BBC
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1943

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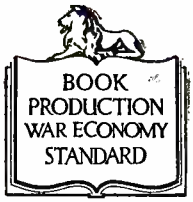

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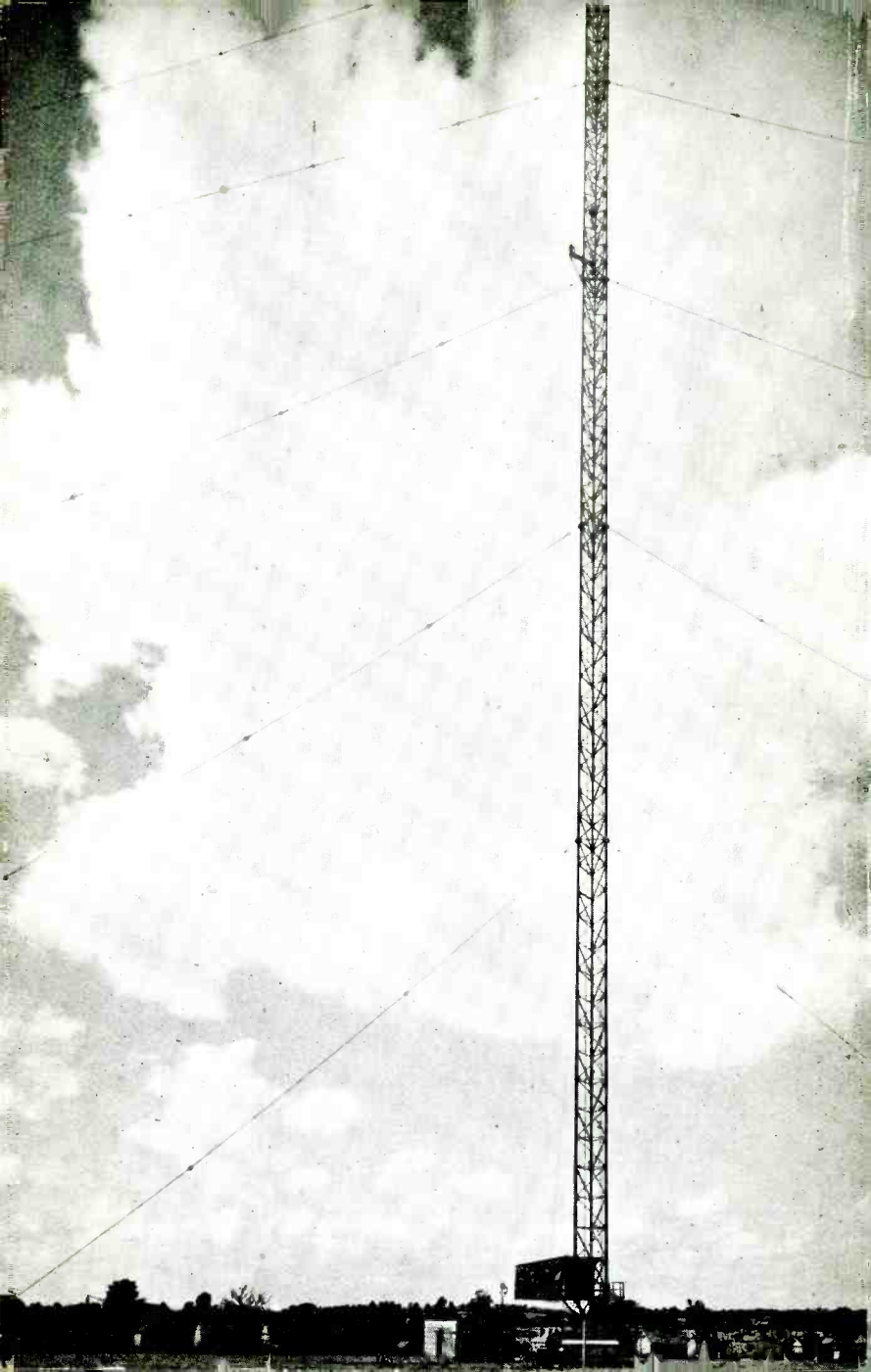

FOREWORD

by

SIR ALLAN POWELL, C.B.E., D.L.

Chairman of the Board of Governors

This book gives a brief account of how the British broadcasting service has developed and has been carried on in 1942. The promise of the BBC at its start, the twenty-first anniversary of which we celebrate this year, was that it would maintain in all its work the highest standard of integrity, dignity, and truth, that it would be informative and educational in the best sense of those words, and that it would provide good entertainment. It is the function of the Governors, in addition to their general responsibility for the administration, to act as trustees to the public and to Parliament for ensuring that these ideals are fulfilled. In the vital matter of news the BBC speaks not only to listeners at home, but also in twenty-three languages to Europe and twenty-four more to the rest of the world. The same truth goes out to all, and in this way the confidence of a vast listening audience throughout the world has been gained. It is for the Directors-General, and the staff of several thousands of people of diversified gifts whom they control, to ensure that this ceaseless round-the-clock and round-the-world activity is carried on from day to day with efficiency and imagination, and the Governors are very glad to renew in the fourth year of the war their high tribute, which they feel sure is endorsed by audiences generally, to the work of the whole of this great staff.

Allan Powell.

6 March 1943

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BRITAIN'S RADIO VOICE

(Extracts from speeches made to Scottish audiences by Mr. R. W. Foot and Sir Cecil Graves, Joint Directors-General of the BBC)

Mr. R. W. Foot, speaking at Glasgow on 10 October 1942:

'. . . Every month the history of one of the famous Scottish Clans has been the subject of a feature broadcast to the U.S.A. and Canada. Before the broadcast is heard information that it is coming is made known through the Clan Organizations that cover North America, and listeners with Scots blood in their veins are ready at their sets. Many letters have poured in assuring us of the deep interest and the link with past history created by these broadcasts. There is a constant stream, through BBC transmissions, of Scottish life and thought, of Scottish news and art . . .

'Imagine the effect of a broadcast from Scotland to its own keen listening audience overseas, with its own historical associations and its news stories of heroes of this war. Then imagine that from every part of Britain, and with every part of the Empire, the same link is being made. Think of Canadians or Australians in this country who wish to send programmes back to their own homes; of British troops in India who wish to keep in touch with this country; of Australians or New Zealanders serving in Libya who cannot be reached by broadcasting from their own lands and to whom we rebroadcast programmes sent to us from their own home stations. Think of the United States troops who, in the same way, are out of reach of their own transmitters, and whom we serve from Great Britain. That may give some slight idea, perhaps, of why the BBC Overseas Service never sleeps. As soon as the sun sets on one transmission it rises on another. The service in English alone to our own Empire goes on steadily round the clock with news, music, views, and entertainment. . . .

'Beyond the confines of our own Empire we broadcast regular services to our American allies, to Latin America, to Iraq, to Turkey, to the Arabic-speaking world. I cannot now give you details about the multiplicity and size of these problems. Latin America itself consists of twenty different nations. The Arabic-speaking world stretches from Morocco to Palestine and from Palestine down to the Persian Gulf. All are reached by the voice of Britain.

