cont'd (Dec. 17)

5GB DAVENTRY EXPERIMENTAL

(401.5 M 610 KC)

3.30 CHAMBER MUSIC

From Birmingham

- WORLDLY Piano
Fantasy Piano, Op. 98 Schumann
Romance: Hammerquintet, Duo, Finale
THE CATHEDRAL MALE VOICE QUARTET: FRANK
WHARTON, PHILIP TAYLOR, CHARLES BUS
BYRON WATSON
On the Water Mendelssohn
Prelude in A Tchaikovsky
The Cossack Moniusch
Piano in D Minor: Second and Last Movement
Mendelssohn

THOUGH Mendelssohn's two Trios do not
contain any of his deepest thoughts, they
are full of naive melody, and the graceful, adroit
writing for the instruments is noteworthy.
Of the four Movements in the D Minor Trio
(the Op. 49) we are to hear the tranquil Second
Movement, and then the Finale, which opens
with an off-beating rhythm. Tapped in chords
or, among its melodies, now soft, now loud, it
harmoniously pervades the Movement.

4.20 A POPULAR ORCHESTRAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

- CHERRY TREES (Soprano) and Orchestra
Mr. "Una voce poco fa" (A voice I heard just
now from "The Barber of Seville") .. Rossini
B. I. Bishop
4.55 THE ORCHESTRA
First Suite from "Lindbergh" H. ...
When the bog comes Arne
The Market Vireux
At the Well Engemann
5.20 ORCHESTRA
"One Poem, Finlandia" Sibelius
N.
5.45 THE CHILDREN'S HOUR (From Birmingham)
"Snooks and the Squirrel go Carol Singing" by
Charles Richardson. Songs by Norah Tarrant
The Hawk - A Border Ballad, by Margaret M.
Korner.

6.30 TIME SIGNAL, GROUNDWIRE, WEATHER FORECAST First General News Bulletin

LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK LANGE

- Overture: "A Night Camp in Granada" Kravitz
Entr'acte: "Mignonne" Lohse
Two H.
7.10 ETTIE KALINE (Pianoforte, and Orchestra)
in G Minor—Second and Third Move-
ments
ON
He did it easily, with several lays to spare,
and as ever, played his work brilliantly.
We are to hear the last two of the ...

The Second Movement (Quick and playful) is
a fairly piece of work. The opening played
strings, to an undercurrent of drum rhythm,
is a charming way of launching a Movement.
In a moment the Piano sets its capricious dance
go, and we know we are in for a jolly turn.
The Third Movement (the Finale) is also a
very lively piece in the style of the excellent
Tchaikovsky.

Selection from "The Student Prince"

- 7.40 ETTIE KALINE
Walden (Woodland Rhapsody)
The Bird as Prophet
Prelude in A Flat, Op. 28
Valse in G Flat, Op. 70

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND, Led by
SILVER FINLAY
JAMES WHITMAN, Light Knight
M.
(M.)

9.0 DANCING TIME

THE LONDON RADIO DANCE BAND, Led by
SILVER FINLAY

9.20 DANCING TIME

THE LONDON RADIO DANCE BAND, Led by
SILVER FINLAY

10.15-11.15 A MILITARY BAND CONCERT

THE WIMBORNE MILITARY BAND, Led by
FRANCIS ROSEHILL

10.27 BAND

10.35 BAND

10.48 BAND

11.0 BAND

11.10 BAND

11.20 BAND

11.30 BAND

11.40 BAND

11.50 BAND

12.0 BAND

12.10 BAND

12.20 BAND

12.30 BAND

12.40 BAND

12.50 BAND

1.0 BAND

1.10 BAND

1.20 BAND

1.30 BAND

1.40 BAND

1.50 BAND

Will you gag the Christmas Programmes?

Christmas Eve! — Everything over-
new (expensive) load ...
be used as a pipe ...
W. R. L. READY — ready ...

I think we had better play "Hunt the
Slipper," Aunt, as you suggested. I'm
afraid the atmospheric — (and he can't
even hear the atmospheric).

