

## The Space Between, Thursday Radio 3 Stereo

The sounds that emanate from the BBC's Radiophonic Workshop are an integral part of BBCtv and Radio programmes such as *Play for Today*, *Dr Who* and *PM Reports*. As stereo reaches a wider audience, Workshop presents a special programme. David Gillard meets . . .

# The men in front of the machines behind the sounds

TODAY THE BBC's Radiophonic Workshop at Maida Vale is a sprawling hive of electronic activity. It has three offices, four working areas, a complex battery of synthesisers and multi-tracked tape decks – plus a shampoo bottle which can provide some extraordinarily successful sounds if you blow into it expertly enough.

It's a far cry from the scene 15 years ago when Desmond Briscoe started the Workshop.

'Then,' he says, 'we had one room, an ex-war-time sound-mixer, salvaged from the Albert Hall, plus two enormous tape machines. Equipment which, even in 1958, was virtually redundant.'

Now the Workshop and the sounds it creates are an integral part of programme planning, providing specialist music for every BBC department, from schools and religious broadcasting to the signature

tune for *Play For Today* and the way-out incidental music for *Dr Who*.

In 1957 Briscoe was a studio manager with radio drama. It was he who conceived the ingenious sound patterns for Samuel Beckett's first radio play, *All That Fall*. The techniques explored in that play set the scene for the Workshop and, a year later under Briscoe's supervision, the department was born.

Since then, they've done pretty well everything from 'sound poetry' and incidental music to programme signature tunes and radio jingles.

You can hear a varied sample of the Workshop's prolific output in *The Space Between*.

DAVID CAIN is considered the Workshop's expert on mediaeval music. Surprising, perhaps, considering he graduated to the department via a maths degree, studio-management and a year in Hamley's selling model trains.

He's 31, been with the Workshop seven years, but remembers that even when he was

studying maths he spent most of his time playing double-bass in a jazz band and writing and arranging jazz scores.

His first project was the eight-part radio serial *War of the Worlds*, for which he composed mainly electronic music. Then he did Tolkien's *The Hobbit* trying to create, he says, 'a reality which nobody could pinpoint as having anything to do with our world.'

MALCOLM CLARKE it's been said, specialises in children's programmes and nervous breakdowns. It was meant as a joke but Mr Clarke, 30, says it's quite true, really.

This reputation rests on his many compositions for schools and children's programmes, and much work on such harrowing mind-dramas as Strindberg's *Road to Damascus* and David Mercer's *The Bankrupt*.

'In fact,' says Mr Clarke, 'these areas may look diverse but I think they're about the same thing. One is the development of a mental state, the other the deterioration of it.'

An ex-engineer and →



DAVID CAIN

I eventually realised that music and drama were what I was interested in and the Workshop combines both. I'm interested in mediaeval music and I use sackbuts – a sort of early trombone – and the cornette in many of my compositions . . .



MALCOLM CLARKE

What troubled me with music was that however carefully you wrote it down on manuscript somebody had to perform it. With Radiophonic composition the end product is absolutely mine and there is no question of my intentions whatever



9 ← studio manager, Clarke has been with the Workshop four years and says he's always been a musical person - he used to play four instruments. 'I always hated musical conventions,' he says. 'Now I can compose to film-frames instead of bar-lines.'

**PADDY KINGSLAND** Desmond Briscoe says: 'We've moved into the pop field in a very successful and sophisticated way with the work of Paddy Kingsland. He's a writer of beautiful tunes - something you don't always find in the pop world.'

Kingsland is 26 and has been with the Workshop three years. He started with the BBC as a technical operator, only playing lead guitar with pop groups and bands in his spare time. Then he became a recording engineer for pop programmes, progressing to the Workshop.

He's done a lot of jingles ('I don't write the lyrics') for local radio plus signature tunes for programmes like *Kaleidoscope* and *Scene and Heard*.

He's hoping to compose a

pop record of Radiophonic sounds.