'I still have not touched upon one of the most vital services of

all, and that is our service to Europe. The BBC covers every aspect of present-day war-torn Europe, bringing the truth and—I may add with every justification—hope to the brave peoples of occupied territory. The men of Vichy have commanded their own audience not to listen to the BBC. They say: "The broadcasts from London are more deadly than steel." Yes, more deadly than steel—for the Axis; because truth is stronger than steel. Because truth must, in the long run, triumph over lies; justice over injustice. These are the things for which the United Nations are fighting and for which they will continue to fight until they are established with certainty and security throughout the world. Dr. Goebbels has made open boast that the Axis radio is intended to deceive. It sets out to mislead, to spread false news, to bring confusion. For years it has misled the German people and for years it has made strenuous efforts to distort and confuse the world. Our enemy believe in the use of radio in violent propaganda onslaughts. They exploit every base motive of human nature. They stop at no calumny if it seems useful for the moment. Theirs is the radio voice of barbarism.

'Against this policy of lies Britain's radio voice has always set the steel of truth. Its news bulletins, read in twenty-two European languages and forty-five languages altogether in the world service proceed, all of them, from the same foundation—the foundation of truth. There may be forty-five languages, but there is only one BBC. Its news bulletins are heard throughout the whole world and wherever they are heard they are trusted. They tell the truth. That, to the Axis, is more deadly than steel. In wartime as in peace, and for the purposes of war as for the purposes of peace, Britain has always used her radio voice with respect for human ideals. That voice has always addressed itself to listeners who respect decency and reason, who need justice and liberty, who will fight for truth, who detest, as a poison, the suppression of the weak by those who are strong. For these are the very ideals of culture for which we fight.

'I am happy to be able this afternoon to send a greeting to the millions overseas who listen to our broadcasts and whom we know to be our friends inseparably linked for great purposes, and to our colleagues in the broadcasting systems of the United Nations with whom we work in full friendship, and with the greeting I join a pledge—that British broadcasting, so long as the war shall last, will continue to speak to the world, as it does to our own people, in words of courage, sanity, and truth, that it will continue to bring to homes across the seas, as it does to the homes of this island, music, song, yes, and laughter through the dour days until victory

Field-Marshal the Rt. Hon. J. C. Smuts at the microphone during his visit to Great Britain

The Captain of a Russian ship gives his officers a lesson in English while in a British port

is won—and what then? You remember the motto of the BBC? It is a noble one and it will come true again—"Nation shall speak Peace unto Nation".'

* * * * * *

Sir Cecil Graves, speaking at Edinburgh on 4 December 1942:

'. . . Looking back on these first twenty years of broadcasting in this country it seems almost incredible to us now that broadcasting, which is so intimate a part of everybody's life, is less than a generation old. At the end of the last war, to the ordinary man, this addition to *family* life was undreamt of. To-day, people, young ones especially, must find it hard to realize that wireless, which is so much a part of their lives, is, in the perspective of history, brand new. There have been countless generations of men in the world without wireless—we are the very first wireless generation.

'It is perhaps difficult for me to take a detached view and assess what use has been made of this great new gift of science to mankind, but in Great Britain, I think, we have tried to use broadcasting as an educator. But I'm not using the word "educator" in its narrow sense. Broadcasting educates by bringing to everyone the actual reality of a tremendous range of events, by putting before us interests, ideas, and forms of entertainment which go beyond the range of any one family—however well-informed. In fact, broadcasting introduces everybody to everybody—bringing the world to life by our own fireside.

'To hear the voice of the Prime Minister in one of those speeches which are history in the making is *educative*; his own personality and presence come to all of us over the microphone. No one ever heard Pitt making his historic speeches except Members of Parliament, and many never even read them.

'To go to the other extreme—some sporting event; shall we say, a "live" description of the Highland Games? That also is educative in a special way. So are our religious services—music—talks by the humble and great alike—plays—songs—light entertainment—stories. Hearing regularly the news of the day, given without argument or bias, is again an *education* which was not possible in previous generations, and which, as a rule, makes the listener turn to his newspapers for the comment and development which the BBC does not give.

'Broadcasting, in fact, brings to mankind a new opportunity to

use all its age-old gifts of art and self-expression in a new way. It's because it covers the whole range of culture from the more intellectual interests to the most popular, that it is in itself the greatest educative instrument that mankind has ever found. You will see then that by education I mean the bringing to every man, woman, and child something that is of genuine interest to them—something that will at the same time broaden their outlook and give them a greater grasp of the world as a whole.

'The BBC has always tried to provide so far as possible for all tastes and interests, and—remembering always that broadcasting penetrates every home—to see that the widest and most varied selection of programmes is offered.

'I believe that if people ask themselves what has been done in Great Britain during the last twenty years to develop this new instrument in our social and family life they will say that it has provided a vast range of opportunity for the entertainment, information and education of the people of this country. Whether the BBC has made the best of this opportunity is for you to judge. I can only tell you, as I have briefly tried to do, what our aims have been. These aims and any success the BBC has had in achieving them are due very largely to the foundations laid by the BBC's first Director-General—your countryman, Lord Reith.'

REVIEW OF THE YEAR'S BROADCASTING

THE OVERSEAS NETWORKS

The system of colour networks under which Britain's broadcasts to overseas listeners are being developed was first made public in the 1942 edition of the BBC Handbook. In the summer of 1942 yet another network was brought into use, so that there are now five networks—each with its own studios, lines, and switchgear—feeding the Overseas transmitting stations.

The new network, the *Brown*, accommodates broadcasts to the Near and Middle East (formerly in the Green Network) and to Latin America (formerly in the Yellow).

The *Red Network* continues to carry the main Overseas services in English—the Pacific, Eastern, African, and North American transmissions—to the Dominions, the Colonial Empire, and the United States.

The *Green Network* is now devoted entirely to specialized Empire services, complementary to those given in the Red. For seven hours every day it carries news and entertainment services to British Forces in the Middle East and North and West Africa; at other times it carries transmissions in Far East languages, services to the Indian Empire in English, Hindustani, and Indian regional vernaculars, the Afrikaans service for South Africa, and broadcasts in French for Canada.

The *Blue Network* has Central and Western Europe as its target and includes the services in French, German, and Italian.

The *Yellow Network* is now completely given over to additional European Services for Spain and Portugal, the Balkans, and Scandinavia.

The maximum capacity of a network is, of course, twenty-four hours a day, so that in theory the BBC, with five networks, could broadcast to other countries for 120 hours a day. But only two networks, the Red and the Blue, are working throughout the twenty-four hours: the others are concerned chiefly with *peak-hour* services, i.e. compact units of news, commentary, and programme material designed to reach their audiences at the known peak listening times. The Afrikaans Service, for instance, comprises news bulletins at lunch-time and in the early evening, and a mid-evening half-hour of news and programmes; for Latin America there are midday bulletins in Spanish and Portuguese, and a four-hour service in the evening; broadcasts to the Near and Middle East are provided in the early morning, at lunch-time, and in the evening.

It happens that the Latin-American and Near East Services can share the same network because their peak-hours do not conflict, but for other areas there are, at certain times of the day, treble, and even quadruple clashes which cannot be avoided. Eleven o'clock in the morning, GMT, is breakfast-time in New York, lunch-time in Cairo, early evening in India, late evening in Australia. The period 4.0 to 6.0 p.m. GMT covers lunch-time in New York, late evening in India, and peak evening listening periods throughout the whole of the Middle East and a great part of Europe and Africa. A peak-hour service to India means alternative programmes in English and in Indian languages; a peak-hour service to Africa requires transmissions in English, Afrikaans, French, Arabic, and Portuguese. Obviously the fullest services to all these areas cannot be developed within a five-network system; thus the tendency is toward the creation of fresh networks, some of which will operate for relatively few hours per day, but will enable the BBC to concentrate its output at times when it can command the biggest audience.