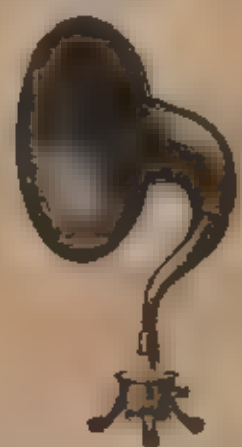
Not a bad set, on the whole — but what
are a couple of headphones amongst so
many (fifteen, all told, and the twins);
now that the speaker has again become
a pipe-rack?

The happiest homes this Christ-
mas (from the wireless point of
view) will be the

ETHOVOX

homes—where the loud-speaker
looks like and speaks like a
loud-speaker.

And a round £3 will buy it
"the speaker that first made
wireless popular." Go to your
dealer NOW or come to our
Showrooms—15 BEDFORD ST.,
STRAND, for a demonstration.



BURNDEPT

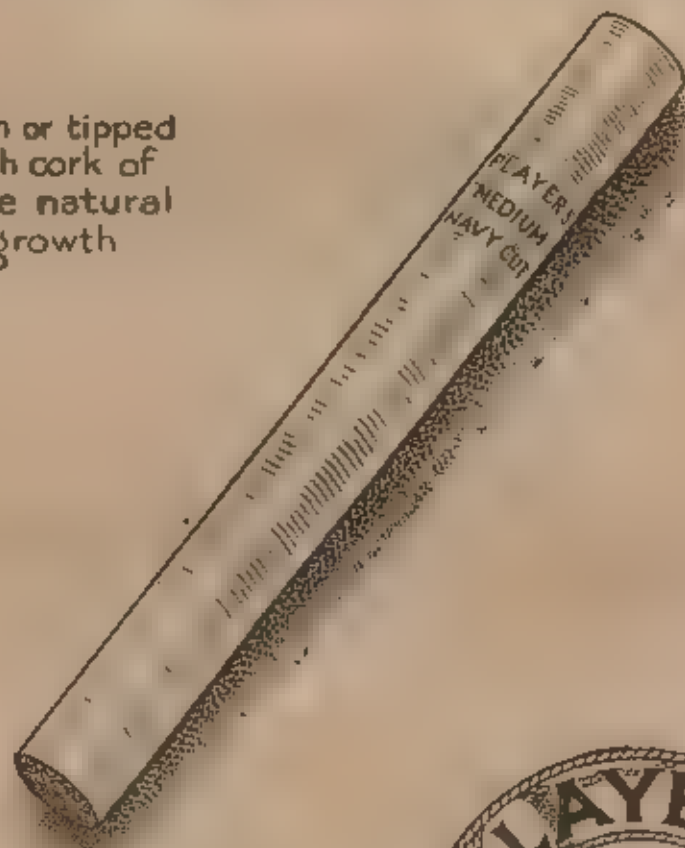
BLACKHEATH, LONDON, S.E.3

6BM BOURNEMOUTH. 326.5 M. 520 KC

- 4.0
by
Relayed from the King's Hall Rooms of the Royal
Lancaster Hotel
Directed by ALEX. WAINWRIGHT
5.15 London Programmes relayed from Daventry
6.30 S.B. from London
7.0 Mr. G. R. E. DANCE, "The King of the
Fruit Trees"
7.15 S.B. from London
7.25 S.B. from Edinburgh (See London)
7.45 S.B. from London
8.40 HARRY WEMBLEY
(Child Temperament)
8.55 Musical Interlude relayed from Daventry
9.0-12.0 S.B. from London (5.30 Local Announce-
ments; Sports Bulletin)
... ..
... ..

PLAYER'S

Plain or tipped
with cork of
pure natural
growth



10 for 6^D
20 for 11^D $\frac{1}{2}$
50 for 2^D/₅ 100 for 4^D/₈



"It's the Tobacco that Counts"

NCC325

Saturday's Programmes continued (December 17)

(cont. from page 501)

5WA CARDIFF. 33.3 M. 650 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: 'The Hunting of the Snark' by Lewis Carroll. (Ft. VI)

6.0

6.30

7.0

7.15 S.B. from London

7.25 Capt. A. S. BAKER, R.A. ... Mr. LEIGH WOODS, 'West of England' Song

7.45 A POPULAR CONCERT

Relayed from the Central Hall, Bristol

FRANK MILLINGS (Tenor)

... ..

EMMY CROWTHER (Soprano)

Jewel Song (from 'Parist')

J. J. BAKER (Organ)

... ..

