

RADIO TIMES

JOURNAL OF THE BBC

PRICE THREEPENCE



WILFRED PICKLES GOES DOWN LAMBETH WALK

to talk to the people who live and work there for the first of his new series of programmes 'Can I Come In?' (Wednesday in the Light Programme). Mr. and Mrs. Veeter, pictured here, had a lot to say about television programmes

SIR MALCOLM SARGENT

in Television, with the London
Symphony Orchestra—on Thursday

RICHARD DIMBLEBY presents
the 300th edition of 'Down Your Way'
Sunday in the Light Programme

'THE CATHEDRAL'

A drama by Hugh Walpole
in Television (Sunday and Thursday)

ROGER QUILTER

Seventy-fifth birthday concert
'Saturday Night on the Light'

MAURICE CHEVALIER

from the London Hippodrome
Tuesday in the Light Programme

ACCORDION DAY

Excerpts from the Festival Concert
Saturday in the Light Programme

VITTORIO GUI

conducts the BBC Symphony Orchestra
Sunday, Wednesday, Thursday, Saturday

THE CAMBRIDGESHIRE

commentaries from Newmarket
Wednesday in the Light Programme

'KING HENRY V'

by William Shakespeare
Tuesday in the Third Programme

Gladys Young, Laidman Browne, Suzette Tarri, and Terry-Thomas in 'The Star Show' on Saturday



SALUTE TO ROGER QUILTER

on his seventy-fifth birthday

By LESLIE WOODGATE

who will conduct a programme of Roger Quilter's music in 'Saturday Night on the Light.' Another birthday tribute will be broadcast in the Home Service on Saturday morning

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STORY Roger Quilter is fond of telling is about one of his early songs. When at a party he was introduced to a lady who said eagerly, 'Oh, Mr. Quilter, I do like your songs so much, especially that one about the beetle.' After some thought it appeared that she meant 'Now sleeps the crimson petal.' Another time when he was announced a guest was heard to say: 'Roger Quilter? I thought he was a contemporary of Shakespeare!'

Quilter's songs have become a part of our musical life and are destined to remain in the repertoire of singers of good songs for many years to come. They are true descendants of the Golden Age of English vocal music, and the lyrics he has chosen, from Shakespeare to the present day, would make a delightful anthology.

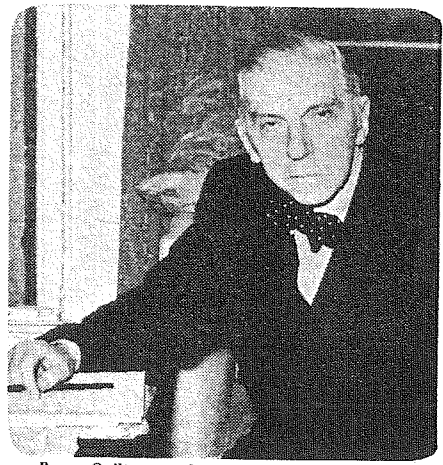
The theatre has also had some charming pieces from his pen, and many will remember the lovely music to the children's play *Where the Rainbow Ends*. I well recollect taking part as a forester in an Old Vic production of *As You Like It* for which he had written the incidental music. Lilian Baylis introduced the composer to Charles Corri, the musical director—an unforgettable character—and all Corri said was, 'I only know one of your songs, and I don't like it!' Although he conducted the music with evident enjoyment he did not retract his earlier statement.

Sir Henry Wood introduced Quilter's orchestral music from time to time at his Promenade Concerts at Queen's Hall. At the first performance of *A Children's Overture* it was a joy to see the faces of the audience light up with happiness as one after another old nursery rhyme tune was played in attractive orchestral guise.

R.Q., as many of his admirers call him, has the precious gift of making and keeping friends. The students with whom he studied in Frankfurt, Cyril Scott and Percy Grainger, have kept in touch with him over a period of more than fifty years; and it was always a delight to me, when I was Roger Quilter's private secretary, to listen to the three composers talking about their student days. Gervase Elwes, that fine singer, always enjoyed introducing a new Quilter song to his audiences, and it was he more than anyone who brought to the composer the fame he so richly deserves.

Many a young artist has been helped on the way to success by R.Q., and he has always welcomed musicians from other parts of the earth. Visits from Roland Hayes, the Negro tenor, with Lawrence Brown, were always an occasion for a musical party, as was the first visit of Marian Anderson. And the parties enjoyed good conversation as well as food and music.