More networks mean more studios, more transmitters, and hundreds of miles of lines, but these problems have been foreseen from the early days of the war and there is every likelihood that 1943 will bring the completion of far-reaching plans for the strengthening of Overseas broadcasts.

BEHIND THE BROADCASTS TO EUROPE

The smooth conduct of the BBC's large and complex service to European listeners was greatly eased during the year by the provision of new studios, control room, and recording equipment. In the early stages of the war studio arrangements had to be improvised and staff were often working under difficult conditions. This has now been fully remedied, and each network operates on what is known as the 'shuttle' system—that is, two studios are permanently harnessed to each network so that while a given broadcast is being conducted from one studio, the broadcast that is to follow is being prepared in the other.

The transmissions are grouped into two networks: the Blue Network, comprising broadcasts to Germany, France, Italy, and Central Europe, and the Yellow Network, covering countries on the periphery of the Continent—Scandinavia, Spain and Portugal, and the Balkans. The Blue Network provides a continuous service for most of the twenty-four hours, starting at 04.40 GMT with a sequence of short ('dawn') bulletins, and ending in the early hours of the morning with transmissions in Morse in English,

H.R.H. The Duke of Gloucester broadcasting on 30 November 1942 to inaugurate Prisoners-of-War Week in Great Britain

H.R.H. Prince Bernhard of the Netherlands broadcast to South Africa on 5 June 1942

French, and German—a total of twenty-two hours in all. The Yellow Network is more intermittent in character and comprises an output of nearly nine hours a day, reaching the countries it serves at suitable listening times.

In 1942, by a series of additions spread fairly evenly through the service, the transmission hours were increased from twenty-six to over thirty-two a day. The major audiences are addressed many times a day, nearly always at the same cyclical time—e.g. Germany at the hour, France at a quarter past the hour. At the other end of the scale there are certain countries—Albania, for example—that have a single broadcast a day, and others, such as Iceland and Luxembourg, that are addressed at weekly intervals.

In its internal organization the European Division is divided into twenty Regions. Each Region is in charge of a Regional Editor who, under the Director of European Broadcasts, is responsible for the whole output, including news, talks, and features.

Servicing the twenty Regions is a central news-room which is the nerve-centre of broadcasting to Europe. It supplies the Regions with a twenty-four-hour service of news, brief comments, news talks, and other material carefully selected from the mass of incoming matter and sub-edited in good broadcast style and in accordance with general policy.

The Regional staffs vary considerably in size and composition. For example, the German Region, numbering over a hundred, includes an assistant editor, twelve sub-editors, a talks editor, production supervisor, talks assistants in charge of specialized programmes, and a staff of some thirty announcers and translators.

IN THE TENTH YEAR

In the records of the tenth year of the Empire Service, a prominent entry is the development of what broadcasters know as 'listener research'—the study of the listening habits and tastes of the audiences served. Among those audiences—as varied in pattern as the crystals in a snowflake—are many assemblies, in many places throughout the world, of troops from the United Kingdom, and their listening needs received particular attention.

Panels of listener-correspondents were formed in many parts of the English-speaking world, and their answers to questionnaires proved invaluable signposts. There was personal, as well as postal, contact. In Australia and New Zealand, in India, in the Middle East, in the West Indies, in North America, the BBC has its own men in the field. From the London headquarters senior officials travelled to Canada to make on-the-spot enquiry; to London

came visitors who have added materially to knowledge of present-day listening in their home countries; men of the three fighting services came behind the microphone to tell the broadcasters what the Forces like, and how, when, and where they listen.

Listeners co-operated, too, in developing the specialized technique of short-wave broadcasting. In the summer of 1942 thousands of them listened to and reported on six programmes—'Lend us your Ears' was the general title—devised to test the effect of short-wave transmission on various kinds of programme, musical instrument, and voice.

With so vast and varied an audience as subject, it was possible to touch only the edge of the problem, but development did not wait on the results of expert research, as the year's record shows. It reveals, for example, that many hours in the Empire programme day were devoted to the Forces; that 1942 added two Far-Eastern tongues to the Empire languages spoken in London studios; that the total daily hours of Empire broadcasting increased from 23½ hours to nearly 32 hours; that in the rebroadcasting graph—established on news value when blitzed London was the centre of world interest, since sustained on programme value as well—the upward curve was maintained. It shows that the areas served at any one time were progressively extended and the wavelengths available to serve them increased.

And high in the list is the daily effort to fulfil the wartime mission of the Service to represent the contributions of the United Nations to the cause of the Four Freedoms. The *New York Times* has commented on the way in which that duty is being discharged: in December it said: 'The despatches of Paul Winterton in Moscow through the BBC to North America have been the most dependable source of direct radio news from the Soviet front this year, due to continued unreliable reception of Russia in the U.S.'

In all Services—Pacific, Eastern, African, and North American—great attention was paid to programme presentation. Special periods under the general title of 'London Calling' were scheduled every day, and these five-, ten-, or fifteen-minute broadcasts became the recognized meeting-place of the BBC and Empire listeners. Some of their letters are answered at the microphone; forthcoming plans are explained; the programmes of the next day or week previewed. And, just as the Empire announcers have become known by name to countless people in every part of the world, so the well-known strains of 'Heart of Oak' and 'The

British Grenadiers' are universally recognized as the signature-tunes of the Empire Service.

In the catalogue of the year's programme output certain items are inevitably italicized. 'Front Line Family', the day-by-day chronicle of the wartime life of the London family Robinson, for example, which reached its 446th edition on 31 December. During the year it provided two striking examples of listener-interest: its omission from the Eastern Service provoked so much protest that its restoration became inevitable; and when Andy Robinson was portrayed as posted to Malta, more than one listener cabled the BBC an expression of hearty welcome.

'Meet John Londoner' was a regular invitation that won a sustained response; talks on civil defence enabled experience of action to be shared with those preparing to face it. In 'Science lifts the Veil' the greatest authorities described the results of research into the sub-visible universe. 'Behind the Battlefront', an item originally devised for Empire Listening, became a standard feature of Home broadcasting as well. Scouts of the Empire heard a broadcast by their Chief on 26 July; in September came broadcasting's tribute—presented in many languages—to the R.A.F. in the feature 'The Battle of Britain'. A new series of 'Everybody's Scrapbook' with many 'pages' from the Empire, was introduced in October; December highlights were the special broadcasts commemorating the tenth anniversary of the Empire Service.

SERVICE TO THE PACIFIC

Like the other transmissions that make up the Empire broadcasting day, the Pacific Service is also heard in parts of the world far from the area that gives it its title. But its programmes are primarily planned for the audience in Australia and New Zealand, and, again as in its sister services, the news broadcasts, including a Pacific edition of the now-famed 'Radio Newsreel', are the axle of each day's output. For it is the two-fold task of the Service to represent to the peoples of two great Dominions the United Kingdom at war, and to bring them front-line despatches from the battlegrounds of the United Nations.

Much of the programme content is widely rebroadcast every day over the national medium-wave stations in both Australia and New Zealand: by the end of last year BBC broadcasts filled nearly two hours of Australia's daily programme time, and two-and-a-half hours of New Zealand's.

Among the most popular broadcasts with rebroadcasters and direct listeners alike, were the regular talks features 'Calling

Australia' and 'Calling New Zealand', in which authoritative commentators—Colonel Walter Elliot, H. V. Hodson, and that master of satirical art, David Low, are examples—interpreted current events and told the story of this country in action. Special events were given special treatment. Sir William Beveridge, for example, himself described his plan to Pacific Service listeners, and in doing so paid tribute to the renowned social services of New Zealand.

