

MUSIC & THE BBC

1. RADIO IN THE 78 RPM ERA

JEREMY SUMMERLY

VISITING PROFESSOR OF MUSIC HISTORY

Radio Times, September 26, 1932

THE RADIO TIMES

THE OFFICIAL ORGAN OF THE BRITISH BROADCASTING COMPANY.

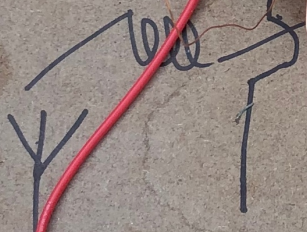
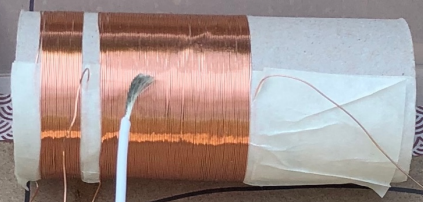
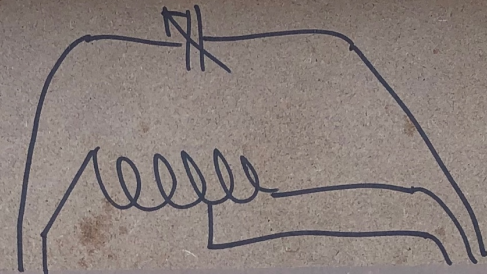
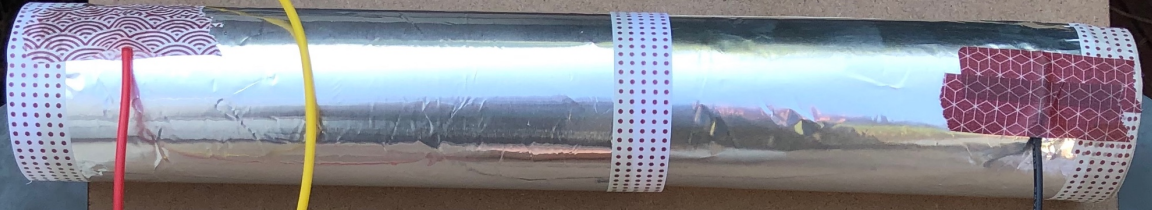
Vol. 1. No. 1. [The sheet is the [of the Radio Times & Newspaper].] EVERY FRIDAY

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing SUNDAY, SEPTEMBER 30th.

LONDON	CARDIFF
BIRMINGHAM	NEWCASTLE
MANCHESTER	GLASGOW

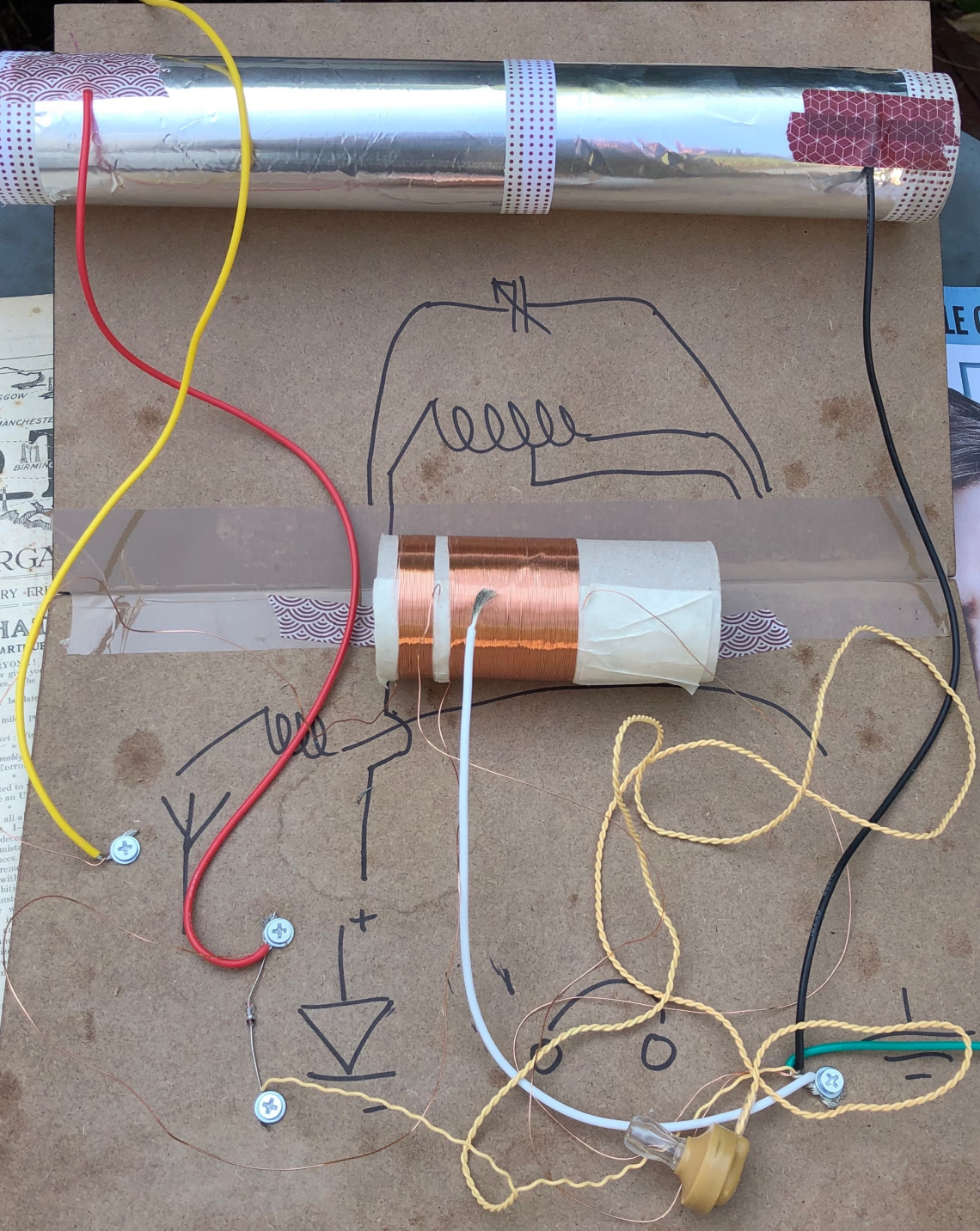
SPECIAL CONTENTS:
 LORD GAINFORD'S MESSAGE TO LISTENERS.
 P. P. ECKERSLEY ON "SIMULTANEOUS BROADCASTING."
 A SONG OF ANCIENT CHINA.
 GOSSIP ABOUT ARTISTES.
 WIRELESS HUMOUR.
 THE "UNCLES" CORNER.
 LETTERS FROM LISTENERS.



WHAT
 By ARTHUR
 HULLO, EVERYONE!
 We will now give you
 The good news time
 casting.
 May you never be late
 wax-train.
 Speed 156,000 miles
 non-stop.
 Family season ticket
 (All this, presumably
 "In the Ad."—Error.
 So I am instructed to
 and not "take like an U
 Let me tell you all a
 Wait, though I
 uneasy. My predic
 business made a mist
 painful consequences
 You probably rem
 A Company, with
 having lofty ambitio
 station at Westminst
 programme there
 to Government
 (Guido Fawkes) w
 lost their heads, an
 failed to materialise
 When WE had
 bound to happen
 process will be a
 planned in 1605.
 be another matte
 Perhaps, after
 the pitfalls of an
 British broadcas
 serious mishap.
 Do you know
 year until now
 ejected stations

LE OF BRITAIN SPECIAL
 12-18 SEPTEMBER 2020
Times
 KATHERINE RYAN
 Time to cancel
 cancel culture
 JOHN SERGEANT
 At last the BBC
 gets it right!

BACK SIDE
 -chilling transformation
 inramous serial killers
 Wednesday ITV



DEAR SIR,—

I certainly agree
With those who praise the B.B.C. ;
A pair of 'phones, a crystal set,
Ten bob a year—for this I get
A store of knowledge, wealth of fun,
To cheer me when the day's work's done :
Whatever other folk may say
I thoroughly enjoy a play,
While comedy and bright revues
Are just the things to banish 'blues' ;
Lowbrow I'd be considered as
Because I'm rather fond of jazz—
But highbrow too !—I love each note
Of music which great masters wrote ;
By foreign talks I strive to learn,
I'm there when opera takes its turn,
For weather forecasts, news reports,
For talks on travel and on sports ;
When Mr. Baldwin 'takes the air'
Or when the Prince is in the chair
I listen in ; by Greenwich time
I set my watch, and Big Ben's chime.
I listen to the church bells' ring,
I hear the congregation sing,
And from the broadcast pulpit glean
Comfort from him who speaks unseen.
O give to me the happy mind,
O give me the contented kind,
That pleasure, knowledge, wealth will find
Whatever be the programme !

*A Cheque for One Guinea will be sent to
Miss Lillian L. Cornelius, 21, Compton Road,
Canonbury, N.1.*

Radio Times August 1928

Dear Sir, I certainly agree
with those who praise the BBC.
A pair of 'phones, a crystal set,
ten bob a year – for this I get
a store of **knowledge, wealth of fun,**
to cheer me **when the day's work's done.**
Whatever other folk may say
I thoroughly enjoy a **play,**
while comedy and bright revues
are just the things to banish 'blues'.
Lowbrow I'd be considered as
because I'm rather fond of **jazz** –
but **highbrow** too! – I love each note
of music which **great masters** wrote.