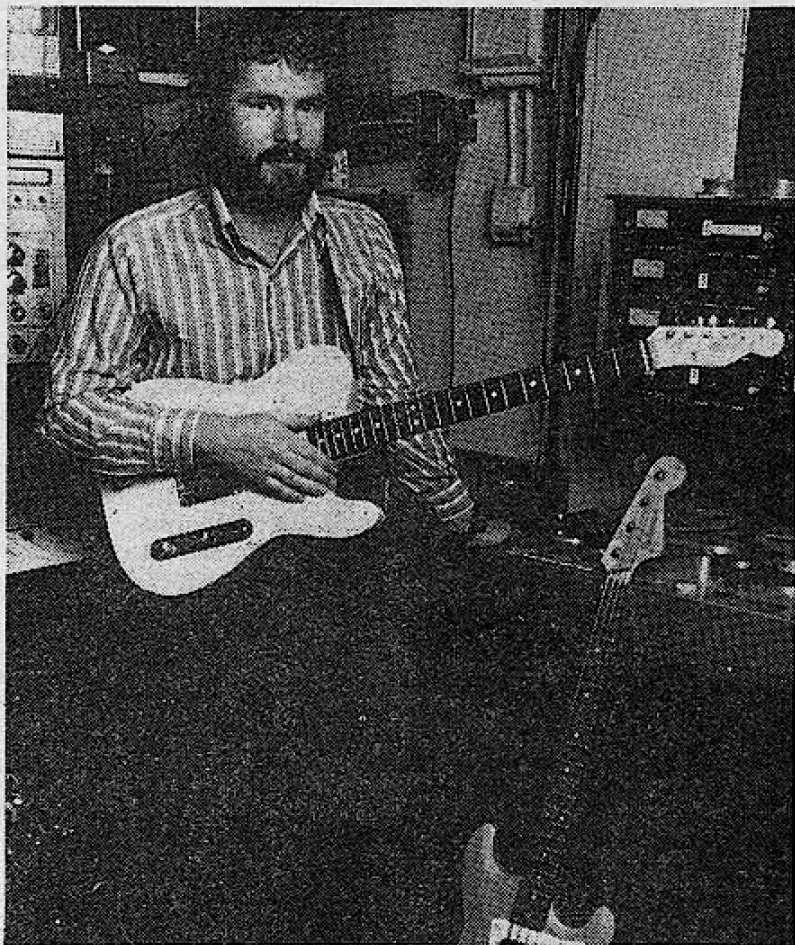
**RICHARD YEOMAN-CLARK** splits his time between composing and acting as the Workshop's technical look-out or facilities man or, as he puts it, 'acting as a link between the creative staff and the engineering staff and the outside world of electronic and sound studios.'

He arrived at the Workshop three years ago 'at about the same time as synthesisers, so I've grown up with them, really. The technical and creative sides absorb me equally.'

'When I play the synthesiser or tapes, I know what's going on inside. I know what the machines are capable of.'

Most important are the tape machines, he says. 'They can do anything - even create a base for a signature tune from the sound made by blowing into an empty shampoo bottle.'

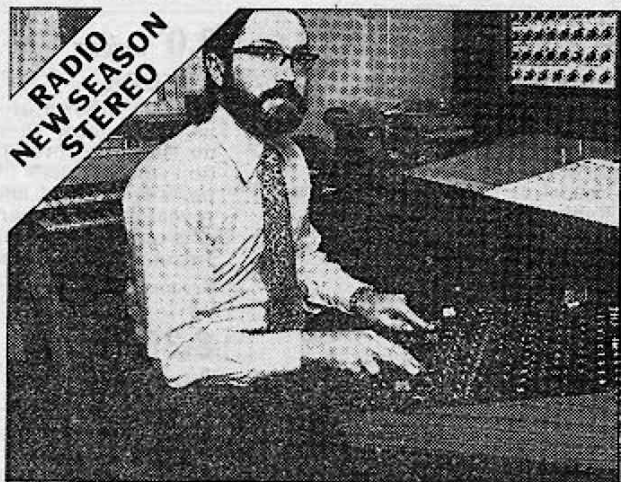
Yeoman-Clark has even been known to create a composition from the noises made crunching a stick of celery. A sound with a bite you might say.



Keith McMillan

**PADDY KINGSLAND**

*My background is technical rather than academic. I'm still learning to sight-read now. I had written some pop numbers before I joined the Workshop... But now I would like to do more drama work. You feel that you can contribute more*



'Sound on tape is malleable. One note can be manipulated to spread to a whole work.' Richard Yeoman-Clark and The Space Between, a stereo miscellany: 7.30 pm

**1.0 pm News**  
Weather

**1.5 Stereo: New series**  
**Manchester Midday Concert**



Anthony Goldstone (piano) plays  
Mozart Variations on Ah, vous dirai-je, Maman (K 265)  
Chopin Sonata in a flat minor  
Brahms Four Piano Pieces, Op 119  
(From the Friends' Meeting House, Manchester. The first of 12 concerts promoted by the Manchester Midday Concerts Society in association with the BBC)