Now in the fullness of years he has written



Roger Quilter—a photograph taken this month

a light opera called *Love at the Inn*. The Quilter charm and graciousness permeate the attractive score, and as a stage spectacle it is in the best tradition of English opera. It is a culmination, of his earlier writing and the songs have the unmistakable imprint of his individuality.

Lovers of fine songs will join with me in paying tribute to Roger Quilter on his seventy-fifth birthday (he was born at Brighton on November 1, 1877), and will rejoice to know that he is still composing in his inimitable manner. My personal feelings cannot be expressed in words, but I hope that as I conduct his music listeners will feel, as I do, gratitude for a creative genius who lives to give pleasure to his fellow men.

Did Shakespeare Go To Italy?

Little is known about Shakespeare, and filling the gaps in his story is a fascinating pastime. Did he ever see 'faire Padua, nurserie of Arts'? Was he ever at Mantua? HENRY REED, author of 'The Great Desire I Had' (Third Programme, Sunday and Thursday) explains how he has let his imagination play round the possibilities

I DO not believe that there is any real evidence that Shakespeare ever went to Italy, and I would be shocked if my little comedy should inspire in anyone the notion that he did. On the other hand there is no real evidence that he did not go, and until a number of rather odd points in his relations with Italian comedy are better explained than they have been hitherto, the idea of an Italian visit or visits cannot be ruled out. I like to think myself objective in this matter; at all events, whichever point of view I see expressed, I find myself opposing it.

Writers who have persuaded themselves that Shakespeare went to Italy have accumulated a fair amount of interesting notes, mainly topographical. But the subject is usually mishandled, and the only pleasing fact that has emerged is that Shakespeare's knowledge of geography, if not perfect, is markedly superior to that of most of his editors. Rather odder are the points collected in the last century by Dr. Sarrazin associating Shakespeare with Mantua; some of these are only dubiously relevant but they pique one's curiosity. I have noted a few others; and have borne it in mind that perhaps Shakespeare had a friend in London who had been to Mantua, and who could not stop talking about the place, and about the Gonzagas, and the Duke Vincentio, and the Giulio Romano frescoes of the Siege of Troy, and the painted sculptures of Giulio's pupils.

At the kindly behest of the BBC I went to Northern Italy to contemplate the Shakespeare

country; I was sent, not (I trust) with the idea of trying to solve a Shakespearean problem, but simply to write a script, which would insert Shakespeare into that enchanting territory, and try to see what might come from the fanciful contact. A date during the closing of the theatres caused by the plague is usually suggested as the appropriate time for such a jaunt. I have accepted that, though if he went at all I cannot see why he should be thought to have gone only once. I have assumed that *The Two Gentlemen of Verona* and *Romeo and Juliet* were written before the supposed visit, and that the other 'Italian' plays came after.

I have of course taken some account of what Shakespeare might have done in Italy, and assumed that the famous theatrical life of the country—much of it, again, centred in Mantua—would draw him to it. Some of the piece is concerned with the writing of *The Taming of the Shrew*. I have taken from Sir Edmund Chambers' noble study of Shakespeare the convincing suggestion that in working on this play 'Shakespeare had, exceptionally for him, a collaborator.' I have assumed this to have been a pleasant undertaking; and I do not share the frequent view that because the play's domestic morality is not our own, the impression the play gives is coarse, brutal, and degraded. Who the collaborator was is unknown. I have called him Thomas Shewin; not because I have unearthed anyone of that name, Elizabethan though it looks, but because it is an anagram of 'what's-his-name.' Or almost.

SHAKESPEARE'S CHRONICLE OF THE WARS OF THE ROSES

IN the first week of November, under the title *The Wars of the Roses*, the Third Programme is to present three of Shakespeare's historical plays as a continuous chronicle: the second and third parts of *Henry VI*, and *Richard III*. The sequence has been edited by one of the greatest of modern Shakespeare scholars, Professor J. Dover Wilson, who has devoted much of his life to a study of Shakespearean texts and sources. Some listeners may wonder why the sequence does not open with the first part of *Henry VI*, which is included in Shakespeare's collected works. It has been excluded because Professor Dover Wilson (and other scholars) are convinced that it is largely a patchwork in which Shakespeare collaborated with inferior dramatists.