By **foreign talks** I strive to learn,
I'm there when **opera** takes its turn.
For **weather forecasts, news reports,**
for talks on **travel** and on **sports.**
When **Mr Baldwin** 'takes the air'
or when **the Prince** is in the chair
I listen in; by **Greenwich Time**
I set my watch, and **Big Ben's chime.**
I listen to the **church bells** ring,
I hear the **congregation** sing,
and from the **broadcast pulpit** glean
comfort from him who speaks unseen.

Marconi's
New Street Works,
Chelmsford

with two 450-ft
transmission masts





Bill Ditcham,
Marconi engineer

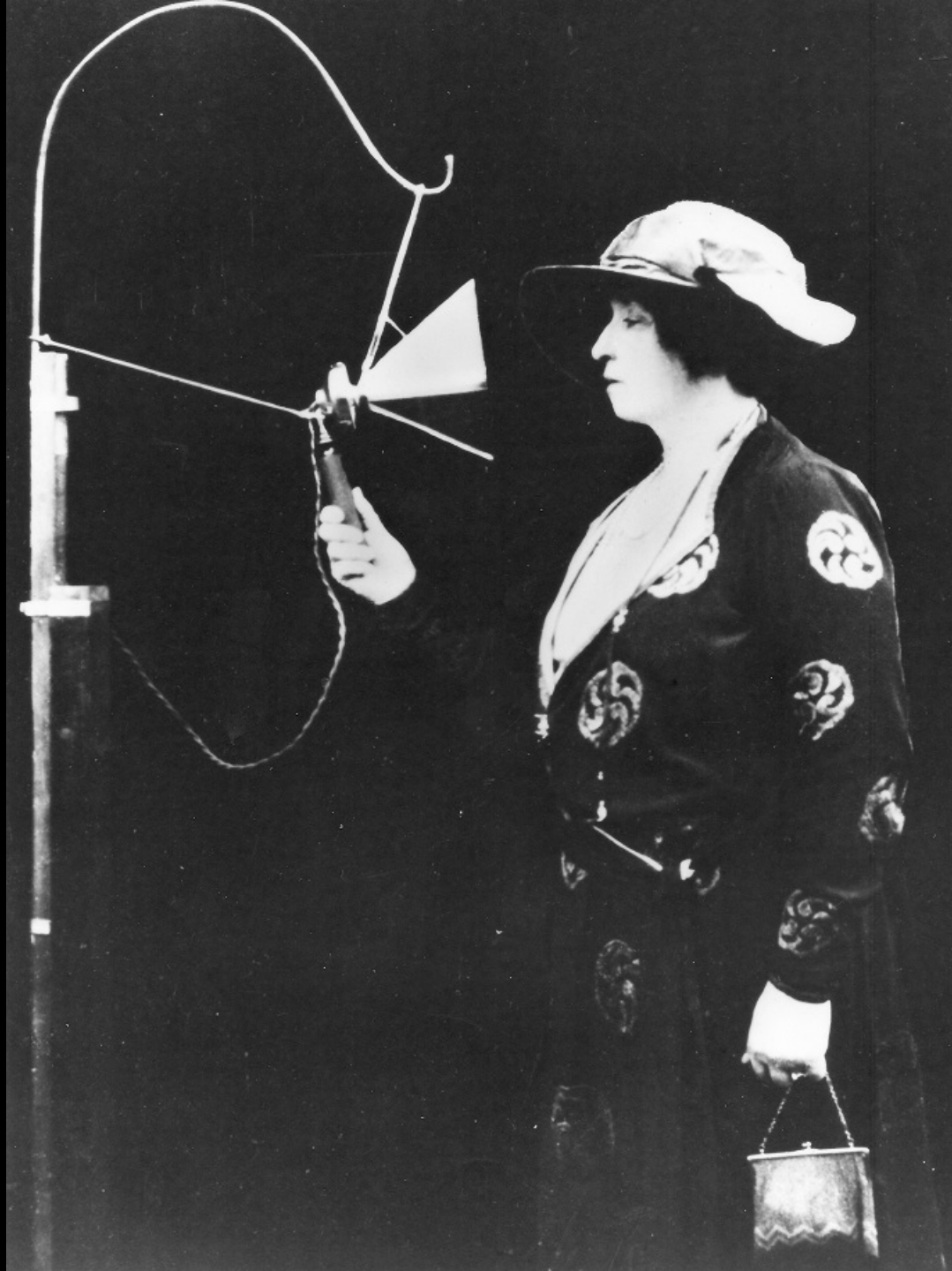
Chelmsford's
15 kW transmitter

Marconi broadcast microphone

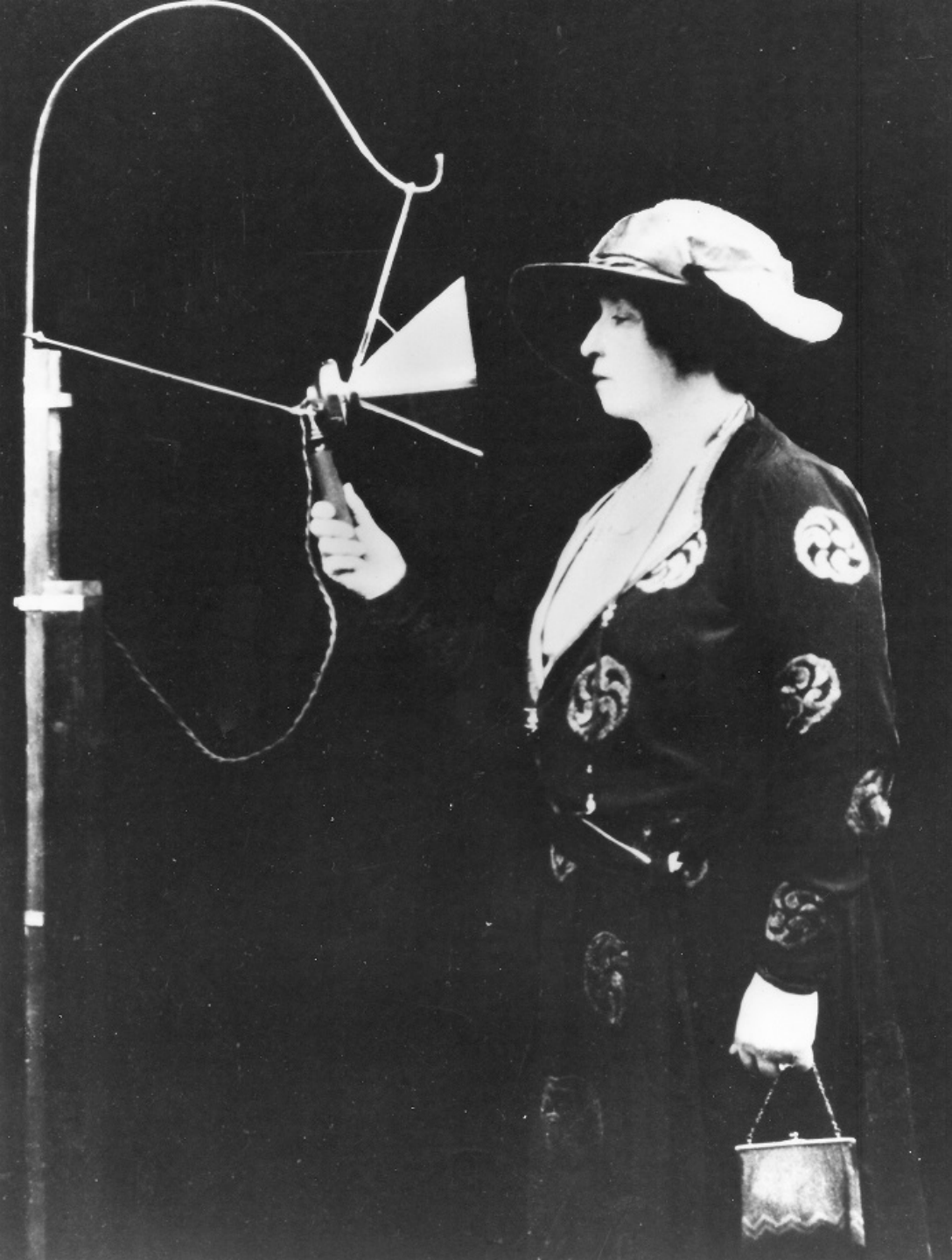
candlestick telephone handset
with modified cigar box attached



Dame
Nellie
Melba
with
modified
hat stand







7.10 pm
15 June 1920

Marconi Wireless & Telegraph Company
New Street, Chelmsford

GUGLIELMO
MARCONI
1874 - 1937

THE FATHER OF WIRELESS
From this site was
transmitted Britain's first
official radio broadcast
by Dame Nellie Melba
15th June 1920

'Have I done the world good,
or have I added a menace?'

(Marconi, 1934)



'Savoy Hill' at 2 Savoy Place, off London's Strand

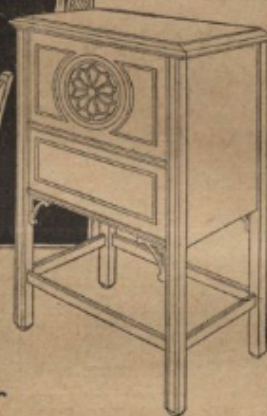


Do YOU dislike broadcast jazz?