**2.0 Stereo**  
**Die Dorfsängerinnen**

(Le cantatrici villane)  
Commedia musicale in two acts  
Libretto by GIOVANNI PALOMBA  
German version by NIKOLAUS SULZBERGER and CLAUDI HENNEBERG  
Music by Valentino Fioravanti  
A send-up of theatrical life set in a village near Naples.  
Cast:  
Rosa, a village beauty  
LUCY PRACOCK (soprano)  
Agata, a widowed innkeeper  
KAYA BORIS (mezzo-soprano)  
Giannetta, a maidservant  
LINDA MATOUSEK (mezzo-soprano)  
Carlino, Rosa's long-lost husband  
LOREN BRISCOLL (tenor)  
Don Bucefalo, a music teacher  
TOMISLAV NERALIC (bass)  
Don Marco, his former pupil  
IVAN SARDI (bass)

Gian-Simone  
DAVID KNUTSON (tenor)  
STUTTGART CHAMBER ORCHESTRA  
conducted by  
CASPAR RICHTER  
(Recording from the Schwetzingen Festival made available by courtesy of South German Radio)  
Act 1

**2.50\* Opera Buffa in Napoleon's Italy**

A talk by MICHAEL ROBINSON

**3.5\* Die Dorfsängerinnen**  
Act 2

**3.45 Stereo**  
**Recital**

JANET HILTON (clarinet)  
ANDRÉ TCHAIKOWSKY (piano)  
Debussy Rhapsody for clarinet and piano  
Bartok Three Studies for piano, Op 18  
Stravinsky Three pieces for clarinet  
André Tchaikowsky Sonata for clarinet and piano, Op 1

**4.25 Stereo**  
**Orchestral Concert**

MARTIN JONES (piano)  
BBC WELSH ORCHESTRA  
conductor NORIS BROTT  
Handel Concerto Grosso No 1, in a flat (Op 3 No 1)  
4.35\* Hoddinott Piano Concerto No 2  
4.52\* Mendelssohn Symphony No 4, in a (Italian)

**5.25 Stereo**  
**Pied Piper**

Different guitars for different music: Jazz, Pop, Flamenco; plus all shapes and sizes from South America  
Written and presented by David Munrow

**5.45**  
**Homeward Bound**  
medium wave only

**6.5 News**  
Weather: medium wave only

**6.10 Homeward Bound**  
(continued) medium wave only

**6.30-7.30**  
**Study on 3**  
medium wave only

**6.30 Big Band**  
Four programmes on orchestrated jazz, introduced by ANTONY HAYNES. 2: The Development of 'Swing' †

**7.10 Speak for Yourself**  
Introduced by BERNARD LOVELL  
3: Talking to the Opposite Sex †

**7.30 Stereo**  
**The Space Between**

'Wee have also Sound-houses, wher wee practise and demonstrate all Sounds, and their Generation. Wee have Harmonies which you have not, of Quarter-Sounds, and lesser Sildes of Sounds . . .'

(FRANCIS BACON 1624)  
A stereo miscellany of music, sound and words from the BBC Radiophonic Workshop  
La grande pièce de la fois de la rue Delaware, composed by Malcolm Clarke and realised with Richard Yeoman-Clark

**Radio3**

The History of the Seven Families of the Lake Pipple Popple, realised by Richard Yeoman-Clark from Edward Lear storyteller WALTER HALL  
Green Fuse, composed and realised by Glynis Jones quotation spoken by PHILIP MADOC  
Great Zoo, composed and realised by Delia Derbyshire  
The Blue Light, composed and realised by Faddy Kingsland from the Brothers Grimm  
Storyteller CHRISTOPHER MASTERS  
Brio, composed and realised by John Baker  
Travelling Thought, composed and realised by Malcolm Clarke  
Produced at the BBC Radiophonic Workshop by DESMOND BRISCOE  
The men in front of the machines behind the sounds: colour feature pages 9-11 followed by an interlude

**8.35**  
**Patrick White**

reads a chapter from his latest novel *The Eye of the Storm*, and talks to PATRICIA BRENT at his home in Sydney.

**9.15 Stereo**  
**BBC Northern Symphony Orchestra**

on tour in Scandinavia and Germany

ALFREDA HODGSON (contralto)  
BBC NORTHERN SYMPHONY ORCHESTRA

leader BARRY GRIFFITHS  
conducted by EDUARDO MATA  
Recorded in Hoersalen, Norrköping, on 21 September

Part 1  
Schubert Symphony No 8, in a minor (Unfinished)

9.43\* Mahler Lieder eines fahrenden Gesellen

**10.0\***  
**Aspects of the Short Story**

by WALTER ALLEN  
2: *The American Experience*  
In the second of three talks based on his work-in-progress Mr Allen examines the American contribution to the short story from Poe and Hawthorne to Anderson and Hemingway, and considers the way their use of the form differs from their European contemporaries.  
(10 October: The Supremacy of Chekhov)