FRANK M. LINDS

... ..

8.40 12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

2ZY MANCHESTER. 38.0 M. 780 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Funny' ...

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6.0

6.30 S.B. from London

7.0 Mr. F. CARR, RUGBY, 'The Honour of' ...

7.15 S.B. from London

7.25 S.B. from Edinburgh (See London)

7.45 S.B. from London

8.0 A LIGHT ORCHESTRAL CONCERT

THE STATION ORCHESTRA

Miniature Suite Eric Carter

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7.0 Talk to Farmers

7.15 S.B. from London

7.25 S.B. from Edinburgh (See London)

7.45 12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

2LS LEEDS-BRADFORD. 27.5 M. & 28.1 M. 1,080 KC. & 1,100 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 L.

6.30

7.0 Mr. R. GROSVILLE, 'The Waltz' How to Dance the Waltz

7.15 S.B. from London

7.25 S.B. from Edinburgh (See London)

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THE HUNTING OF THE SNARK
Lewis Carroll's famous nonsense poem figures in the Children's Hour from Cardiff throughout this week. This is Henry Holiday's illustration showing the ...

7.45 PAD OF THORN CONCERT

Relayed from ACKWORTH SCHOOL

Near Pontefract

Introduced by GERALD K. HARRIS, J.P.

Choral, Dramatic & Community Singing by ...

Conducted by GENEVA ATKINSON

Solos by TREE HOBSON (Tenor)

With Choruses by the School

Selected Songs by JEANNE TURVEY

Accompanist, GLADYS EVERDEN

Arranged for Broadcasting by LESLIE W. A.

... ..

ACKWORTH School was built in 1750 as a ...

A branch of the London Football Hospice ...

and was bought for use as a Quaker School in ...

8.40 12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6LV LIVERPOOL. 29.7 M. 1,080 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Edinburgh (See London)

7.45 12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

5NG NOTTINGHAM. 27.5 M. 1,080 KC.

11.30-12.30 Gramophone Records

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 The Rev. C. H. HODGSON, 'Bewitch of' ...

7.15 S.B. from London

7.25 S.B. from Edinburgh (See London)

7.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

5PY PLYMOUTH. 40.0 M. 780 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Somebody's' ...

... ..

6.0 CHARLES H. RAY (Bantoni)

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6FL SHEFFIELD. 27.7 M. 1,100 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

'THE COAST OF YACON'

A Play about the Island of Sark, by C. E. HODGSON

Pernonello Carré MARGARET HAW

Yvonne Carré JOY KENN

John Carré PETER HOWARD

Philippe Severos J. F. OUTHAM

André Baillon E. NEWTON

Pierre le Noir LEONARD R. BERTS

6.0 Musical Interlude

6.30 S.B. from London

7.0 Mr. W. PRINCIVAL WESTFALL, 'Tones in Water'

7.15 S.B. from London

7.25 S.B. from Edinburgh (See London)

7.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

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6KH HULL. 29.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

Programmes for Saturday.

5SX	SWANSEA.	294 M. 1.0 OKC.
1.30	1.30	
5.15	THE CHILDREN HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
7.0	Mr. J. C. ...	
7.15	S.B. from London	
7.25	S.B. from Edinburgh, Sec 1	
7.45	S.B. from Cardiff	
8.40 12.0	S.B. from London (S.B. Local Announcements Sports Bulletin)	

Northern Programmes.

5NO	NEWCASTLE.	5.00 M.
1.0	1.0	
1.10	1.10	
1.20	1.20	
1.30	1.30	
1.40	1.40	
1.50	1.50	
2.00	2.00	
2.10	2.10	
2.20	2.20	
2.30	2.30	
2.40	2.40	
2.50	2.50	
3.00	3.00	
3.10	3.10	
3.20	3.20	
3.30	3.30	
3.40	3.40	
3.50	3.50	
4.00	4.00	
4.10	4.10	
4.20	4.20	
4.30	4.30	
4.40	4.40	
4.50	4.50	
5.00	5.00	

5SC	GLASGOW.	405.4 M. 740.0 K.
2.5	2.5	
3.0	3.0	
3.1	3.1	
3.2	3.2	
3.3	3.3	
3.4	3.4	
3.5	3.5	
4.0	4.0	
4.1	4.1	
4.2	4.2	
4.3	4.3	
4.4	4.4	
4.5	4.5	
5.0	5.0	
5.1	5.1	
5.2	5.2	
5.3	5.3	
5.4	5.4	
5.5	5.5	
6.0	6.0	