British Cabinet Ministers, the respective High Commissioners in London, men and women of the United Kingdom, and men from the two Dominions who had taken part in Allied campaigns of the year are in the long representative list of those who talked to the other side of the world in 1942.

Of special significance was the introduction of a series 'Calling Australian Towns'. Each week a goodwill programme from Britain was directed to a particular district, and was rebroadcast by the local national and commercial stations. On 19 December, tenth birthday of the Empire Service, Canberra was called. The broadcast included an authorized message of greeting from their Majesties the King and Queen. It was read by Major Hodgson, Secretary to the King when, as Duke of York, he opened the Federal Parliament at Canberra in 1929.

Every week Australian and New Zealand servicemen in Britain sent messages home, and for the sake of the general listener the messages were given as interesting a setting as possible. On one occasion the scene was the porch of a church in which an Australian pilot officer was being married. The ceremony was described, and afterwards the bridegroom used the BBC microphone to introduce his wife to his parents back home. Many of his friends from his squadron added their messages to the programme from the porch.

Australians and New Zealanders were frequently heard in the musical programmes of the Service—a recital by Dominion artists was a weekly event, and several broadcasts of music were devoted to the works of Australian composers.

THE PROGRAMMES FOR AFRICA

Up to the middle of 1942, the African Service Director and his staff had two main audiences in mind when they planned their thirty-five-hour programme week: first, the civilian audience, scattered over a vast continent, infinite in its varieties of habit, culture, and interest; second, the Forces audience, taken to the Middle East and Africa by the tide of war and bringing their

listening habits with them. For the planners, the respective needs of the two were irreconcilable, and the only solution was compression.

With the institution of the special Forces programme it became possible to fulfil more adequately the chief purpose of the African Service: the provision of news and information to the people of South Africa and of the British Colonies in and around Africa, and the maintenance of their link with the United Kingdom.

In September it was necessary to replan the Service to meet the introduction of daylight saving time in South Africa. (It will be realized that time differences throughout the world condition the hours at which programmes for any given area must leave London. The aim is to put the BBC signal in the loudspeaker when the listener is at home to hear it—which usually means in the evening.)

In shaping the new schedule, it was decided, as an experiment, to move the central news bulletin of the service from 18.00 to 17.00 GMT (world broadcasting works to the twenty-four-hour clock) and to include in the bulletin more news of affairs in Britain. Both civilian and Forces listeners in parts of Africa which had not, like South Africa, changed their time promptly told the BBC what they thought of the change—some of them even cabling their views. The Forces liked the news from Home, but many civilian listeners protested against the change in time, and others objected to the change in content. It was a vivid—and, indeed, heartening—example of 'listener reaction'. The result of it was the restoration of a bulletin at 18.00 for South Africa, and the retention of a bulletin at 17.00 in the special programme for the Forces.

In programmes of music and entertainment (many of them simultaneous broadcasts of the Home evening programmes), in talks such as Howard Marshall's 'News from Home', in news commentaries, and in the African edition of 'Radio Newsreel', the Service offered a daily interpretation of the world war and of wartime Britain.

'Songtime in the Laager', the weekly magazine feature for South African and Rhodesian Forces, continued pre-eminent among the programmes specifically addressed to the Union. The South African Broadcasting Corporation made many BBC programmes available to a far larger audience by regular re-broadcasting over its medium-wave stations.

Broadcasts to listeners in the Colonies included a weekly period —'Calling West Africa'—in which West Africans serving or living in London spoke to their own people.

The African Service speaks in Afrikaans, Maltese, and in Greek (for Cyprus), as well as in English. During the year, the transmissions in Afrikaans were increased to three a day—one hour in all—and consolidated their place in the everyday life of the Afrikaner. Malta and Cyprus each hear two programmes a week—and the evidence shows that they have done much to keep the two islands in touch with Britain. This was especially true of Malta, for which in the island's darkest days the BBC represented almost the only link with the outside world.

FOR INDIA AND THE FAR EAST

Inevitably during 1942 the course of the war led to a number of changes in the Eastern Service. In the main, English transmission arrangements were made to meet the requirements of the large numbers of British and American troops now serving in India and adjacent regions, and the whole programme was lightened with the object of giving entertainment both to military personnel and to civilians. The special needs of the English-speaking Indian listener were throughout carefully considered; and the tastes of lovers both of Eastern and of Western music were catered for.

Perhaps the most significant developments took place in broadcasting in Eastern languages. The presence of large numbers of Indian troops in the Middle East led to the institution of an early morning transmission for their benefit. Hindustani is still the language which claims the major portion of the time given in the Eastern Service to transmissions in languages other than English, and in the development of feature programmes in Hindustani notable progress was made by the Indian staff, assisted by a Hindustani repertory company. Message programmes from Indian personnel in Britain to their relatives in India, and vice-versa, continue to play an important part in linking the two countries. News-letters in Gujerati were started, and Marathi and Bengali were added to the languages of the Service.

The needs of Ceylon were not overlooked. Message programmes from the forces there are a development to be expected in 1943, and the particular needs of the European audience are being catered for with the co-operation of the Colombo Broadcasting Station. There are now two news-letters in Sinhalese weekly, in addition to the Tamil news-letter, which has a wide audience in Ceylon.

The occupation by the Japanese of Burma and Malaya—and the consequent loss of a number of local transmitters—imposed a

The BBC microphone visits United States troops in Northern Ireland for the programme 'Stars and Stripes in Britain'

Mrs. Eleanor Roosevelt broadcast in the Home and Overseas Services on 8 November 1942 during her visit to Great Britain

new burden on the service in Far Eastern languages, which was shared between the BBC and All India Radio in New Delhi, and this co-operation continues. Each week the Eastern Service included two news-letters in Burmese and two in Malay. A new weekly period in Thai was provided in addition to the regular daily periods. A daily news service in Kuoyü, the Chinese national language, was instituted in the course of 1942, and gives a regular service of important news and news commentary, supplemented by scientific and cultural talks. Grateful acknowledgments are due to the Chinese Embassy and to the London branch of the Chinese Ministry of Information for their unfailing assistance and co-operation in overcoming technical difficulties and promoting the smooth working of the Kuoyü service.

An interesting experiment has been undertaken in the broadcasting of a morning period specifically addressed to Malaya. In this period, there are broadcasts in Kuoyü, in Cantonese, in Hindustani, in Hokkien, and in simple English. Its purpose is to spread as widely as possible through the medium of particular groups the conviction of the ultimate defeat of the Japanese and of the triumph of the United Nations.

With the institution of the period in Hokkien, the number of languages handled in the Eastern Service rose to twelve.

BRITAIN TO AMERICA

In the autumn of 1942, 285 medium-wave stations in the United States of America were rebroadcasting BBC programmes to the extent of 347½ hours a week. The programmes that they rebroadcast were of all kinds, from dramatic features to straight news. Most of them were taken from the BBC's North American Service, which is on the air for seven and a half hours each evening, but some of the news bulletins were taken from other of the BBC's short-wave services, which between them cover the continent of North America throughout most of the day and night. A survey, taken in New York and eleven other urban centres, disclosed that over forty per cent of listeners heard one or more BBC programmes from their local stations each week.