On Friday Professor Dover Wilson will explain how he thinks this patchwork came to be written and introduce the plays that are to follow. The programme will be illustrated with scenes from the first part of *Henry VI* which bear marks of Shakespeare's authorship, performed by the actors who will be heard in next week's productions. Professor Dover Wilson makes the interesting point that when the plays we know as the second and third parts of *Henry VI* were first published (in 'pirated' editions) they were called the first and second parts of *The Contention Betwixt the Houses of York and Lancaster*. In other words the first and second parts of *The Wars of the Roses*—which is 'a very fair description of their contents.'

The new BBC *Children's Hour Annual* (Burke, 9s. 6d.) is a gay and jolly affair, packed with specially written stories, articles, and poems by favourite Children's Hour authors, and illustrated throughout in line and colour. Here are many old friends, from Jinnings to Jallopy, from Mr. Turnip to Tammy Troot, and some new ones. Children who are lucky enough to receive this book as a present will enjoy the programmes all the more after reading its well-printed pages and studying the delightful illustrations, which include sixteen colour plates.

In editing the annual May E. Jenkin ('Elizabeth') has had the assistance of Freda Lingstrom (who is in charge of the television programmes for children) and of the Children's Hour organisers in all the BBC Regions. The diversity of the Regional contributions with their wealth of 'local colour' in idiom and setting adds to the attractiveness of the book.

Light Programme

1,500 m. (200 kc/s) 247 m. (1,214 kc/s)

SUNDAY 26
EVENING FROM 5.0 P.M.

5.0 p.m. BOOK BY THE FIRE

A series of weekly talks by Alan Melville about recently published books he has enjoyed, with dramatised illustrations acted by Joan Clement-Scott
Stanley Beard, Philip Cunningham
John Glen, Charles Richardson
Songs by John Rorke, accompanied at the piano by Arthur Dulay
Also in the programme are
Captain Peter Churchill
Colonel Maurice Buckmaster
and Major Roger de Wessellow
(BBC recording)

5.30 DISC-DOODLING by Flotsam (B. C. Hilliam) at the piano with the help of records

6.0 ROUND BRITAIN QUIZ

London v. North Region
The second of eight contests
London
Hubert Phillips, Cedric Cliffe
Quiz-Master, Lionel Hale
The North
W. Lyon Blease, Dennis Chapman
Quiz-Master, Gilbert Harding
(BBC recording)

6.30 Anne Shelton and Alfred Marks in 'DOUBLE TOP'

with the
Augmented Dance Orchestra
Conducted by Stanley Black
Devised and written by Sid Colin
Produced by Roy Speer
(BBC recording)
(Anne Shelton is appearing in *Variety* at the New Royal Theatre, Bournemouth)

6.0 p.m. CHAMBER MUSIC

Antonio Brosa (violin)
Peter Stadlen (piano)
Frederick Thurston (clarinet)
Ernest Lush (piano)
Fantasy for violin and piano (1949)
Schoenberg
Three Pieces for unaccompanied
clarinet.....Stravinsky
Sonata for unaccompanied violin,
Op. 36.....Egon Wieselz
Sonatina for clarinet and piano
Malcolm Arnold
(first broadcast performance)

6.35 NEW SOUNDINGS No. 8

A monthly miscellany of new poetry and prose, edited and introduced by John Lehmann
Taking part are
Cyril Connolly, J. C. Hall
and Dylan Thomas
Contributions from
Hugo Charteris, Basil Dowling
James Michie, Pierre Moinot
and Jules Supervielle
Readers,
William Devlin and Godfrey Kenton
(BBC recording)
(William Devlin broadcasts by permission of the Directors of the Old Vic Trust; Godfrey Kenton is in 'The Young Elizabeth' at the Criterion Theatre, London)
To be repeated on Friday at 11.0
followed by an interlude at 7.35

7.0 Greenwich Time Signal News and RADIO NEWSREEL

A summary of events of the past week
7.30 Radio Theatre
presents
'THE RAMPART'
by Arnold Diamond

Idil.....Denise Bryer
Rudlow.....Malcolm Hayes
Arthur Holloway.....Anthony Green
Joan Holloway.....Joan Ireland
Mrs. Holloway.....Susan Richards
Mr. Holloway.....Stanley Groome
Spiv.....Geoffrey Wincott
Commentator.....Seymour Green
Julyan.....Cyril Luckham
Colonel Richardson.....Cyril Luckham
Mayor
Mrs. Richardson.....Hester Paton Brown
Other parts played by
Norman Mitchell, Sidney Monckton
Sybil Arundale, Gabrielle Blunt
Thea Wells, Christina Foote
Douglas Hayes, Gladys Spencer
Richard Carver, Eric Lugg
Produced by Mary Hope Allen
(BBC recording)