"WE are now going over to the Savoy Hotel for dance music by the Savoy Orpheans until midnight. Goodnight, Everybody—Goodnight."

Don't switch off yet. Listen for a while and analyse what you hear. Is it just a meaningless jumble of sounds with a very emphatic rhythm? If this is the way your loud speaker reproduces jazz, then for your ears' sake get an "R.K." at once. Each individual instrument can be recognised, a violin sounds like a violin, not a flute; a piano sounds like a piano—not like a xylophone. You will hear the thud of the bass drum—the rattle of the kettle drum—the sob of the saxophone—all in their correct proportions and proper tones. It's real, living, vibrant with the joy of dancing. You feel you are there yourself. Get an "R.K." Reproducer now and enjoy jazz. The "R.K." was the first moving-coil loud speaker. Since its introduction in 1926 many attempts to imitate it have been made. But its equal has not yet been produced. In spite of the extravagant claims for competing instruments of various types, the "R.K." is a long way the best. Ask your dealer or write to us for descriptive leaflet.

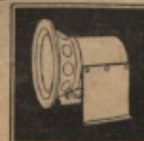


PRICES	
De Luxe Model	
<i>(in 1 metre of sheet)</i>	
For A.C. operation	— £40 0 0
For D.C. operation	— £36 5 0
Table Grand Model	
For A.C. operation	— £34 15 0
For D.C. operation	— £30 5 0
R.K. Reproducer Unit	
Supplied with cables for 100/110 v. or 200/220 v. field winding	— £8 5 0
Filter for above	— £1 5 0



R.K. REPRODUCERS

The British Thomson-Houston Co., Ltd.,
Crown House, Aldwych, London, W.C.2





THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 1. No. 1.

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

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing SUNDAY, SEPTEMBER 30th.

LONDON CARDIFF BIRMINGHAM NEWCASTLE MANCHESTER GLASGOW

SPECIAL CONTENTS:

LORD GAINFORD'S MESSAGE TO LISTENERS.

P. P. ECKERSLEY ON "SIMULTANEOUS BROADCASTING."

A SONG OF ANCIENT CHINA.

GOSSIP ABOUT ARTISTES.

WIRELESS HUMOUR.

THE "UNCLES'" CORNER.

LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

By ARTHUR R. BURROWS, Director of Programmes.

HULLO, EVERYONE! We will now give you The Radio Times. The good new times. The Bradshaw of Broadcasting. May you never be late for your favourite wave-train. Speed 186,000 miles per second; five-hour non-stops. Family season ticket: First Class, 10s. per year.

[All this, presumably, is "by the way" & not "In the Air."—EDITOR.]

So I am instructed to write about programmes and not "talk like an Uncle"!

Let me tell you all about our plans. Wait, though! I—I'm just a little bit uneasy. My predecessor in the broadcasting business made a mistake of this character with painful consequences.

You probably remember the incident. A Company, with distinguished Directors, having lofty ambitions, established a power-station at Westminster. Despite quite a stirring programme there were no oscillations, owing to Government intervention. The Director (Guido Fawkes) and his colleagues somehow lost their heads, and the long-anticipated report failed to materialize.

When WE broadcast Parliament—and it's bound to happen this century or next—the process will be a more dignified one than that planned in 1605. The fate of the culprits may be another matter.

Perhaps, after all, it is by stepping clear of the pitfalls of ancient and modern history that British broadcasting has got so far without any serious mishap. (Touch wood!)

Do you know that from November 14th last year until now, with only six out of eight projected stations in operation, and despite oppo-

sition from some of the "Big Noises" in the entertainment industry, we have shaken the ether of Great Britain for approximately 8,000 hours and have transmitted roughly 1,700 distinct evening programmes. How this other-shaking process has been carried through so uninterruptedly is for my unrepentant colleague, Captain Eckersley, to tell (possibly with Morse and reactive obligato). The fact remains that if our plans for the next twelve months go through, even in their present basic form, we shall add to this record 2,500 other distinct programmes, consisting of 16,500 hours of ever-changing musical, dramatic, and instructive entertainment.

Two thousand five hundred distinct programmes!

[Perhaps it IS as well that your comments are inaudible.]

And some folk pressing for a six-hour day!

Have you ever played jigsaw? At 2, Savoy Hill, London, W.C.2, is the biggest jigsaw puzzle yet invented, railway time-tables not excepted. It goes by the name of simultaneous broadcasting, a process which comes into existence so far as our musical programmes are concerned on Monday next, October 1st. For some weeks now the writer and others of the same Department, all in varying states of mental distress, have pored over this latest brain-teaser, trying to coax a refractory twiddle-bit into some time-space for which it was never intended.

(Continued in column 3, page 2)



Mr. ARTHUR R. BURROWS.

Radio Times Issue 1 28 September 1923

Letters From "Listeners."

(We hope to give on this page each week a limited selection of typical letters from the B.B.C. postbag. The points raised by the writers will be answered briefly immediately beneath each communication.—Ed. "R. T.")

Applause from Spain. (Translation.)

DEAR SIRS.—With the greatest pleasure we listen daily to the very enjoyable Radio concerts broadcast from the different English stations, and we are particularly delighted when we succeed in hearing your "Talks" in Spanish, which you give with admirable correctness and clearness. We have satisfaction in informing you of this in accordance with the request you made a few days ago in which you kindly invited your hearers to let you know how we enjoyed these talks.

We are most enthusiastic admirers of this remarkable radio-telephonic invention which knows no frontiers, for which reason we take it that your appeal was also addressed to us.

Would you be kind enough to inform us what days and hours have been specially fixed for your Spanish lessons? And could you also oblige us with particulars as to the hours at which the concerts are given both from Manchester and the other English broadcasting stations?

Please accept, through the present, the very best wishes and respectful regards of your enthusiastic "listeners."

AGUSTIN VICTORIANO Y Hnos.
Lastres, Asturias, Spain.

The talks in Spanish have been given exclusively so far from the Manchester station at 6.45 p.m. on Mondays. The London station will shortly be following suit with language talks by leading foreign professors.

With the lengthening nights the several British broadcasting stations should be heard more easily in Spain.—Ed. "R. T."

A Few Questions.

SIRS.—I hear you are publishing a new weekly, *The Radio Times*, and that it is not your intention to entertain us with descriptions of "Wireless Sets Manufactured Out of Nutsells," and so on. Congratulations!

As *The Radio Times* will contain the programmes of all broadcasting stations, may I take this opportunity as a "listener" of asking a few questions which perhaps the B.B.C. can answer?

Do they think the majority of their "listeners" are really interested in such lectures as *The Decrease of Malaria in Great Britain*; *How to Become a Veterinary Surgeon*; *The New Rent Act*; *How to Become a Solicitor*?

Also, why it is apparently not thought advisable to repeat the "Request Nights," which we all know are so popular?

Would it not be sufficient to have only one thoroughly classical night a week?

Announcers—Attention!

How many ordinary people do they think have time to listen to the morning concerts? Surely a concert between 3 and 4 p.m. would prove more popular.

Also, why cannot the announcers exercise a little humour? No one particularly likes a mechanical announcement.

Frankly, it seems to me that the B.B.C. are mainly catering for the "listeners" who own expensive sets and pretend to appreciate and understand only highbrow music and educational "sob stuff." Surely, like a theatre manager, they must put up programmes which

will appeal to the majority, and must remember that it is the latter who provide the main bulk of their income.

Yours faithfully,

Birmingham, P. J.

The superiority of "listeners" may not be interested in any specific item. In catering for all tastes serious subjects must be dealt with as well as the lighter side of life. A "Request night" is arranged about once in three weeks. Monday has been selected as the classical night for the London station. Afternoon concerts are not permitted by the wireless authorities until the London transmitting station is moved to a site more distant from the Air Ministry.

Announcers have a difficult task in balancing their remarks to meet all tastes. Even the greeting, "Hullo, Everybody," is considered undue familiarity amongst a class of "listener." The tendency is towards introducing humour.



"Phew! I ordered an egg-not a 'loud-speaker'!"

The B.B.C. is untiring in its efforts to judge the requirements of the majority. Every "listener" is invited to express his opinions freely and the comments are carefully collated.—Ed. "R. T."

More "Talks" Wanted.

DEAR SIRS.—Please accept my thanks for the most interesting talks you are giving scholars by wireless. Our half-hours are, I should think, the best of the programme. You see, we get something to keep, as it were, which we can use afterwards; whereas, amusing things, such as music, give pleasure for a while and then are only a memory.

I am quite sure hundreds of boys are listening everywhere. I know of a college where the boys listen in bed, with the mattress as aerial. The masters gave them a course of wireless, but did not tell them to listen like that, of course.

Give us further talks, please, especially on famous historical subjects, such as the Trojan Horse, the Plague of London, the Big Wind, etc.

Yours gratefully,
Haverton Hill, SIDNEY CANNING.

What's in the Air?

(Continued from page 2.)

But out of these refining fires [Wax sized metaphors.—Ed., R.T.] come the programmes which we now place before you.