If the growth of rebroadcasting be a yardstick with which to measure the progress of the BBC's broadcasts to North America, then the figures are eloquent. In order to span the thousands of miles between the broadcaster and the listener, it is necessary to use short-wave broadcasting, and during the last ten years the BBC has built up a short-wave audience all over the world. But to reach the mass audience in a country so well served with radio

as North America, it is necessary for broadcasts to come to listeners on the wavelengths on which they normally listen. Short wave gets the programmes there; medium wave gets them into the ordinary home. Thanks to the co-operation of the Canadian Broadcasting Corporation, BBC broadcasts have been available to ordinary listeners in Canada ever since the North American Service began. And thanks to the co-operation of American stations and networks, the same situation is now being reached in the U.S.A.

Even before Pearl Harbour the BBC was providing a link between Americans here and their people back home. Every week some American journalist or broadcaster gave his impressions of war-time Britain in a talk called 'American Night', and every week Americans serving in the British and Canadian forces spoke from the original American Eagle Club. Since U.S. troops began to arrive in the United Kingdom such broadcasts have naturally increased, and they are widely rebroadcast throughout the U.S.A. But on the whole the sort of broadcasts that Americans want seem to be the kind that the BBC can most easily supply: news and views of the world war as seen from London, the picture of Britain's own war effort, and generally anything that will let them know more about what is happening here. To do this is the main object of the North American Service, and its hope is that when American listeners know more about us, they will like us more.

The outstanding—and symbolic—example of such programmes is the weekly series 'Britain to America', which listeners at home have also heard. Originally devised by the BBC for the National Broadcasting Company of America, and rebroadcast by eighty-seven of NBC's affiliates, this series was extended from six to nine weeks, and the interest that it aroused among American listeners may be judged by the fact that on its conclusion a second series was asked for by the Blue Network—another of the four big U.S. systems—and this series was scheduled for thirteen weeks. The first series ran concurrently with 'An American in England', produced in BBC studios for the Columbia Broadcasting System by Norman Corwin. The two series are described more fully in the section of this survey headed 'Documentary'.

The titles of some other regular features in the North American Service give an idea of what American listeners heard from their own local stations during 1942 (each of these programmes was rebroadcast somewhere in the United States): 'Answering You', a weekly programme in which Britain answers America's questions —now asked by questioners in the New York studio of the BBC;

'Freedom Forum', a weekly unscripted discussion in which British, American, and Allied speakers hammer out the issues of war and peace; 'Britain Speaks', the daily talks programme in which J. B. Priestley's name became a household word in American radio homes; 'Meet John Londoner', a weekly kerbstone interview with ordinary men-in-the-street; a Sunday 'news round-up' in which J. B. McGeachy discusses world events with experts and war correspondents in Moscow, Cairo, and Sydney. . . . To extend the catalogue would be tedious, but the list would be incomplete without mention of 'Hello, Children', a weekly opportunity for parents here to speak to their children evacuated to Canada and the United States, and 'Stars and Stripes in Britain', a weekly magazine programme reflecting the activities of the U.S. forces over here.

The enormous radio audience in the United States, already so keenly catered for by competitive radio, had naturally a strong claim on the planning and scheduling of the North American Service, but the needs of the British audience overseas have never been forgotten. Canada of course is well served by the Overseas Unit of the Canadian Broadcasting Corporation, which has been supplying daily programmes for the North American Service since the war began. Newfoundland now has two special programmes a week in which Newfoundlanders broadcast to their homes, and 'Calling the West Indies' is broadcast four times a week. In addition, there are listeners to the North American Service in Central and South America, although these are normally served in their own languages by the BBC's Latin-American Service.

With all these countries London is in contact. Among this year's visits to North America were those of Sir Cecil Graves, Joint Director-General of the BBC, and Maurice Gorham, North American Service Director, and among visitors to London were William S. Paley, President of the Columbia Broadcasting System, John Royal, Vice-President of the National Broadcasting Company, and Lindsay Wellington, North American Director of the BBC. This constant interchange of personal contacts plays its part in the continuous work of projecting the true picture of Britain to the radio listeners of a continent, more than three thousand miles from London, which can yet be reached more easily by radio than anybody would have thought possible when the BBC began twenty years ago.

FEATURES FOR LATIN AMERICA

Since the beginning of the BBC's Latin-American Service in 1938, news bulletins in Spanish and Portuguese, broadcast regularly, have built up and maintained in Latin America a reputation for accuracy and reliability, the value of which it is difficult to overestimate. By the end of 1942 over sixty medium-wave stations in Latin America were regularly rebroadcasting the BBC's news bulletins from London. In addition to news, the BBC sets out in its Latin-American Service to broadcast every possible type of programme.

During 1942 talks and discussions were guided by the desire to use as much as possible of the wealth of material, comment, and information available in this country and to have it interpreted by Latin-American minds and so made suitable from every point of view for listeners in Latin America. A small staff of Latin Americans co-operated loyally and enthusiastically in the task of projecting Britain to their compatriots.

Music, too, played a prominent part in winning new listeners: the best examples of British music, performances by first-class British musicians of standard classics and interpretations of Latin-American works, all contributed to awakening the interest of the Latin-American listener. Programmes contributed by the BBC Theatre Orchestra under the direction of Stanford Robinson were of outstanding value.

Among the most noteworthy programmes are the dramatic features, first introduced into the Latin-American transmission in 1941 and now a tradition of the Service. Difficulties in finding performers fluent in Spanish and Portuguese, and with the right kind of accents, were met by forming a repertory company largely made up of members of the staff: translators, announcers, programme assistants, secretaries, and typists all occasionally become actors and actresses under the direction of Angel Ara, the Spanish producer, or Michael Ould, who produces features for Brazil. It is perhaps because of the many difficulties that have to be overcome that the production of feature programmes is still something of an adventure in the Latin-American Service, and rehearsals have not lost all that atmosphere which belongs to pioneers. Some examples can best illustrate the contribution to the Service that the feature programme unit is making.

A programme of particular interest to Peruvians was one concerning 'La Perricholi', famous mistress of a Spanish Viceroy in Lima, City of Kings, viceregal capital of Peru. Old books of

The launching of the Margate lifeboat

Nurses in the Middle East recording messages for home—Peter Haddon on the left

Spanish colonial history were consulted; records were found of traditional street cries, and these were arranged by a Spanish musician and composer under the direction of the department's senior music assistant, Norman Fraser; two or three talented members of the Peruvian colony in this country enthusiastically collaborated, and the programme was offered for rebroadcasting to the Peruvian National Broadcasting Station. By a coincidence, Radio Nacional of Lima had planned a similar programme for about the same time. Generously, they cancelled their arrangements and accepted the rebroadcast. It was a satisfaction to the producer and his collaborators to learn later that the artistic director of Radio Nacional, Señor Antonio Garland, came to the microphone immediately after the rebroadcast and spoke in glowing terms of the standard and quality achieved.

That was the beginning of a happy collaboration, for Señor Jorge Rivarola, a producer from the same station, later wrote the script of another feature 'Santa Rosa de Lima' which was broadcast by the BBC on the Peruvian National Day.

There are occasions when feature programmes cannot be prepared with so much care and forethought. Brazil's entry into the war on 22 August presented a challenge to the resource of the broadcaster. The news came through between 4.0 and 5.0 p.m. At short notice it was decided to prepare a special salute to Brazil from Great Britain and from the peoples of those enemy-occupied nations whose governments are established in this country. A script was prepared; the national anthems of the respective countries were gathered together; suitable incidental music was selected, and the evening's transmission was reorganized to accommodate the programme. The European Division of the BBC co-operated readily and enthusiastically: within two hours representatives of Poland, Czechoslovakia, Yugoslavia, Greece, Norway, Holland, Belgium, and France assembled to record messages of greeting to Brazil in their respective languages. Simultaneously, the producer was trying by telephone to gather together the necessary cast. Willing help from recording engineers and recorded programme assistants did much to make the programme possible, and it was eventually completed six minutes before it was due on the air. It was a satisfaction to receive two days later a cable of appreciation from Rio de Janeiro.