**10.20\* Concert Stereo**  
Part 2 Brahms  
Symphony No 2, in a major

**11.5 Stereo**  
**Canzoni e Madrigali**

Monteverdi O primavera, gioventù dell'anno; Ch'io t'ami; Sfogava con le stelle un inferno d'amore

ACCADEMIA MONTEVERDIANA  
conducted by DENIS STEVENS  
Giovanni Gabrieli Sonata a 12  
Taeggio Canzone 'La Porta'

MUNICH CAPELLA ANTICA  
conducted by KONRAD RICHARD  
11.33\* Monteverdi Il combattimento di Tancredi e Clorinda  
HEATHER HARPER (soprano)  
JOHN WAKEFIELD (tenor)  
LUIGI ALVA (tenor)

ENGLISH CHAMBER ORCHESTRA  
conducted by RAYMOND LEPPARD  
gramophone records  
(Next programme: 21 October)

**11.55 News**  
Weather  
12.0 Closedown

**Radio3VHF**

5.45-7.30 pm  
**Open University**



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around in May 1888 when John Clayton (Lord Greystoke) and his wife, Lady Alice, sailed from Dover on their way to Africa - nor a month later when they arrived in Freetown and chartered a small sailing vessel, the *Fuwalda*, which was to bear them to their final destination - a British West Coast African colony.

That voyage, of course, was never completed. After a mutiny aboard the *Fuwalda* the couple were put ashore on the mainland and left to fend for themselves. Some two years later - when their baby son was a year old - Lady Alice died. Lord Greystoke died the following day when three apes, led by Kerchak, broke into the cabin and attacked him.

It was Kala, the youngest wife of an ape called Tublat, who snatched the baby from its cradle and carried it off into the forest. So began the true life-story of Tarzan, the name the apes gave to the tiny Lord Greystoke, and which meant 'White-skin'. Crashed aircraft, my foot!

John Thompson  
Boston, Lincolnshire

CECIL KORER, Executive Producer, Features Quiz Unit, replies:

*The letters we have received complaining bitterly about Tarzan being found in a crashed aircraft are, alas, all right, except of course that in the film version, and that is what we intend to put into the programme, Tarzan was in fact found in a crashed aircraft and grew up to be Johnny Weismuller!*

*With all the questions used on the programme, we have, as a matter of course, at least two authoritative sources. This one we let out of the bag, as of course we did not intend to broadcast it.*

*I just hope that the eagle eye and the amazing knowledge of the average viewer cannot find a similar mistake in the actual programme.*

## Those early radiophonics...

The RADIO TIMES article on the Radiophonic Workshop (27 September) was of interest to me. I don't wish to sound my own trumpet particularly, but would like, for the record, to straighten out some of the facts of the beginnings of the Workshop.

Early in 1957 I wrote a piece called *Private Dreams and Public Nightmares*, which I termed A Radiophonic Poem. This

was made in the old Piccadilly Studio, with an incredible 'lash up' of equipment, by Donald McWhinnie producing, Desmond Briscoe working the panel, and Norman Bain leading the effects team. It was broadcast in the Third Programme on 7 October 1957.

I do not lay claim to being the 'onlie begetter' of the idea of the Workshop - that idea was in a number of like minds from 1956 at least - but *Private Dreams* and the piece I wrote and produced to follow it, *Song of a Quiet Street* (which was never broadcast, there being strong opposition to such innovations in many quarters at the time), were the first works written in this country to be made entirely in radiophonic terms; and by their making we explored firstly the techniques of radiophonics.

*Song of a Quiet Street* has never been heard in the light of day. *Private Dreams* is in the repertory of many European and Scandinavian radio stations. New (and weird and wonderful) productions of it are being continually made; it has only been heard once publicly in this country.

Frederick Bradnum  
Andover, Hampshire

## ...and its new world

I must congratulate Radio 3 and the Radiophonic Workshop on their excellent programme *The Space Between* (4 October). It was for me an hour of exquisite delight - the most exciting and imagination-provoking hour that I have ever spent listening to a radio receiver.

I seemed to be transported into a world that I never guessed existed; and although I have always been an avid radio listener, I had never before realised the true possibilities of radio - of using pure sound as a creative art form in itself, and what the imaginative use of sound can do to a narrated story.

Previously I had found stories with 'FX' somewhat banal and preferred them without. My only regret was that my receiver was mono only. I can but hope that programmes of a similar nature will continue to be produced, and that more people will realise what they are missing and encourage the BBC to make programmes of this standard the rule rather than the exception.

Peter J. Miles  
Grindleford,  
Via Sheffield