A few words as to these and those of the future. The process of securing for British broadcasting the best available material continues. By a special arrangement with the management of the Savoy Hotel, London, entailing considerable expense, we shall broadcast at least once, and possibly twice, weekly the dance music of the Savoy Orpheans, the leading dance band of its class in the world to-day. This band consists of the finest individual dance musicians, selected from the principal symphony orchestras of England and the Continent, and the biggest vaudeville circuits of America. It will give an entirely new tone-colour to dance music. The famous and much-appreciated Savoy Havana Band may also be broadcast occasionally.

On Sunday afternoons, DURING OCTOBER, we shall broadcast simultaneously from all stations an Organ Recital from the Steinway Hall, London.

Each Monday evening London will provide for the entire United Kingdom a programme of first-class music conducted by distinguished musicians. The one for Monday next will take the form of a Symphony Concert under the direction of Mr. Percy Pitt, Musical Controller of the B.B.C. and Director of Music, Royal Opera House, Covent Garden. Several violin solos will also be given that evening by Miss Daisy Kennedy, one of the foremost violinists in the Empire.

If our present plans materialize, and there are good reasons for optimism, this winter session will include some broadcasts of almost historical importance. It is too early to enter into minute details. The first, of Imperial interest, is arranged for Tuesday next, when a speech on "The United Empire," by His Royal Highness the Duke of Connaught, K.G. (ex-Governor-General respectively of the Union of South Africa and the Dominion of Canada) will be broadcast, together with others on the same subject by two of the visiting Colonial Premiers, the Rt. Hon. W. MacKenzie King, C.M.G. (Premier of the Dominion of Canada), and General the Rt. Hon. J. C. Smuts, K.C. (Premier of the Union of South Africa). The speeches will actually be delivered at the Hotel Victoria, London, on the occasion of the Royal Colonial Institute dinner of welcome to these distinguished visitors.

Other items in this week's programme to which I would like to draw special attention are the several performances by the Royal Air Force Band, which is touring all the stations; Manchester's special Operatic Evening (Monday); Birmingham's Tchaikowsky Evening (Friday); Cardiff's Wagner Evening (Sunday); and Grenadier Guards' performance (Monday); Newcastle's Shakespearian Recitals (Thursday); and Glasgow's already famous wireless version of the Scottish Opera, "Rob Roy" (arranged for Saturday), a ninety-minute excerpt of which will be simultaneously radiated from all other stations.

ERRATUM.—Manchester, instead of performing "Carmen" on Monday, October 1st, will radiate the London Programme in the times scheduled for "Carmen."





Rutland Boughton

The Immortal Hour (1914)

text adapted from Fiona Macleod
(pseudonym of William Sharp)

Green fire of Joy, green fire of Life,
Be with you through the stress and strife,
Be with you through the shadow and shine,
The immortal Ichor, the immortal Wine!

Drink deep of the immortal wine,
It gives the laughter to the strife;
Drink deep, and through the shadow and shine
Rejoice in the Green Fire of Life!





Jack Payne and his Band



The Morning of the Year

Gustav Holst

premièred RAH 17 March 1927

first BBC commission

The Voice of Nature

I am that which did men make,

I am that which men follow,

Seek and follow me,

You who would live and love.



Queen's Hall, Langham Place



BANK HOLIDAY PROGRAMMES.



The Journal of the British Broadcasting Corporation.

Vol. 16. No. 200. [Registered at the G.P.O. as a Newspaper.]

JULY 29, 1927.

Every Friday. Two Pence.

The 'Proms' and the 'Provincials.'

Plans for the new regime at the Queen's Hall.

IN the heading of this article not only has the affectionate nickname been put within inverted commas, but so also (and surely very properly) has the term with which we heedless Londoners are accustomed handily to designate everything that lies beyond hailing distance from our parish pump. London is a capital, but the official area of the B.B.C.'s operations includes at least three other capitals, to say nothing of cities of importance equal to that of the capitals of many a substantial country.

Yet, when all this is said, London is the capital of capitals, and it is as much the musical capital as it is the legislative or the trading or the financial capital of the country. For London can boast of certain musical enterprises the counterparts of which are to be found nowhere else in the Empire, and one of these is an autumn season of daily concerts with a full symphony orchestra. This, I say, can be found nowhere else in the Empire. Can it be found anywhere else in the world? Where but in London can you see



SIR HENRY WOOD—CRESCENDO!

An impression by Kapp of the famous conductor whose name has been associated with the 'Proms' ever since their institution. Sir Henry will conduct the new series of concerts which opens on August 13, and will be broadcast throughout the season.

an audience of all classes of the community gathering nightly for an extended period to listen to the best music, classical and modern, well played under the baton of a great conductor?

That has for thirty-two years been London's monopoly. 'Provincials' (to use again that dangerous term) have shared the Londoner's privilege to this extent—if they cared to come to London for a part of the period (as some did) they acquired temporary right of musical citizenship, and proudly enrolled themselves as a sort of 'Honorary Prommenaders.'

And now the music of the 'Proms' (or a good deal of it) is to be carried nightly far outside the concert-room into cities and villages and scattered domestic communities from John o' Groat's to Land's End, and even to foreign countries and to ships at sea. Paradoxically, we are to promenade in our armchairs, and some of us doubtless on our couches and sick beds. Britain and the adjacent parts of Europe are to

(Continued overleaf.) S

In memory of
TANNHAUSE R
Murdered by the
London Wireless Orchestra
19th September 1923

The above is a photographic reproduction of a "listener's" postcard. The Director of Programmes does not resent criticism of this kind, and the Editor likes it, for it provides amusing "copy" for *The Radio Times*.



King George V

25 December 1932 (extract)



I speak now from my home
and from my heart to you all:
to men and women
so cut off by the snow, the desert, or the sea
that only voices out of the air can reach them;
to all, to each, I wish a Happy Christmas.
God bless you!



F.H.

92-9

F.H.

F.H.

LAND PLACE

PLB

P.O.

Langham

Hotel

B.M. 96-14

92-3

LANGHAM PLACE

F.H.

LANGHAM PLACE

ALL SOULS' PLACE

F.H.

Boys' School

All Souls' Church
Seats for 1100

RIDING HOUSE STREET

Queen's Hall

St. George's Hall

P.H.

F.H.

P.L.B.

90-8

F.H.

91-6

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EXPRESSION PEDAL CONTROL

THIS ALLOWS THE SHUTTERS OF ANY CHAMBER TO BE OPERATED BY ANY EXPRESSION PEDAL

VENTIL SWITCHES
THESE SWITCHES CUT OFF THE WIND SUPPLY TO EACH CHEST

CANCELLERS OFF
CUTS OUT THE SECOND TOUCH CANCELLING DEVICE ON ALL THE STOP CONTROLS

'SETTER'

TO ADJUST ANY PISTON (INCLUDING CENTRAL PISTONS) KEEP 'SETTER' DEPRESSED. DRAW THE COMBINATION REQUIRED. PRESS PISTON REQUIRED TO GIVE THAT COMBINATION. RELEASE 'SETTER' AFTER RELEASING PISTON.

EXPRESSION & CRESCENDO INDICATORS
SHOWING POSITIONS OF THE EXPRESSION & CRESCENDO PEDALS

GENERAL PISTONS 1-8
AFFECTING STOPS IN ALL DEPARTMENTS SIMULTANEOUSLY

SOLO TO PEDAL ON/OFF

PEDAL
IF TOUCH SOLO TO PEDAL, IT TOUCHES SOLO. SOLO ALWAYS WORKS IN SOLO TO SOLO TALENT.

THUMB PISTONS 1-10
IF TOUCH SOLO 2ND TOUCH SUITABLE PEDAL BASS

SOLO TO SWELL ON AND OFF

SWELL TO PEDAL ON AND OFF

PEDAL
IF TOUCH SWELL TO PEDAL, IT TOUCHES SWELL. SWELL ALWAYS WORKS IN SWELL TO SWELL TALENT.

THUMB PISTONS 1-10
IF TOUCH MANUALS 2ND TOUCH SUITABLE PEDAL BASS

SOLO TO GREAT ON & OFF

SWELL TO GREAT ON & OFF

GREAT TO PEDAL ON & OFF

PEDAL
IF TOUCH GREAT TO PEDAL, IT TOUCHES GREAT. GREAT ALWAYS WORKS IN GREAT TO GREAT TALENT.

SOLO TO CHOIR ON/OFF

SWELL TO CHOIR ON & OFF

GREAT TO CHOIR ON & OFF

CHOIR TO PEDAL ON & OFF

PEDAL
IF TOUCH CHOIR TO PEDAL, IT TOUCHES CHOIR. CHOIR ALWAYS WORKS IN CHOIR TO CHOIR TALENT.