But if the extent of rebroadcasting be the criterion, the peak programme was the 'Battle of Britain', broadcast on 15 September, bringing home to listeners in Latin America the vital

importance to the United Nations of Britain's air victory in 1940. Over fifty Latin-American medium-wave stations carried this programme to their listeners—it was possibly the widest audience that has ever been achieved by a BBC broadcast in Latin America.

This account can give only a rough idea of what the BBC broadcasts to Latin America, but transmissions are planned and executed with the primary intention of fostering good relations between the people of this country and those of Latin America, and of explaining not only Great Britain's point of view but the vital part she is playing in the war effort of the United Nations.

THE NEAR EAST SERVICE

The growing importance of the Near East and North West Africa has provided searching tests and greater opportunities for the work of the BBC in that field. The foundations laid in past years have enabled the Near East Service to meet the new demands of an audience to whom the war has, in an increasing measure, become a matter of vital interest. The Service was fortunate in its anticipation of events, for the broadcasting time devoted to Morocco had been doubled some time before that country became the scene of Allied operations, and a special North African number of *The Arabic Listener* was actually published on the day on which the names Algiers, Casablanca, and Rabat came into the headlines with such dramatic suddenness.

In the standard Arabic Service the year was one of steady development rather than spectacular change: the news bulletins were enriched through an improved service of news about events in Arab countries, in answer to popular and insistent demand, and it is interesting to reflect that London has become the centre from which Baghdad gets speedy and authentic news about what happens in Cairo and Damascus, and even in the country of which it is the capital.

Nor was the emphasis of BBC broadcasting laid entirely on the war: one of the highlights of the year was a special 'request' programme for King Faisal II of Iraq on his seventh birthday—a programme that included entertainment and a short address by the boy king. Plays and dramatic features were broadcast on a more ambitious scale than in the past, and the end of the year saw the completion of a competition in which prizes were offered for Arabic plays suitable for the broadcast medium. This competition attracted a large number of entries from many countries, and the plays chosen by the jury will provide an interesting and varied repertoire.

In conjunction with broadcasting stations in Allied countries of the Arab world, the BBC also held its second poetry competition, in which prizes were awarded for *qasidas* on the themes of 'Democracy', 'The War at Sea', 'Arab Unity', and 'The Blessings of Peace'. The success of this contest was shown in the large number of entries and in the high quality of the poems submitted. Both in Baghdad and Jerusalem parties were given to celebrate the announcement of the awards.

A feature much appreciated by Arab residents in this country (most of whom are students at British universities) and by their parents and friends at home was the offer of microphone facilities for personal messages—another instance of the peaceful service which broadcasting can render in time of war.

There is reason to believe that both in Turkey and in Persia the BBC has been able to exercise a steadying influence in the anxious times through which both countries have passed. An interesting domestic event was the visit to this country of five distinguished Turkish journalists, who, amid many engagements, found time to visit the Turkish staff of the BBC at their working centre and to advise them on many matters of broadcasting interest.

A long-hoped-for expansion of the Persian Service was brought about at the end of the year, and from 1 January 1943 the service has included varied items of cultural interest and entertainment, in addition to news bulletins.

THE LONDON TRANSCRIPTION SERVICE

An important broadcasting activity little known in this country is the projection overseas, by means of recordings, of the culture and wartime life of Great Britain and of those of the United Nations whose leaders, soldiers, and citizens are guests in these islands.

Known collectively as the London Transcription Service, the activity has been undertaken by the BBC for the Empire since the beginning of the war, and for foreign countries for nearly two years.

This service has no real parallel in any other country, and provides a valuable supplement to the BBC's short-wave services, of which, under the direction of various regional experts, it forms an integral part.

Programmes—either taken from one of the BBC's transmissions or else specifically made by the Transcription Service—are recorded in appropriate languages on unbreakable discs and despatched overseas to all parts of the Empire, to our Allies, and

to neutral countries, for reproduction from local stations broadcasting on medium waves. Through the medium of transcriptions, therefore, there is an opportunity of reaching locally an audience wider than the BBC can normally assemble in any particular area by means of its direct services. It is also possible by transcriptions to specialize for the differing tastes and outlooks of different countries to a greater degree than is practicable in a short-wave service.

For example, the BBC Latin-American Service broadcasts to the twenty Latin-American republics in two languages, Spanish and Brazilian Portuguese. In transcriptions it is possible to go further and pay closer regard not only to the special interests and outlook of the various countries, but even to the precise accent acceptable to each. At the same time transcriptions must, on their own merits, prove acceptable to the local stations for the periods they occupy in precious programme time. In the early days of the war this consideration was a severely limiting factor, particularly in neutral countries. But as time went on the interest of hearing recordings from London grew, and by the end of the year transcriptions were being regularly broadcast in nineteen languages from over 230 stations in ninety-six different territories.

Latin America was the biggest outlet, using BBC transcriptions for approximately 120 hours a week of broadcasting time, while recordings distributed throughout the Empire made up a total of some fifty hours of broadcasting a week. In addition (without the list being by any means exhaustive) a large number of special recordings were sent regularly to Portugal and the Portuguese Empire, to Czech and Polish communities in all parts of the world, to Russia, and to Chungking where transcriptions provided the material for the daily 'English Hour'. Scripts in Arabic were sent to many places in the Near East. The evidence shows that in the course of the year the London Transcription Service provided something like 11,300 hours of broadcasting from stations overseas.

One of the most recent undertakings was the provision, at the request of the Office of Civilian Defence in the U.S.A., of twenty-five programmes on civil defence in Britain, including accounts of up-to-date training methods as well as stories of the 'blitz'. These programmes are likely to be broadcast by a large number of the nine hundred odd stations in the United States—the first time that any programmes transcribed in Great Britain will have been so widely diffused.

THE BBC IN THE MIDDLE EAST

The need for fuller BBC representation in the Middle East became increasingly apparent in 1942. The eyes of the public had become more than ever focussed on this area, threatened from the West by Rommel's desert legions and from the north by a possible German break-through into the Southern Caucasus. The BBC had had a single war correspondent in the Egyptian theatre for some time past. Early in 1942 it sent out a small party, including a number of recording experts. These were followed some few months later by two war correspondents, Denis Johnston and Godfrey Talbot. But it was not only necessary to convey a full and vivid picture of the warfare in the western desert to our listeners at home and in the world at large; it was essential that the Middle East forces should be given a programme service suitable to their own particular demands. Moreover, and behind the more spectacular scenes of battle, great problems throughout the Middle East in the way of transport, communications, and supply were being dealt with in Cairo where Mr. R. G. Casey had taken up residence as the British Minister of State.

By the spring a small BBC office had already been established in Cairo, and it was decided in the summer to send out a senior representative, E. G. D. Liveing. His mission was to co-ordinate the movements of the BBC war correspondents, to investigate the programme requirements of the British and Dominion troops in the field and on the lines of communication, and, with a view to longer term policy, to ascertain the reactions of the Moslem peoples to the BBC's Near East Service. It was also considered desirable to find out whether an additional reflection of the lives and interests of all peoples and races in this important zone could be arranged from the spot.

In a tour of the area by air, rail, and road, during which he met representatives of Service interests, British residents, the Arabic community and foreign colonies in Egypt, the Sudan, Palestine, Transjordania, and Iraq, Mr. Liveing had ample opportunity of gauging the opinions of all concerned. One of the almost immediate results of his report was the inauguration in November of the programme for the British forces in the Middle East and West Africa.