2BD	ABERDEEN	90.0 M.
2.5	2.5	
3.0	3.0	
3.1	3.1	
3.2	3.2	
3.3	3.3	
3.4	3.4	
3.5	3.5	
4.0	4.0	
4.1	4.1	
4.2	4.2	
4.3	4.3	
4.4	4.4	
4.5	4.5	
5.0	5.0	
5.1	5.1	
5.2	5.2	
5.3	5.3	
5.4	5.4	
5.5	5.5	
6.0	6.0	

2BE	BELFAST.	2.0 M.
1.30	1.30	
1.40	1.40	
1.50	1.50	
2.00	2.00	
2.10	2.10	
2.20	2.20	
2.30	2.30	
2.40	2.40	
2.50	2.50	
3.00	3.00	
3.10	3.10	
3.20	3.20	
3.30	3.30	
3.40	3.40	
3.50	3.50	
4.00	4.00	
4.10	4.10	
4.20	4.20	
4.30	4.30	
4.40	4.40	
4.50	4.50	
5.00	5.00	

COVER DESIGN COMPETITION.

I submit herewith one design in the Competition for a new front page heading for *The Radio Times*, and agree to accept the rules of the competition as laid down on page 526 of *The Radio Times* of December 9, 1927.

Name

Address

The musical annotations in the programme pages of *The Radio Times* are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to *The Radio Times* including postage Twelve months (Foreign), 15s. 8d., twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of *The Radio Times*, 8-11, Southampton Street, Strand, W.C.2.

In the Near Future.

News and Notes From the Southern Stations.

Cardiff

A programme entitled 'The Old and the New' will be given on Friday, December 30. The first part, with Margaret Wilkinson as soloist, will be devoted to old favourites; the second, composed of synopsized numbers, given by Cyril Liddington.

Stoke.

The Rev. G. P. Gibbons is to conduct the service to be relayed from the Woodall Memorial Congregational Church, Burdett, on Sunday, December 18, when the musical portion will be given by the Choir of Swan Bank Wesleyan Methodist Church.

Plymouth.

An appeal on behalf of the Alexandra Maternity Nursing and Children's Homes, Plymouth, will be broadcast by Lady Midway of Flete at 8.45 p.m. on Sunday, December 18.

Dance music for those who like it will be available at 8 p.m. on Friday, December 23, when the Royal Hotel Dance Orchestra, conducted by Albert Fullbrook, is to broadcast a short programme.

Manchester.

A special service will be relayed from the Manchester Royal Infirmary at 7.45 p.m. on Sunday, December 18. The address will be given by the Rev. Benjamin Pollard, Rector of St. Chrysostom's and Chaplain to the Infirmary, and an oration will be read by Rev. Benjamin Pollard. The service will be played both before and after the service. Immediately following the service, Mr. R. E. Goldschmidt, Chairman of the Infirmary, will make a special Christmas appeal on behalf of the institution.

Bournemouth.

On Friday, December 23, Miss L. F. Ramsay will tell Bournemouth listeners 'Her Christmas Stories' to the Victor.

The eleventh of the series of weekly Song Recitals entitled 'On the Wings of Song' on Monday evening, December 18, will consist of old French songs and carols sung by F. L. Woodman (soprano). Later the same evening a programme entitled 'A Jolly Evening' will be given by Miss L. F. Ramsay and Philby Taylor, assisted by a quartet which will be supported by members of the Bournemouth and Winton Branches of the British Legion in Community Singing.

Daventry Experimental

The religious service on Sunday, December 18, will be relayed from the Central Hall, Birmingham. It will be conducted by Professor Howard, of the Wesleyan College, Handsworth.

A concert of chamber music by the 'Beatrice Howitt' Trio will be given from the Birmingham Studio at 8 p.m. on Sunday, December 18. The soloist will be Muriel Sotham (contralto).