CRESCENDO PEDAL

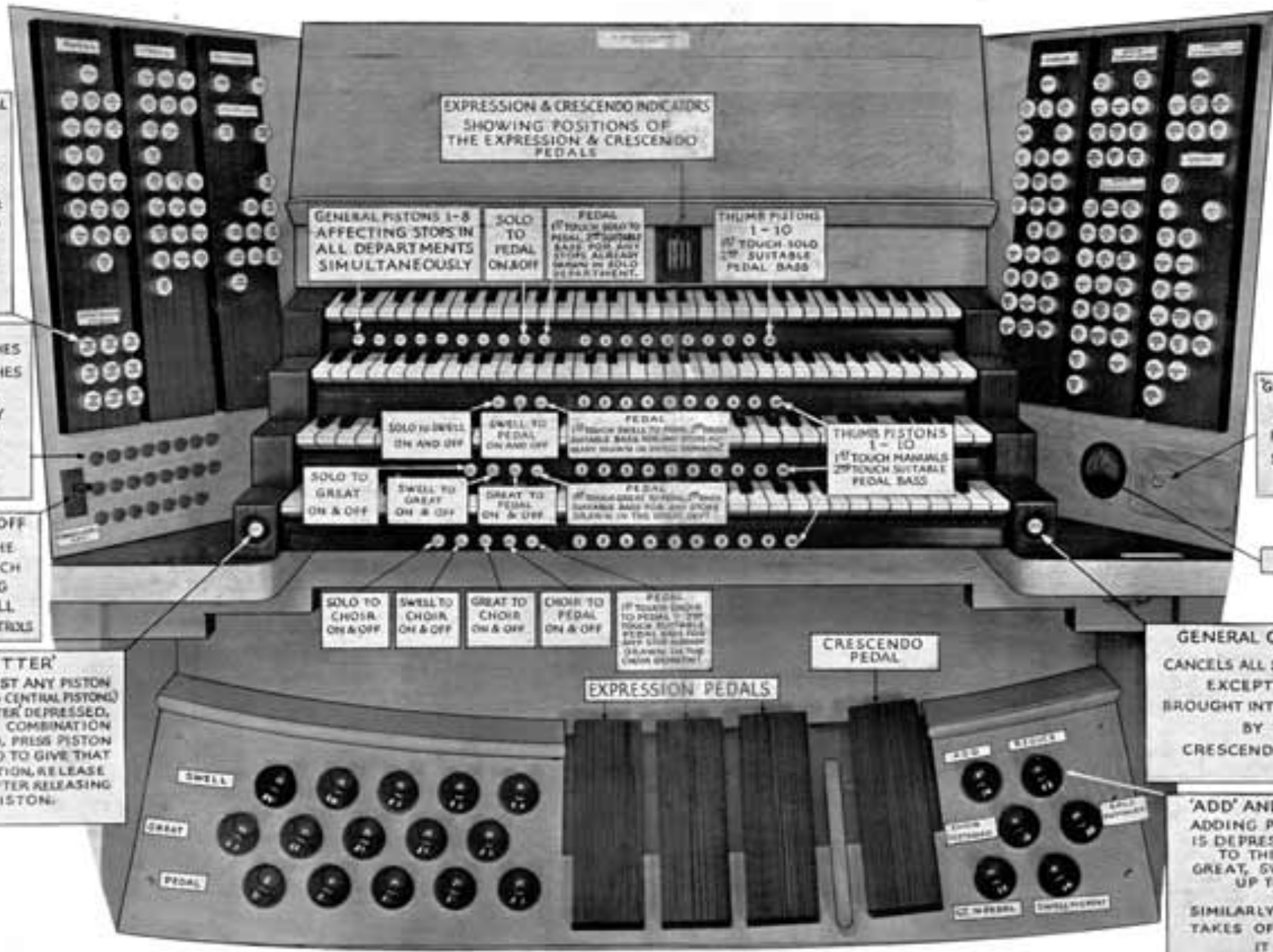
EXPRESSION PEDALS

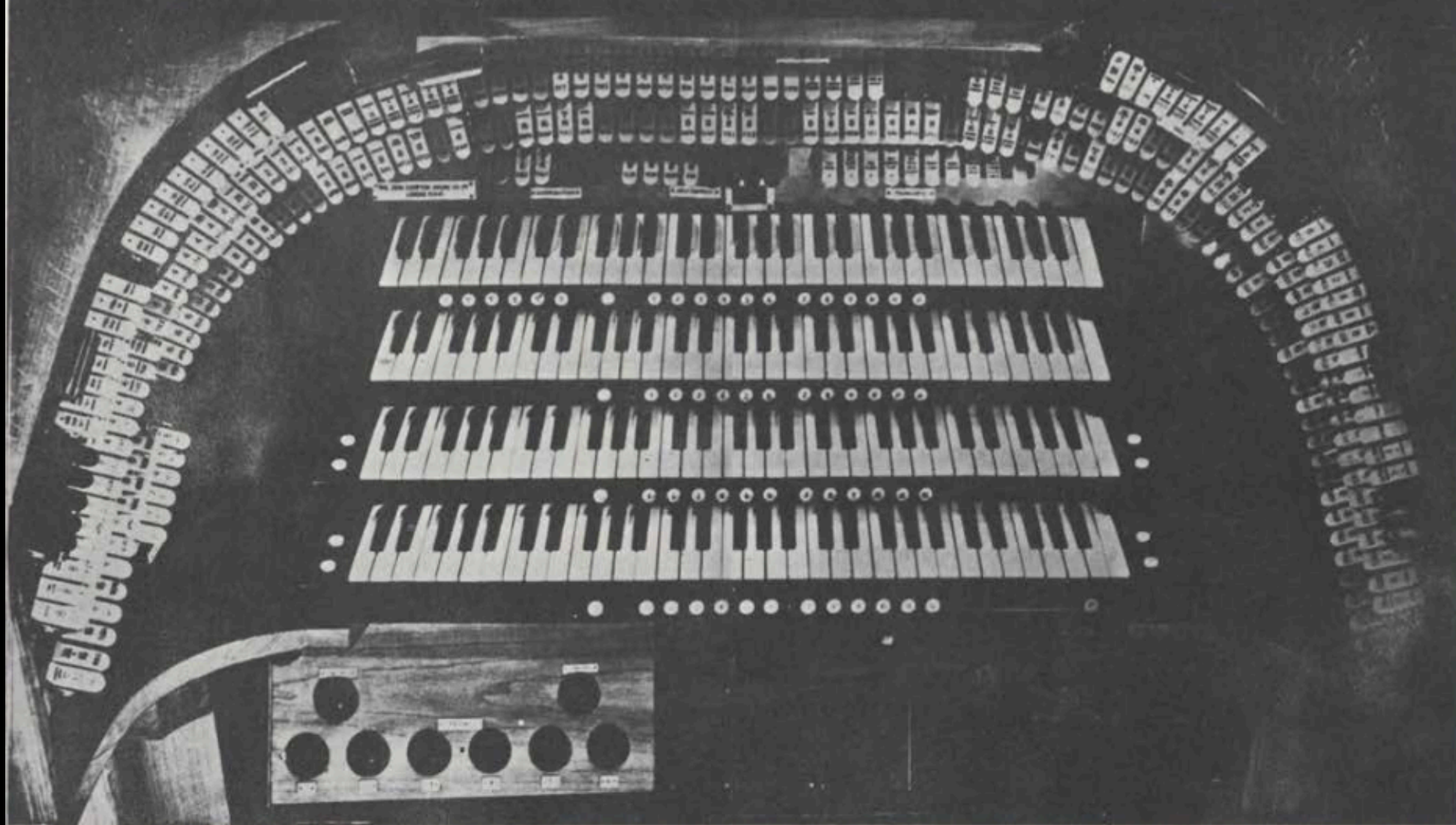
'GREAT UNENCLOSED'
THIS SWITCH FIXES THE GREAT SHUTTERS WIDE OPEN

VOLTMETER

GENERAL CANCELLER
CANCELS ALL STOPS DRAWN EXCEPT THOSE BROUGHT INTO OPERATION BY THE CRESCENDO PEDAL

'ADD' AND 'REDUCE' PISTONS
ADDING PISTON, EVERY TIME IT IS DEPRESSED WILL ADD ONE STOP TO THE COMBINATION OF GREAT, SWELL AND PEDAL STOPS, UP TO FULL ORGAN.
SIMILARLY THE REDUCING PISTON TAKES OFF A STOP EACH TIME IT IS DEPRESSED.





A CLOSE UP OF THE CONSOLE OF THE BBC ORGAN.

Starting at left are the stops for the pedals. Next to these are the stops for the Accompaniment (lowest) Manual. The two rows of stops immediately below the music desk are for the Great Manual. On the right-hand side of the horse-shoe are the stops for the Solo and Orchestral Manuals. The stops in a straight row immediately over the top keyboard are second touches and tremulants. The six thumb pistons under the left end of the keyboard are the general pistons which control the stops of the whole organ. The two pairs of pistons at the ends of the lowest two keyboards operate the Crash Cymbal and the Chinese Gourds. The toe pistons operate the Pedal Stops and control some of the Effects. The piston let into the third Swell Pedal controls the sustaining pedal of the piano.

Reginald Foort

BBC Theatre Organist 1936-38

‘Now I’ll give you a representation of a storm...’

‘I could even give you a dog fight...’

‘But I expect the most popular music
that will be played on this organ
will be rhythmic music like this...’

THE FIRST BROADCAST OF THE NEW ORGAN



Tonight at 8.0 listeners will hear for the first time the BBC Theatre Organ, which has been built in St. George's Hall. The broadcast will be given by four well-known organists, Quentin Maclean, Harold Ramsay, Reginald Foort, and Reginald Porter-Brown. This picture shows a close-up view of the console of the new organ with one of tonight's players, Reginald Foort, practising.