Another likely result of this 'on the spot' investigation will be the establishment of a larger and more permanent BBC office in Cairo, the objects of which will be on the one hand to mirror back to London the views of the now widely varied BBC audience in the

Middle East, and on the other hand to tell the world at large what is happening in this rapidly developing region, what people are thinking about, and how these countries, which have lived for centuries under Biblical conditions, are pressing forward, in friendly association with the British and United Nations, into a fast-changing world.

CALLING BRITISH FORCES OVERSEAS

'This is London calling British Forces Overseas'—if that announcement were to be the theme of a book, its treatment would demand a preface and four chapters, with an interlude between chapters three and four. The Preface would explain that it was long ago realized that the BBC's wartime short-wave services, founded on news bulletins and giving information about Britain at war, were not suitable for our forces overseas, either in matter or in manner, since much forces' listening is done in crowded canteens and messes, where attentive listening for any length of time is an impossibility. The four chapters would be devoted to successive stages in the attempt to provide better listening for this special audience.

Chapter One would go back to Christmas Eve, 1940, when the BBC introduced a weekly programme for troops in India. That programme is still running. Others followed thick and fast—to the 'R.A.F. out East', to the Mediterranean Fleet, to Iceland, to the Tobruk garrison, to the R.A.F. men training in Canada, to Malta, to Gibraltar, to Palestine, and to many another localized or special forces' audience—including programmes for troops from various parts of the British Empire.

The next stage (Chapter Two) would concern the period when armies began to pile up in the Middle East and in India. An occasional directed programme became insufficient, so a daily stretch of broadcasts for the forces was introduced, first into the normal African Service and next into the Eastern Service.

Chapter Three would bring us to June 1942, for in that month the BBC was able to devote a transmitter to the needs of the forces overseas, and for four hours each evening it carried to the Middle East any programme that was already going out on the Home wavelengths or in the normal African Service. That was a big step forward, but there was still the disadvantage of having the transmission confined to such programmes as were already being broadcast. This meant that at no time could the service be exclusively directed to the overseas Forces' audience, nor could anything be done when none of the programmes available on other services was appropriate to that audience. Clearly the problem was not

yet solved—as the BBC well knew from the statistics collected as a result of listener research, as well as from the reports of the BBC's Cairo Representative.

The next and latest step (Chapter Four) was still six months off, but first should come the Interlude. A gunner and a flight-sergeant—both just back from the Middle East—and a naval chief petty officer, each spent a week at the BBC. They attended programme meetings, they watched productions, they chose record programmes, they were consulted by broadcasters—and they helped to confirm existing ideas of what was needed. The appearance of khaki battledress at a programme meeting brought those ideas down to solid earth. The gunner at first said that he'd sooner face fifty tanks than a microphone—but in the end he took part in a broadcast and did his job well.

Chapter Four would describe the latest step towards the solution to the problem of Forces' programmes to the Middle East and West Africa. In November it became possible to broadcast, for seven hours every evening, a special short-wave Forces' service in addition to the normal African Service. This was a programme of music and light entertainment, interrupted by short news bulletins and occasional three-minute talks—a programme designed for canteen listening by men and women after a full and exacting day's work.

The new service started on 2 November. On 5 November a news flash interrupted all the BBC's services in English: 'There is good news from Egypt'. It was a fortunate occurrence that the new programme of music and entertainment had been started in time to greet the Eighth Army's victory in the Battle of Egypt.

CAIRO CALLING LONDON

Peter Haddon, organizer in Cairo of the BBC weekly message programme broadcast in the Forces Programme, was first inspired by Sandy Macpherson's message programme to produce a trial broadcast of messages from personnel of the M.E.F. to their relatives and friends in Britain. An extract from his account of the Cairo Message Programme, originally published in *Crusader*, the Eighth Army newspaper, is printed below:

> General Sir Archibald Wavell inaugurated the Middle East Forces programme on 19 June 1940, and many a bowler hat has floated under Kasr-el-Nil Bridge since that date. Thus to-day, it is a happy experience to look back for one brief

moment and to see one's baby, so to speak, after the buffetings and bangings of the last two years, firmly established and treading new ground at Jerusalem, Beirut, and Baghdad. And for this very happy state of affairs we are indeed indebted to the valuable co-operation we have at all times received from the staff of Egyptian State Broadcasting.

The message programme is an offshoot of the Forces Programme, and came into being a few months after we had started. I remember the morning I was sent for by Ronald Ferguson, the General Manager of Egyptian State Broadcasting, and as I entered his office, he said, 'Oh, Peter, there's a cable in from the BBC and they want us to give every facility to a new programme that Sandy Macpherson is starting. Apparently he is going to arrange for the wives and mothers of the boys out here to send messages and to play their favourite tune on the organ. What do you think of the idea?'. And I know I replied, 'Well, candidly . . . I think it's a bit cheap. It savours to me of stunting. However, if the BBC want it . . . we'll have to do it!'. And a few weeks later I found myself in number two studio at E.S.B. listening to the first message programme that Macpherson sent over. Within five minutes I was knocked sideways and made to feel more than a little bit ashamed that my original reaction to the suggestion of a message programme had been so priggish and superior. It was from a wife to her husband. I imagined she was a poor woman because she talked of making ends meet while her man was away, and she talked of the children's boots and shoes and other important items in a family budget. Yet she spoke so simply and so sincerely that I felt a queer tightening in the muscles of my throat, when finally she said, 'But don't worry, Bill dear, they'll be all right and I'll look after 'em for yer and keep the 'ome going till yer get back. Good-night, Bill . . . I loves yer . . . God bless yer.'

I didn't wait to hear any more. I knew I should make a fool of myself if I did. I left the studio and walked quietly downstairs into the main hall of Radio House where there were a lot of chaps, down on leave from the Western Desert, sending cables home. I went over and joined them and wrote out the following text: 'To the British Broadcasting Corporation London. Macpherson programme excellent. May the Middle East Forces do a similar programme home.' And shortly afterwards the reply came back: 'Send us a trial programme of twenty minutes.'

The Secretary of State for Foreign Affairs, the Rt. Hon. Anthony Eden, broadcast on his return from Moscow on 4 January 1942

The Rt. Hon. R. G. Casey arriving in England with Mrs. Casey before taking up his appointment as British Minister of State in the Middle East

The Minister of Food, the Rt. Hon. Lord Woolton, broadcast on a number of occasions during the year

We sent our first programme over to England on 18 December 1940, and despite the fact that the offensive had started in Libya, General Wavell came along to the studio and watched the whole show from start to finish. The result was equally encouraging at the other end, for within twelve hours a cable arrived from the BBC saying: 'Well played take half-an-hour a fortnight starting first January.' From half-an-hour a fortnight we advanced to half-an-hour a week, and as we gained experience and confidence we gradually left the studio behind us until to-day it is no exaggeration to say that we never go there. Well, I say never . . . we've been there twice this year and we are in October. It is much better to visit fellows in their everyday background than to ask them to visit the studio if, and when, they happen to get a few days' leave. One can do a better job and get a more natural message—a very important point to remember when you consider the millions at home who hear our programmes week after week, quite apart from our own relatives.