(Cyril Luckham is appearing in 'The Love of Four Colonels' at Wyndham's Theatre; Sidney Monckton in 'Condemned to Live' at the Irving Theatre, London)

The beach of an English seaside resort on a hot summer's day; crowded with a rich assortment of people in a variety of moods... residents and holidaymakers joined in an uneasy alliance...

Suddenly a young clerk, watching the incoming tide, says 'Why shouldn't we build a wall?' and without more ado the people of the beach are united in carrying out his wish; personal antipathy is forgotten; where there's a will there will soon be a wall... a wall, as it turns out, five feet high and two miles long.

8.30 SUNDAY HALF-HOUR

Community hymn-singing from St. Matthew's Church Cheltenham
Conductor, M. Islwyn Jones
Organist, R. E. Denier
Hymns introduced by Canon J. B. Goodliff:
City of God (Tune: Richmond)
I vow to thee my country (Tune, Thaxted)
Holy, Holy, Holy (Tune: Nicaea)
Fill thou my life (Tune: Abbey)
When through the whirl of wheels (Tune: Strength and Stay)
Breathe on me, breath of God (Tune: Carlisle)
At even when the sun was set (Tune: Angelus: Du, meiner Seelen)
God be in my head (Tune by Walford Davies)

9.0 GRAND HOTEL

Tom Jenkins
and the Palm Court Orchestra
with Frederick Riddle (viola)
and Olive Groves (soprano)
Selection: Show Boat.....Jerome Kern
La Siesta.....Norton
Tic-Tac Polka.....J. Strauss, arr. Hammer
Violin Solo:
Midnight Bells
Heuberger, arr. Kreisler
Selection: Old Chelsea
Richard Tauber
Songs:
Orpheus with his Lute.....Sullivan
Laughing Ann.....Alfred Reynolds
Española.....Waldteufel
Viola:
Prelude and Allegro
Kreisler, after Pugnani
Hassan Serenade.....Deltus
La Serenata.....Braga
Mendelssohn Fantasia.....arr. Cramer

10.0 Greenwich Time Signal NEWS

10.15 CHARLIE KUNZ



at the piano
(BBC recording)

10.30 THINK ON THESE THINGS

Christian hymns,
their music, and their meaning
Psalm 96 (Broadcast Psalter)
O sing a new song to the Lord
(Tune: Howard)
Lo, God is here (Tune: Vater Unser)
O Lord and Master of us all (Tune: Wetherby)
(BBC recording)

10.45 THE TWILIGHT HOUR

Introduced and played by
Sandy Macpherson
at the BBC theatre organ

11.15 CLOSE YOUR EYES and listen to the voice of Elton Hayes (who sings to a small guitar) with Louis Stevens and his Quintet

11.35 THE TOM JONES TRIO

(BBC recording)

11.56 News Summary

12 midnight Big Ben Close Down

Third Programme

464 m. (647 kc/s) 194 m. (1,546 kc/s)

7.45 VAUGHAN WILLIAMS

Dona Nobis Pacem
Joan Alexander (soprano)
Bryan Drake (baritone)
Covent Garden Opera Chorus
Royal Opera House Orchestra,
Covent Garden
(Leader, Charles Taylor)
Conducted by Douglas Robinson
(Bryan Drake broadcasts by permission of the General Administrator, Royal Opera House Covent Garden, Ltd.)

8.25 THE EVOLVING ANIMAL

First of two talks by
C. H. Waddington, F.R.S.
Professor of Animal Genetics
in the University of Edinburgh
In these two talks Professor Waddington draws attention to the main problems left obscure by present theories of evolution and suggests the most hopeful way of tackling them.
(BBC recording)
To be repeated on Friday at 6.15
Second talk: November 2
followed by an interlude at 8.50

9.0 'THE GREAT DESIRE I HAD'