SUNDAY

The Light Programme

JULY 29

1,500 metres (200 kc/s) :: 261.1 metres (1,149 kc/s)

9.0 a.m. **Big Ben NEWS**

9.10 **Programme summary**

9.15 **SANDY MACPHERSON** at the theatre organ

9.45 **'STARLIGHT'** Elizabeth Welch. At the piano, Monica Lister. (BBC recording)

10.0 **RECORD ALBUM** from swing to classics

11.0 **MICHAEL KREIN SAXOPHONE QUARTET**
Gavotte.....Garcigue
Chanson d'australis.....Pierrot
Whims.....Belongues
Petites Histoires de Jésus.....Dieterle
The Gollwog's Cake Walk.....Debussy
In Autumn.....MacDowell

11.15 **'AS THE COMMENTATOR SAW IT'**

Cricket
Army v. R.A.F., and
a Scottish XI v. R.A.A.F.
Tennis
British Forces v. Allied Forces

Edited versions of yesterday's commentaries by Rex Alston, W. A. Estlin, and Raymond Glendinning

11.30 **GREAT MUSIC**

Gramophone records of movements from symphonies by Mozart, Haydn, and Beethoven

12 noon **PEOPLE'S SERVICE**

from Chatham Parish Church, conducted by the Rector, the Rev. Joseph McCulloch

12.30 p.m. **NEWS**

12.40 **Foreign News in brief**

12.45 **'SONGTIME'**

on gramophone records

1.0 **'SUNDAY SERENADE'**

Rossie Munro and his Orchestra, with Nora Savage, Norma Vail, and John Siree

1.45 **'TRANSATLANTIC QUIZ'**

America v. Britain: a contest to find out who knows more about the other's country

Travis
London: D. W. Egan, David Niven, Quiz-Master, Lionel Hine
New York: Christopher Morley, John Mason Brown, Quiz-Master, Alstair Cooke

This weekly programme, originating in New York and London, and recorded by the BBC in collaboration with the American Broadcasting Company, will now be heard in Britain as well as in America
(BBC recording)

2.15 **MUSIC PARADE**

Combined Stoll Theatre Orchestra (by permission of Prince Litter), Guest conductor, Charles Prentice, with Olive Richardson and Tony Lowry. Produced by Michael North
(BBC recording)

3.0 **'ALF'S DREAM'**

by W. W. Jacobs. Adapted by Douglas Cleverdon, and produced by Leslie Stiles
Night Watchman.....Norman Shelley
Mrs. Morgan.....Mabel George
Alf Simms.....Billy Taylor
Mrs. Pease.....Kathleen Harrison
George Hatchard.....Ivor Barnard
Joe Morgan.....Arthur Owen
Bill Turry.....Edwin Ellis
(BBC recording)

3.30 **TOROUAY MUNICIPAL ORCHESTRA**

(leader, Camille J. Bogard) conductor, Ernest W. Gies
Overture: The Marriage of Figaro
Norwegian Dance No. 2.....Mozart
Cloverley Suite: Valse; Legato; Bolero.....Edward German
Musical Musical (strings only)
Waltz (The Sleeping Beauty).....Tchaikovsky
From the Pavilion, Torouay

4.0 **'FAREWELL A.E.F.'**

Excerpts from the A.E.F. Programme 'Farewell Party' at the Queensberry All-Services Club, London.
(BBC recording)

4.30 **Band of the GRENADIER GUARDS**

Conducted by Captain F. J. Harris, Director of Music, Grenadier Guards
Overture: The Bohemian Girl, White Waltz; Snow from the South
Three Dances (Neil Gwynn)
March: The Washington Grays
Regimental Quick March: The British Grenadiers
(BBC recording)

5.0 **VARIETY BAND-BOX**

An entertainment for Forces Overseas. Issy Burn, Jill Mansers (by permission of Emille Liffler), Peggy Desmond, Peter Brough, Robin Richmond, Sgt. George Mitchell and his R.A.P.C. Swing Choir, Edmundo Ros and his Rumba Band, BBC Variety Orchestra, conducted by Charles Shadwell. Introduced by Margareta Scott
Produced by Cecil Madden and Stephen Williams. From the stage of the Queensberry All-Services Club

6.0 **'I THINK ON THESE THINGS'**

A weekly programme on the words and music of great hymns
(BBC recording)

6.15 **'I'LL BE YOUR SWEETHEART'**

Radio version of the Gainsborough picture, starring Margaret Lockwood, Vic Oliver, with

Peter Graves and Michael Rennie: from the original screen play by Val Valentine and Val Guest, with additional dialogue by Edward Percy

Edie Story.....Margaret Lockwood
Ben Kahn.....Vic Oliver
Bob Fiddling.....Michael Rennie
Jim Knight.....Peter Graves
Pacey.....Frederick Burtwell
Original numbers by Stanning Shorwin and Val Guest. Orchestration by Bob Busby. Ben Franklin and Bertton Boyd. Radio scene supervised by Jack Brewer. The BBC Revue Chorus and Orchestra, conducted by Alan Cooke. Radio adaptation by Rhoderick Walker. Produced by Tom Ronald

7.0 **NEWS**

7.10 **Interlude**

7.15 **TYNESIDE SALUTES THE MERCHANT NAVY**

Feature concert for allied Seamen with
Band of the Green Howards conducted by Mr. R. Lester
French Air Force Singers
Marian Zigmunt (Poland)
Kenneth Cantrell (U.S.A.)
Harry Shuttleworth
Jos. Q. Atkinson and Cyril Moore at the pianos
Felling Male Voice Choir, conducted by T. H. Morris and representatives of the United Nations

Arranged and produced by John Polwarth, in collaboration with the British Council, the Missions to Seamen, and the British Sailors' Society
From the City Hall, Newcastle-upon-Tyne

7.45 **MUSIC FROM BLACKPOOL**

Tom and the North Pier Orchestra, Blackpool, with Violet Carson (soprano)
Overture: Chal Romano.....Ketilbey
Largo.....Handel
Sung with orchestra:
Habenera (Carmen).....Bizet
Suite: Scènes capitolaines: La Danse; La Procession et l'Improvisateur; La Fête.....Moussart
Songs:
On Wings of Song.....Mendelssohn
Over the Mountains.....Quilter
Dance of the Hours.....Fauriel
From the North Pier, Blackpool

8.30 **THE RICHARD TAUBER PROGRAMME**

The celebrated tenor sings with the Orchestra directed by George Melachrino. At the piano, Percy Kahn. Guests: Fleet Street Choir, conducted by T. B. Lawrence. (BBC recording)
(Richard Tauber broadcasts by permission of Bernard Delfont)

9.0 **SUNDAY HALF-HOUR**

Arranged by Edinburgh Society of Organists. Massed Choirs of Edinburgh Churches, Hymns introduced by the Rev. A. Irvine Pirie, Clerk of the Edinburgh Presbytery, Conductor, Dr. Head, Organist, S. Webster. From Palmerston Place Church, Edinburgh. (BBC recording)



MARGARET LOCKWOOD who stars in the film 'I'll Be Your Sweetheart', a radio version of which will be broadcast this evening at 6.15

9.30 **'THEY LIVED TO TELL THE TALE'**

'Queen of the Lost Valley': the story of an American W.A.C. who survived an air crash in which all but two of her companions were killed, and became queen of a savage tribe in a lost-world valley high in the inaccessible mountains of Dutch New Guinea

First of a new series of outstanding stories of wartime adventures, presenting the heroes and heroines of hairbreadth escapes and secret missions. Edited by Robert Barr. Produced by Eridia Mann

9.45 **'ACCENT ON RHYTHM'** with the Bachelor Girls, Peter Aikler, and George Elliot. Directed by James Mosley

10.0 **NEWS**

10.10 **'TALKING WITH YOU'** by Norman South

10.15 **'THE TWILIGHT HOUR'** Programme of melody, introduced by Sandy Macpherson at the theatre organ

10.45 **'IN A SENTIMENTAL MOOD'** with Rex Leppard and his Players, and Jack Cooper

11.15 **SONGS OF THREE DECADES**

Tunes that were favourites from the twenties to the twenties. A gramophone programme edited by Frederick Pittard

11.50 **NEWS**

12.0 midnight **Big Ben Close Down**

9.00 am Sunday 29 July 1945 (VE + 82)

Tom Chalmers:

Good morning everyone. This is the BBC Light Programme on wavelengths of 1,500 and 261 metres. It's the first time we've said those words 'BBC Light Programme', which we hope are going to mean for you now, and in the days to come, all that is best in radio entertainment from 9 o'clock in the morning to midnight. Now I'm handing over the microphone to a colleague, who will bring you the news.



ALF'S DREAM One of W. W. Jacobs's night-mare stories, in which Alf tries to upset the course of true love, will be broadcast as a play this afternoon at 3.0

Alvar Lidell:

Japanese warships, damaged in Tuesday's...