Monday evening, December 19, offers an interesting concert of Haydn and Mozart's music, when the items by the first-mentioned composer include two movements of the *Classical Symphony* and Part 4 of the *Seasons Suite*—Winter. The Mozart excerpts include Arias from *The Magic Flute*, the rarely heard Overture to *Tosca*, the Finale from the *Jupiter Symphony*, and the E Major Concerto for violin and orchestra. The soloists will be John Armstrong (tenor), Joan Farningham (soprano) and Park (violin).

The afternoon programme on Saturday, December 24, will include half an hour of variety by Edith James and her entertainers, followed by an hour's dance music by Harold Turk Band. Then will come a *Beland* (soprano), Leslie Bennett (baritone) and Herbert Fox (pianoforte).

THE NEW RADIO OPERA SEASON.

'THE MERRY WIVES OF WINDSOR' by Nicolai, the first in the series of this season's Operas, is being broadcast from 5GB on January 2, and from 2LO on January 4. Listeners who wish to obtain a copy of the book of words should use the form given below which is arranged so that applicants may obtain either (1) single copies of the Libretto of 'THE MERRY WIVES OF WINDSOR', at 2d. each, (2) the complete series of twelve for 2s. (including the back numbers which have already been broadcast but which will be of value in future broadcasts) or (3) the remaining nine of the series (this includes 'THE MERRY WIVES OF WINDSOR') for 1s. 6d.

1. Application for copies of 'THE MERRY WIVES OF WINDSOR' only.

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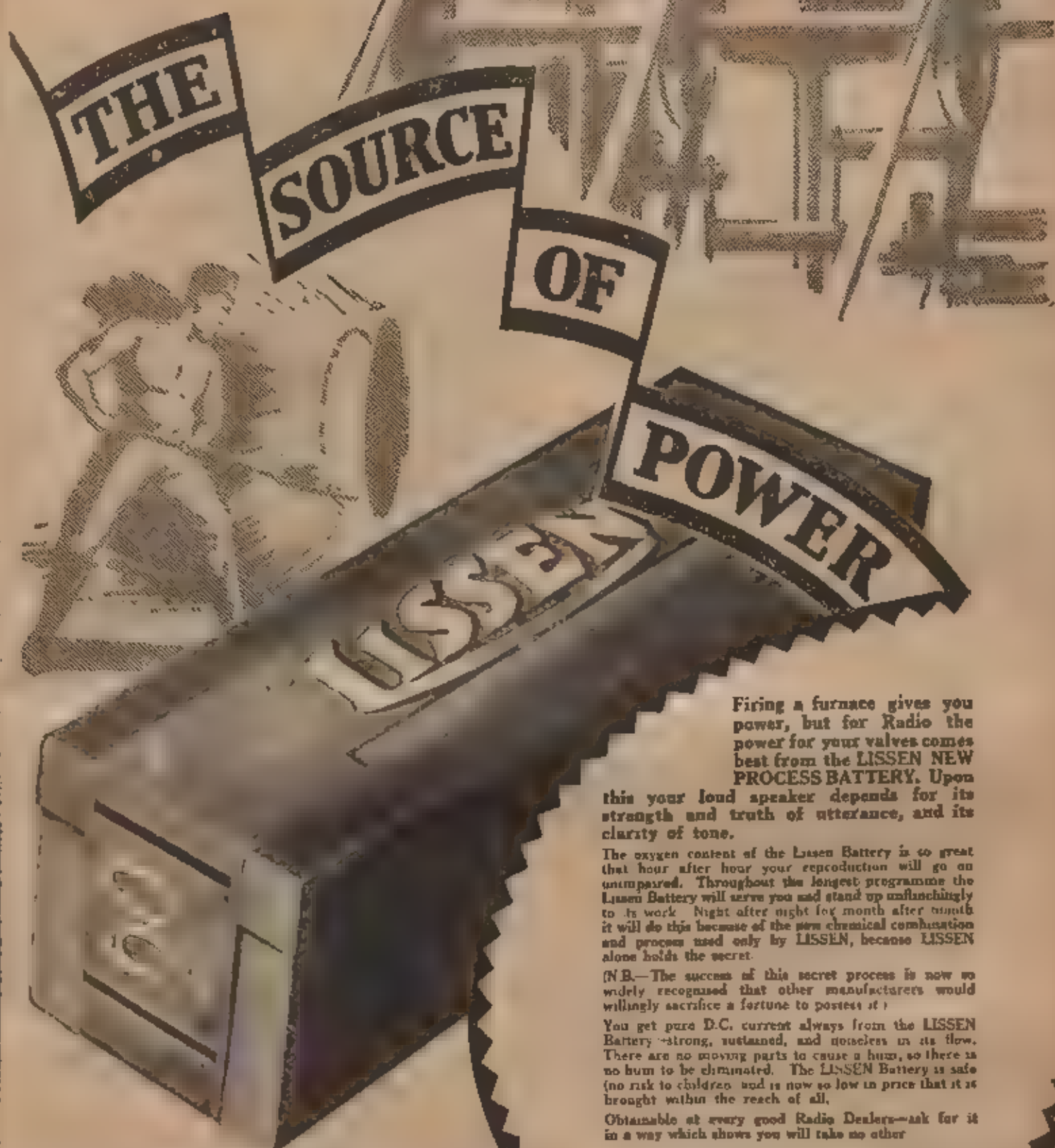
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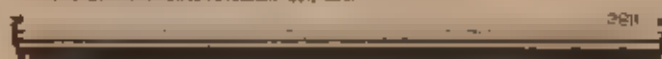
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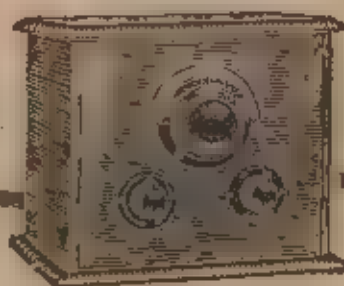
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M.T. 12