Shakespeare and Italy
by Henry Reed
'Tranio, since for the great desire I had
To see faire Padua, nurserie of Arts...'
William Shakespeare.....Marius Goring
Isabella Andreini, an actress
Flora Robson
Francesco Andreini, her husband
John Phillips
Thomas Shewin.....Frank Duncan
Giulio Pasquati, an actor
Carlton Hobbs
Ottavio.....David Spenser
Orazio.....Diana Maddox
Silvia Roncagli.....Arthur Young
A Veronese gentleman.....Vida Hope
A boy.....Jeremy Spenser
A guard.....Neville Hartley
Narrator.....Henry Reed
The time: perhaps 1593
The scene:
Ferrara, Verona, Padua, Venice, Mantua
Production by Douglas Cleverdon
(Flora Robson and Jeremy Spenser are appearing in 'The Innocents' at Her Majesty's Theatre, London; John Phillips broadcasts by permission of the Directors of the Old Vic Trust)
To be repeated on Thursday at 7.15
'Did Shakespeare Go to Italy?' by Henry Reed: page 7

10.20 LILI KRAUS (piano)

Sonata in E minor.....Haydn
Two Impromptus.....Schubert
G flat, Op. 90 No. 3
F minor, Op. 142 No. 4
Sonata in C, Op. 53 (Waldstein)
Beethoven

11.5 THE CRETAN TABLETS

Talk by
Michael Ventris, A.R.I.B.A.
The Minoan documents discovered by Sir Arthur Evans at Knossos fifty years ago have been edited by Sir John Myres and were published this spring. Michael Ventris, who for several years has been working towards their decipherment, describes the process and progress of the work and speaks of some of the historical and linguistic questions that arise.
(The recorded broadcast of July 1)

11.25 SIGISMONDO D'INDIA

Jennifer Vyvyan (soprano)
René Soames (tenor)
Alexander Young (tenor)
James Whithead (viola da gamba)
Thurston Dart (harpsichord)
Madrigal: Cara mia cetr' andanne
Aria: Torna il sereno zefiro
Madrigal: E pur tu parti' ohimè
Aria: Pallidetta qual viola
Lament of Dido: Infelice Didone
Duet: Dove potrà mai gir
(The recorded broadcast of May 22)

11.55 Close Down

Light Programme

1,500 m. (200 kc/s) 247 m. (1,214 kc/s)

THURSDAY 30

EVENING FROM 5.0 P.M.

5.0 p.m. BAND OF THE ROYAL MILITARY SCHOOL OF MUSIC (Continued)

5.30 BBC SCOTTISH VARIETY ORCHESTRA

(Leader, Jack Nugent)
Conductor, Kemlo Stephen

Waltz: Eat, drink, and be merry

Minuet.....Robert Docker

Somewhere along the way

Ballad and Adams, arr. Leon Young

(Singer: Ian Gourlay)

Selection: The Geisha...Sidney Jones

Quadrille (Ballet Sketches, No. 2)

Albert Cazabon

Lady Love.....Russell and Lee,

arr. Johnny Douglas

(Singer: Ian Gourlay)

Human Scenes Suite

Percy E. Fletcher

Waltz Dance (Ballet: a Gayaneh)

Rachaturian, arr. H. Swarsenski

11.15 The Younger Generation

QUESTION TIME

at Haslingden, Lancashire

Marjorie Tait, John Allridge,

and Wilfred Garlick visit the

outh centre

In the chair, Jack Longland

(BBC recording)

11.45 'THE ARCHERS'

A story of country folk

Written by Geoffrey Webb

and Edward J. Mason

Edited by Godfrey Baseley

Produced by Tony Shryane

(BBC recording)

12.0 Greenwich Time Signal

News and

RADIO NEWSREEL

12.15 app. Sport

12.45 p.m. HANS PFITZNER

Sonata in E minor

played by

Marta Eitler (violin)

Viola Tunnard (piano)

12.55 THE

ORIGINS OF FASCISM

reconsideration of certain

as and personalities in

Italian history

by Denis Mack Smith

Director of Peterhouse, Cambridge

(Sunday's recorded broadcast)

1.00 RACHMANINOV

Miles Coverdale (piano)

Op. 32 No. 1; D, Op. 23 No. 4;

Op. 32 No. 10; B, Op. 32

11.11.11

Tableaux:

Op. 33 No. 1; D minor,

Op. 39 No. 9

1.05 'THE GREAT

DESIRE I HAD'