SUNDAY The Light Programme

JULY 29 1.500 metres (200 kc/s) :: 261.1 metres (1,149 kc/s)

9.0 a.m. Big Ben NEWS

9.10 Programme summary

9.15 SANDY MACPHERSON
at the theatre organ

9.45 'STARLIGHT'
Elizabeth Welch. At the piano, Monia Lier. (BBC recording)

10.0 RECORD ALBUM
from swing to classics

11.0 MICHAEL KREIN SAXOPHONE QUARTET
Gavotte..... Glennie
Chanson d'autrefois..... Pineda
Whims..... Schumann
Petites Histoires de Jean..... Godea
The Gollwag's Cake Walk..... Debussey
In Autumn..... MacDowell

11.15 'AS THE COMMENTATOR SAW IT' Cricket
Army v. R.A.F. and a Scottish XI v. R.A.A.F.
Tennis
British Forces v. Allied Forces

Edited versions of yesterday's commentaries by Rex Abbot, W. A. Bothwell, and Raymond Glendenning

11.30 GREAT MUSIC
Gramophone records of movements from symphonies by Mozart, Haydn, and Beethoven

12 noon PEOPLE'S SERVICE
from Chatham Parish Church, conducted by the Rector, the Rev. Joseph McCulloch

12.30 p.m. NEWS

12.40 Foreign News in brief

12.45 'SONGTIME'
on gramophone records

1.0 'SUNDAY SERENADE'
Ronnie Munro and his Orchestra, with Nora Savage, Norma Vail, and John Silver

1.45 'TRANSATLANTIC QUIZ'
America v. Britain: a contest to find out who knows more about the other's country

Teasers
London: D. W. Brown, David Niven, Quiz-Master, Lionel Hale
New York: Christopher Murray, John Mason Brown, Quiz-Master, Alistair Cooke

This weekly programme, originating in New York and London, and produced by the BBC in collaboration with the American Broadcasting Company, will now be heard in Britain as well as in America.
(BBC recording)

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Combined Stoll Theatre Orchestra (by permission of Prince Littler). Guest conductor, Charles Prentice, with Clive Richardson and Tony Lawry. Produced by Michael North.
(BBC recording)

3.0 'ALF'S DREAM'
by W. W. Jacobs. Adapted by Douglas Covedon, and produced by Leslie Stokes
Night Watchman..... Norman Shelley
Mrs. Morgan..... Muriel George
Aunt Sibby..... Billy Thelcier
Mrs. Fawcett..... Kathleen Harrison
George Hatchard..... Ivor Barnard
Joe Morgan..... Arthur Owen
Bill Flurry..... Edwin Ellis
(BBC recording)

3.30 TORQUAY MUNICIPAL ORCHESTRA

(leader, Camille J. Bogart): conductor, Ernest W. Cook
Overture: The Marriage of Figaro
Norwegian Dance No. 2..... Moorad
Capevay Suite: Valse; Legend; Bolero..... Edward German
Moment Musical (strings only)..... Schabert
Waltz (The Sleeping Beauty)..... Tchaikovsky
From the Pavilion, Torquay

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Excerpts from the A.E.F. Programme 'Farewell Party' at the Queensberry All-Services Club, London.
(BBC recording)

4.30 Band of the GRENADIER GUARDS
Conducted by Captain F. J. Harris, Director of Music, Grenadier Guards
Overture: The Bohemian Girl..... Balfe
Waltz: Roses from the South..... Johann Strauss
Three Dances (Neil Coyne)..... Edward German
March: The Washington Grays..... Grahfa
Regimental Quick March: The British Grenadiers
(BBC recording)

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An entertainment for Forces Overseas, Issy Bonn, Jill Manners (by permission of Emille Littler), Peggy Desmond, Peter Brough, Robin Richmond, Sgt. George Mitchell and his R.A.P.C. Swing Choir, Edmundo Ros and his Rumba Band, BBC Variety Orchestra, conducted by Charles Shadwell. Introduced by Margaretta Scott
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Peter Graves and Michael Rennie: from the original screen play by Val Valentine and Val Guest, with additional dialogue by Edward Percy

Eddie Story..... Margaret Lockwood
Sam Kahn..... Vic Oliver
Bob Fielding..... Michael Rennie
Jim Knight..... Peter Graves
Francis..... Frederick Birtwell
Original numbers by Manning Sherwin and Val Guest. Orchestration by Bob Busby, Ben Frankel and Euston Boyd. Radio score supervised by Jack Beaver. The BBC Revue Chorus and Orchestra, conducted by Alan Crook. Radio adaptation by Rhoderick Walker. Produced by Tom Ronald

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7.10 Interlude

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Kenneth Castril (U.S.A.)
Harry Shuttleworth
Jos. Q. Atkinson and Cyril Moore at the pianos
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Toni and the North Pier Orchestra, Blackpool, with Violet Carson (soprano)

Overture: Chai Romano..... Kefauver
Largo..... Handel
Song with orchestra..... Bizet
Habasera (Carmen)..... Bizet
Suite: Scenes napolitaines: La Danse; La Procession et l'improvisateur; La Fete..... Massenet
On Wings of Song..... Mendelssohn
Over the Mountains..... Quilter
Dance of the Hours..... Stravinsky
From the North Pier, Blackpool

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First of a new series of outstanding stories of wartime adventures, presenting the heroes and heroines of hairbreadth escapes and secret missions. Edited by Robert Barr. Produced by Brigit Moss

9.45 'ACCENT ON RHYTHM'
with the Bachelor Girls, Peter Abbot, and George Elliot. Directed by James Moody

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12.0 midnight Big Ben
Close Down

RADIO TIMES

JOURNAL OF THE BBC

PRICE TWOPENCE

Home Service

SIR THOMAS BEECHAM
and the Royal Philharmonic Orchestra. First
broadcast on Sunday

THE BRAINS TRUST
returns on Tuesday

NEW TUESDAY SERENADE
conducted by Walter Goehr

'BITTER SWEET'
with Evelyn Laye . . . on Thursday

WORLD HARVEST
A comprehensive survey on Friday

Light Programme

IRVING BERLIN
introduces songs and scenes from the film
'Blue Skies' on Wednesday

FASHION BALL
A visit to the Royal Albert Hall on Wednesday

THE ARMCHAIR DETECTIVE
New series begins on Friday

'THE BARBER OF SEVILLE'
Act 2 of Rossini's comic opera on Saturday

Third Programme

SUNDAY CONCERT
Britten, Handel, Purcell, Vaughan Williams,
Bliss, and Parry

SIR MAX BEERBOHM
'London Revisited.' Recorded 'Best talk'
on Sunday

'COMUS'
A masque by John Milton and Henry Lawes—on
Monday and Saturday

'MAN AND SUPERMAN'
Bernard Shaw's famous play in full on Tuesday;
repeated on Wednesday

'DON PASQUALE'
Donizetti's opera on Friday

**BOULT
KODALY and WALTON**
conduct the BBC Symphony Orchestra at the
Saturday-Evening Concert



An Introduction by the Director-General of the BBC,

SIR WILLIAM HALEY, K.C.M.G.

WITH the opening of the Third Programme on Sunday the pattern of the BBC's post-war broadcasting for listeners in the United Kingdom will be complete. Within that pattern there will, we hope, be many advances and improvements. Each of the three separate services must continually seek to experiment, to innovate, and to raise the general broadcasting standards in its particular field. But the overall pattern itself should for a considerable period remain set. The complications of radio engineering, the difficulties over wavelengths, and indeed the convenience of listeners all demand a settled system of programmes so long as it is well-conceived and adequate.

This matter of adequacy is important. There are many conceptions of the functions of broadcasting, some of them narrowly limited. But a public service such as the BBC has to feel that it is covering the whole range of its possibilities, that it is providing for all classes of its listeners, and that it is, among its other functions, presenting the great classical repertoire in music and drama, and—so far as they are broadcastable—in literature, and the other arts.

To do this within the two services already existing, the regionalised Home Service and the Light Programme, is not possible. Quite apart from the already great pressure upon their time, the basic conceptions of ordinary broadcasting with its news bulletins and other fixed points, its desire in the course of the limited peak listening hours every evening to give some service to every possible taste, restrict to a hampering extent the possibility of devoting the necessary time to the full and frequent performance of great works in their entirety or to the development of those highest forms of music and drama which, while they have a major importance, have, as yet, only a minority audience. The range of the Home Service and the Light Programme is admitted by all who have studied broadcasting programmes throughout the world to be outstanding. But in view of all this, it is not enough.

The Third Programme will have no fixed points. It will devote to the great works the time they require. It will seek every evening to do something that is culturally satisfying and significant. It will devote occasional series of evenings to some related

masterpieces, a Shakespeare historical cycle, all the Beethoven quartets, or a series of Mozart operas. It will, so far as circumstances permit, be international. Concerts, operas, plays will be taken from abroad as headline conditions improve. Its talks will include contributions from the great European thinkers. Its whole content will be directed to an audience that is not of one class but that is perceptive and intelligent.

In declaring these standards the BBC realises that it is aiming high. It may be giving hostages unto fortune. But it is determined to break this new ground. And it believes that the outcome will prove that of all post-war developments in the field of sound broadcasting the Third Programme has the greatest value both to the individual and to the community as a whole.

Programmes begin on page two . . .

Broadcasting has reached its post-war pattern sooner than the lifting of restrictions on the consumption of newsprint. In this RADIO TIMES, restricted to a third of its pre-war size, we publish comprehensive details of a week's broadcasting in the BBC's Home Service, the Light Programme, and the new Third Programme. And we have aimed to present these programmes in the way that we believe will satisfy the needs of listeners and meet with their approval.

Each day's programmes are grouped together, and each of the seven days follows the same pattern. The listener's own Home Service and the Light Programme still appear on facing pages, an arrangement that we know is popular: on the next pair of pages there is the Third Programme and a daily summary, giving an overall picture of the individual programmes in all the BBC's regional services, facing a page of reading matter or advertisements.

To keep each of the day's programmes to the same pattern we have had to split up the three pages of articles and regular features that have always appeared before the programmes in RADIO TIMES and distribute them throughout the journal—and in the change there is half a page more reading matter.

That is why, this week, your programmes begin on page two.