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The Burndept
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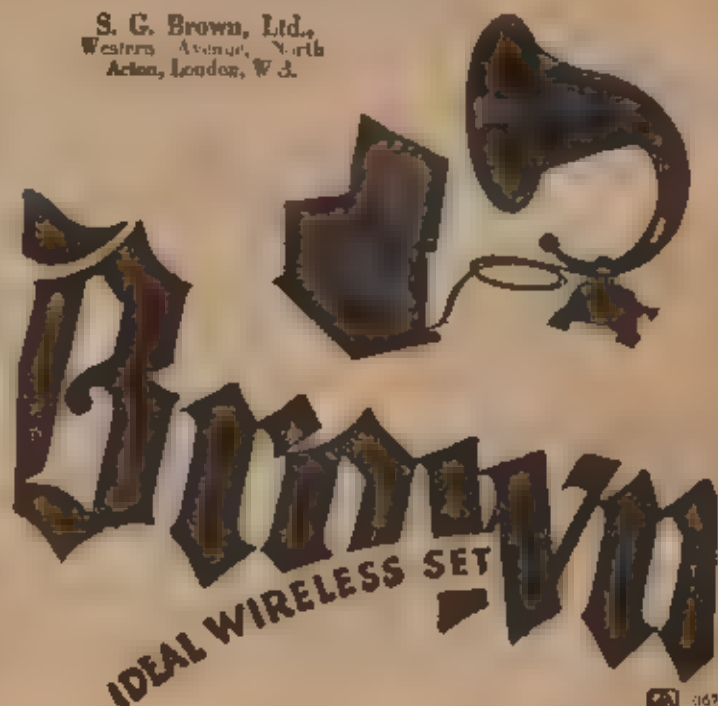
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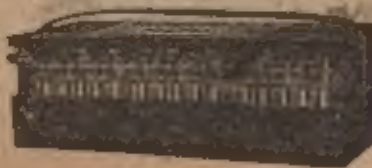
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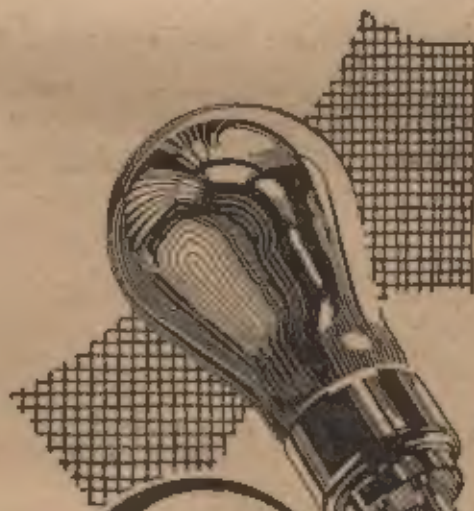
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