Shakespeare and Italy

by Henry Reed

Selection by Douglas Cleverdon

(Sunday's broadcast)

and by an interlude at 8.35



PIT RESCUE is the 'Special Duty' described by Stephen Grenfell at 8.0

7.30 Peter Brough and Archie Andrews in 'EDUCATING ARCHIE'

with Max Bygraves

Harry Secombe

Beryl Reid

Ronald Chesney

Peter Madden

Hattie Jacques

BBC Revue Orchestra

Script by Eric Sykes

Produced by Roy Speer

(BBC recording)

(Hattie Jacques is appearing in 'The Bells of St. Martin's' at the St. Martin's Theatre, London; Beryl Reid is appearing in 'Radio Times' at the Shepherd's Bush Empire, London)

To be repeated on Sunday at 1.45

(Light); Wednesday at 12.25 (Home)

8.0 SPECIAL DUTY

4—Pit Rescue Squad

Written by Stephen Grenfell

Produced by R. D. Smith

(BBC recording)

8.30 Anne Ziegler and Webster Booth in 'DUET'

with the augmented

BBC Revue Orchestra

8.45 Ronald Ward and Belle Chrystall in 'POOR RELATIONS'

A serial in eight parts freely adapted by Eric Maschwitz from the novel by Compton Mackenzie

Part 4

Characters in order of speaking:

Sergeant.....Frank Tickle

John Touchwood.....Ronald Ward

George.....Hamilton Dyce

Waiter.....Norman Mitchell

Mrs. Easton.....Elsa Palmer

Mrs. Worfolk.....Vivienne Chatterton

Bertram.....Barry McGregor

Viola.....Janette Scott

Doris Hamilton.....Belle Chrystall

Mrs. Everett-Crowther

Rosamund Greenwood

Mrs. Fenton.....Susan Richards

Aubrey Fenton.....Derek Hart

Hugh Touchwood.....Richard Johnson

Detective.....Arthur Lawrence

Produced by Val Gielgud

and Norman Wright

9.15 BBC SHOW BAND

directed by Cyril Stapleton

with Lee Lawrence

Jean Campbell, Johnny Johnston

Louise Traill, Harold Smart

The Johnston Singers

and Stan Stennett

Produced by Johnnie Stewart

10.0 Greenwich Time Signal

NEWS

10.15 TOPIC FOR TONIGHT

10.20 'TAKE YOUR PARTNERS'

The Sydney Thompson

Olde Tyme Dance Orchestra

Master of Ceremonies

Sydney Thompson

Produced by Glyn Jones

11.5 A BOOK AT BEDTIME

'Swan Song'

by John Galsworthy

Reader, Ronald Simpson

9—'That thing and this thing'

11.20 MOONLIGHT LULLABY

John Howlett

at the organ of the

Trocadero, Elephant and Castle

11.56 News Summary

12 midnight Big Ben

Close Down

PAIN'S FIREWORKS

Favourites for the 5th



Third Programme

464 m. (647 kc/s)

194 m. (1,546 kc/s)

8.40 ORCHESTRAL CONCERT

Zara Nelsova (cello)

Harry Danks (viola)

BBC Symphony Orchestra

(Leader, Paul Beard)

Conducted by

Vittorio Gui

Part 1

Overture: Belfagor.....Respighi

8.53 app. Don Quixote: fantastic

variations on a theme of knightly

character.....Richard Strauss

Harold Rutland writes on page 6

9.35 AN UN-ENGLISH ACTIVITY?

Two talks on the history of art,

its development on the Continent,

and its present status in England

2—A Piece of History

by Ellis Waterhouse

Barber Professor of Fine Arts and

Director of the Barber Institute

of the University of Birmingham

(BBC recording)

To be repeated on Saturday at 11.40

9.55 ORCHESTRAL CONCERT

Part 2

Symphony No. 3, in A minor (Scottish)

Mendelssohn

10.35 TEACHERS OF MUSIC

Lucille Wallace talks about

Wanda Landowska, who was her

teacher

(BBC recording)

11.5 TITELOUZE

and DE GRIGNY

The Farm Street Singers

Conductor, Fernand Laloux

André Marchal (organ)

Ave maris stella.....Titelouze

Veni creator spiritus.....De Grigny

(The recorded broadcast of July 17)

11.40 'THE COUNTRY WIFE'

Talk by H. S. Pickering

(Tuesday's recorded broadcast)

12 midnight Close Down

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DAY LIAMENT

Time Signal
Summary

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enty Questions' at 8.15