MONTEVERDI
Madrigaux et Airs Profanes

Ensemble Vocal et Instrumental
NADIA BOULANGER

Nathalie Kedroff
Gisèle Peyron
Irène Kedroff
Doda Conrad
NADIA BOULANGER
Marie-Blanche de Polignac
Hugues Cuénod

Doda Conrad
Irène Kedroff
Gisèle Peyron
Nathalie Kedroff NADIA BOULANGER
Hugues Cuénod
Marie-Blanche de Polignac



you go to my head
i don't know why
these foolish things
instead of a flower
why should i not
for a little tenderness
nurture to watch over me
paradise

1945 recording (CA & NY)
released March 1946
on two 78s

CL 6001
The Voice Of Frank Sinatra

OF
COLUMBIA
RECORDS

LP
LONG PLAYING
MICROGROOVE

THE VOICE OF FRANK SINATRA

Frank Sinatra
Orchestra under the direction of Axel Stordahl

CL 6001

Nonbreakable Vinylite

You Go To My Head
Someone To Watch Over Me
These Foolish Things
Why Should I?
I Don't Know Why
Try A Little Tenderness
A Ghost Of A Chance
Familiar

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re-released in 1948
as the first LP (10-inch)


Allargetto non troppo

Handwritten musical score for the first page, featuring multiple staves with complex notation, including triplets and dynamic markings such as *pp*, *mf*, and *pp*. The tempo is marked *Allargetto non troppo*. The score includes various musical notations such as notes, rests, and articulation marks.

All: molto vivace

Handwritten musical score for the second page, continuing the piece with a tempo change to *All: molto vivace*. The notation is more rhythmic and includes dynamic markings like *pp*, *mf*, and *pp*. The score concludes with the tempo marking *Molto Allegro vivace* at the bottom right.

ML 4001
MENDELSSOHN: Concerto for Violin and Orchestra


COLUMBIA
MASTERWORKS
RECORDS


LONG PLAYING
MICROGROOVE

MENDELSSOHN:
CONCERTO IN
E MINOR

for Violin and Orchestra,
Op. 64

NATHAN MILSTEIN, Violin

with the

PHILHARMONIC-SYMPHONY
ORCHESTRA OF
NEW YORK

conducted by

BRUNO WALTER

ML 4001

NONBREAKABLE VINYLITE

the first 12-inch LP
21 June 1948

Mendelssohn
Violin Concerto

Nathan Milstein
(violin)

Bruno Walter
NY Philharmonic

Radio Times, September 29, 1932

THE RADIO TIMES

THE OFFICIAL ORGAN OF THE BRITISH BROADCASTING COMPANY.

Vol. 1. No. 1. [The sheet is the [of the Radio Times & Newspaper].] EVERY FRIDAY

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing SUNDAY, SEPTEMBER 30th.

LONDON	CARDIFF
BIRMINGHAM	NEWCASTLE
MANCHESTER	GLASGOW

SPECIAL CONTENTS:

LORD GAINFORD'S MESSAGE TO LISTENERS.

P. P. ECKERSLEY ON "SIMULTANEOUS BROADCASTING."

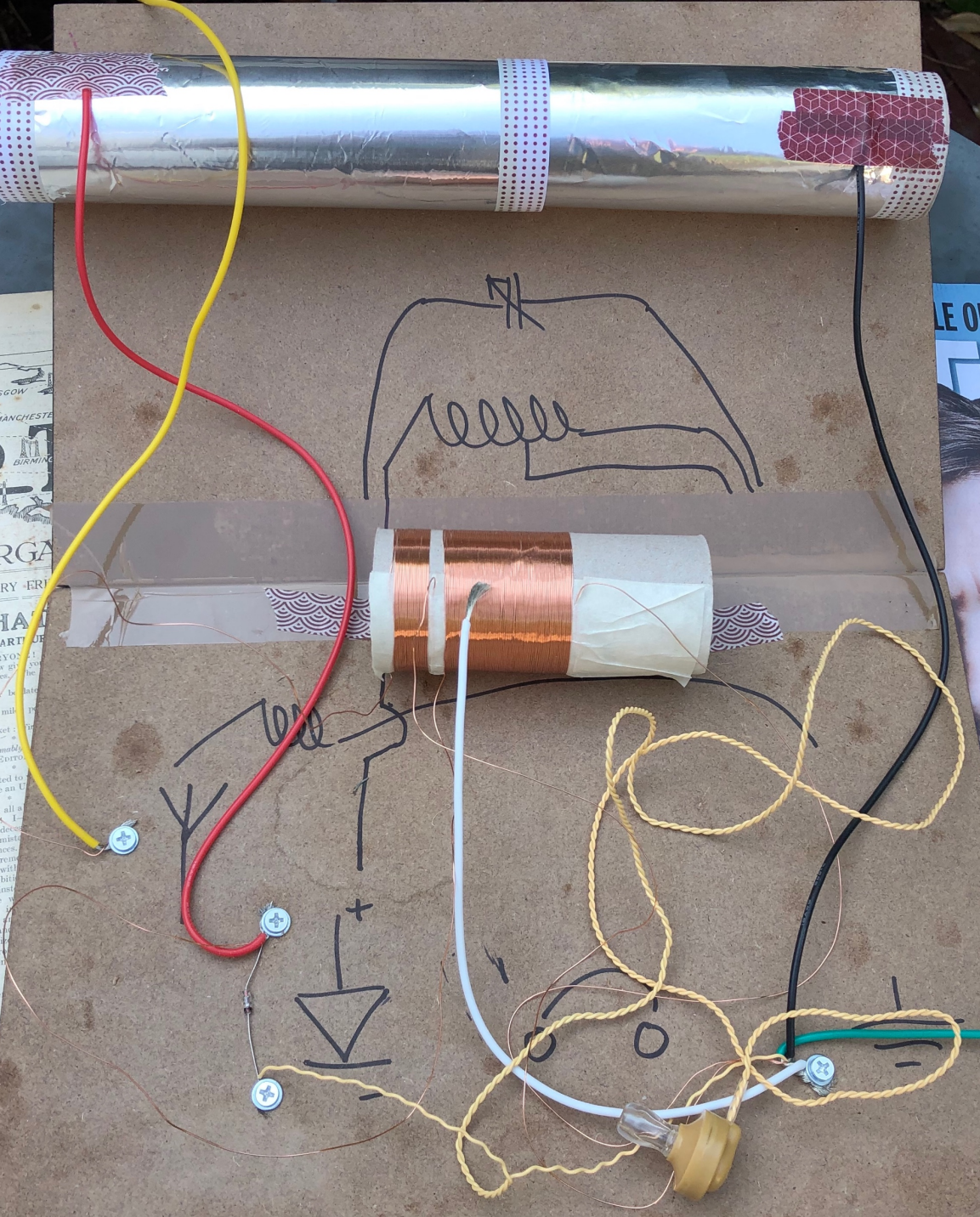
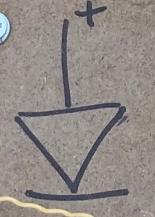
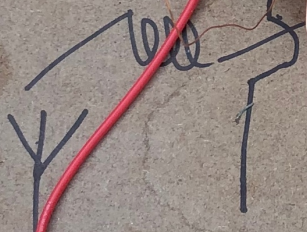
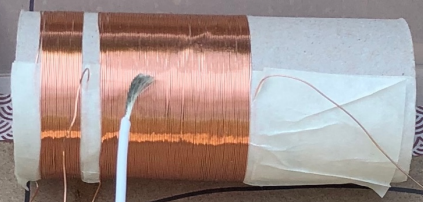
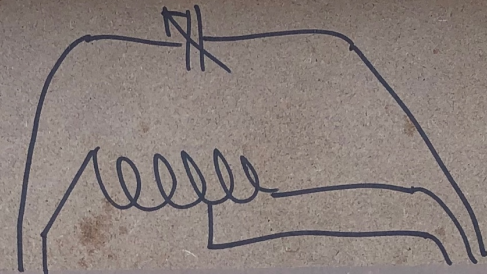
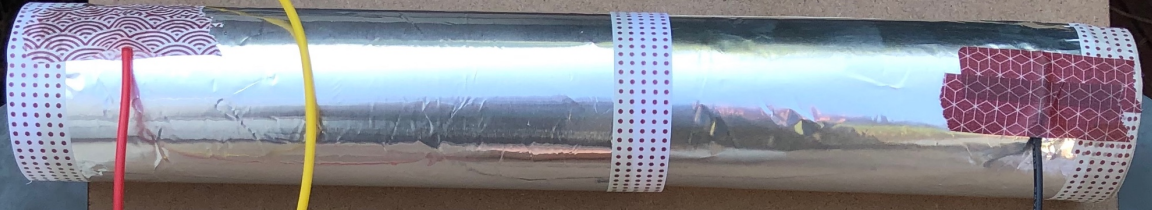
A SONG OF ANCIENT CHINA.

GOSSIP ABOUT ARTISTES.

WIRELESS HUMOUR.

THE "UNCLES" CORNER.

LETTERS FROM LISTENERS.



LE OF BRITAIN SPECIAL
12-18 SEPTEMBER 2020

Times

KATHERINE RYAN
Time to cancel cancel culture

JOHN SERGEANT
At last the BBC gets it right!

BACK SIDE

chilling transformation
Intramous serial killers

Wednesday ITV