So we mustn't be accused of trying to 'shoot a line' when we take our microphone on to the quarter-deck of the *Warspite* or a landing ground in the forward area, or even on to Tel-el-'Isa ('Hill of Jesus') when the artillery duel for that particular day happened to be in full swing. For when you come to think about it, we are the only unofficial direct contact with the man in the street. And what George says to his wife in Ashby-de-la-Zouch about the flies and the sand and the price of beer in Maadi and Mosul is carefully noted and subsequently discussed at the daily conference which nowadays is the star turn of every 'local' throughout Great Britain.

For the last twelve or fifteen months, the system for sending a message home has worked smoothly and, I trust, effectively, and taking all the circumstances into consideration one may safely say it is the fairest and most satisfactory of any we have tried. First of all we contact the headquarters of the Service we intend to visit. They either deal with us direct or in turn pass us on to the Area Headquarters in Palestine, Syria, Iraq, or the Western Desert. In the case of the Mediterranean Fleet and the Royal Merchant Navy we deal direct with a senior Commander on the one hand, and the Ministry of War Transport on the other. We tell them of our proposed plans, when we intend to arrive, and the number of men we will do our best to accommodate; and the rest of the show, so far as personnel are concerned, we leave in their good hands. They know their own

deserving cases much better than we do, and all the names for the remaining places go into the old 'brown hat'. So if you feel, now you know the 'griffin' as they say in this war, that the chances of being able to send a message home are nil . . . I would say to you sincerely, 'That's just where you're wrong'.

THE NORTH OF ENGLAND

The output from the BBC's Northern studios was higher in 1942 than in pre-war days when the monthly average of broadcasting was seventy-five hours. During the year the average output figure stands at 106 hours per month. A considerable proportion of this output was not, however, heard by listeners in this country, but was designed for an audience overseas. Nevertheless, North Regional activities in the Home and Forces programmes included, for instance, four hundred and seventy-six 'outside broadcasts' from the North. Of these fifty-two were concerts in the 'Works Wonders' series—factory concerts originated by Victor Smythe, who was also responsible for the production of fifty-nine broadcasts from Northern theatres. In the same period, Home and Forces listeners heard over six hundred Northern music programmes and over two hundred studio variety shows. In addition, there were regular contributions to Children's Hour by artists whose names have been associated with these programmes from the earliest days of broadcasting. Scores of North Country people also contributed to national talks and features, and the closing months of 1942 saw the introduction of a series of talks projecting the cultural activities of different parts of the North, such as the brass band movement, the Northern choral societies, the 'Little Theatre' movement, the dialect and humour of Lancashire and Yorkshire, and the Northern novel.

In other directions, too, programmes planned and broadcast from the North Region helped to keep alive North Country characteristics: for instance, the Whit Monday broadcast from a small inn in Todmorden, which sits astride the Lancashire and Yorkshire border. In days of peace, the thoughts of every Yorkist and Lancastrian were concentrated on the classic battle between their respective county cricket teams. As a wartime substitute, the BBC offered a competitive broadcast in which representatives from both sides of the Pennines—men and women distinguished in various spheres of life—vied with each other in upholding the merits of their counties.

It would be impossible to remain very long in the North of England without realizing its attachment to music, choral or

orchestral, and the North Regional Music Department played its part in furthering this. In addition to studio performances by the Northern Orchestra, many public concerts were broadcast; one notable occasion was the broadcast from the Kendal Musical Festival of the first performance of a new work by Dr. Armstrong Gibbs, the conductor and composer who now lives in the district, with words by the poet, Gordon Bottomley, another celebrated Northerner. The North Region also claims the honour of being the first to entertain representatives of the American Army. Shortly after the arrival of the American Expeditionary Force, a party of American officers were entertained as guests in the Manchester studios at a broadcast performance of American music. Incidentally, a young officer—a violinist from Wooster, Ohio—took part in the performance, which was heard not only in this country, but also by listeners in the United States.

Overseas listeners were also given a clearer picture of everyday life in the North of England in the contributions to the 'Back Home' and 'This is England' programmes in which BBC producers took the microphone to such places as York, Ashbourne, Blackpool, Haworth, Kendal, and Penrith.

Then there were major occasions when a great deal of work and responsibility was shouldered by members of the North Regional programme and engineering staffs. One such occasion was the broadcast of the enthronement of Dr. Garbett as Archbishop of York. Another was the conferment of the honorary freedom of Lincoln upon the American Ambassador, Mr. Gilbert Winant. This broadcast was heard in all parts of the world, and a processed record of it was later placed in the archives of the City of Lincoln. Lincoln was also the centre of another world broadcast during the year when representatives of the United Nations gathered in its Cathedral for a special service to commemorate the anniversary of the outbreak of the war. The Trades Union Congress at Blackpool in September was another event which needed detailed work for its full reporting. Listeners, not only in this country but throughout the Dominions, the United States, and the occupied countries of Europe, heard extracts from each day's debates, with commentaries by BBC observers.

THE MIDLANDS

The Midlands produce most things required for war—aeroplanes, tanks, guns, and the engines of big ships. One task of Midland broadcasting was to reflect this industrial activity. A notable example was a programme in which girls from six war factories

told their stories to 'Billy Welcome' before an audience of eight hundred fellow-workers. One of them, for instance, had been a saleswoman and was now testing parachute hooks; another had changed from cigarette-making to shell-filling.

'Arms for Russia', another industrial programme, was given on the twenty-fifth anniversary of the founding of the U.S.S.R. Workers making tanks, aeroplane parts, and naval mines described their efforts to help Russia's titanic struggle for the Allied cause, and sent greetings from their colleagues to Soviet workers. Three further broadcasts were from one of the largest munition works in the country, and amongst them was an impressive Good Friday service.

Entertainment for and by war workers had a large place in Midland programmes. Factories were visited for 'Worker's Playtime', and to celebrate the gathering of the record crops of 1942 there was one from a harvest field among the Herefordshire hills, when farm-workers, sitting on the grass at sunset, heard famous music-hall artists on a rustic stage decked with hops and corn. There were also two 'Industry Entertains' broadcasts, and later 'Works Wonders' was extended to the Midland Region. Midland industrialists say that these entertainments, like the 'Music While You Work' programmes, help to speed production.

The 'Holidays at Home' movement was supported by broadcasts of Birmingham's plays in the parks and of Loughborough's holiday week; and Coventry's plans for reconstruction were reflected in a feature illustrating the triumph of progress. There was also an effective dramatic programme 'Rats', in which Peter Watts satirized those whose attitude to the war is avaricious or selfish.

There were many tributes to the United Nations. Camp concerts included one from the Royal Netherlands Brigade on Queen Wilhelmina's birthday. The bravery and sacrifice of another gallant ally, Czechoslovakia, was reaffirmed in the broadcast of the launching, by Dr. Beneš, of the 'Lidice shall live' campaign at Stoke-on-Trent. Historical links with America were recalled in a broadcast from Sulgrave Manor.

Excerpts from three public concerts by the BBC Symphony Orchestra, three by the City of Birmingham Orchestra, one by the London Philharmonic Orchestra, and operas by the Sadlers Wells Company were broadcast. The BBC Midland Light Orchestra, to which Rae Jenkins has been appointed conductor, was increasingly used. It contributed over one-quarter of the broadcasts from the Region, and took part in the 'Songs for

Everybody' series. It was also in demand for Overseas transmissions. It gave four public concerts in addition to playing for factory workers.

Rural activities were described by farmers, shepherds, fruit-growers, and other countrymen in 'Country Calendar'. Sport had naturally a much smaller place, and that mainly in the form of reminiscence such as the 'Giants of Sport' programme which recalled the days when one cricketing family was so famous that Worcestershire became known as 'Fostershire'.

Midland programmes have increased in 1942, but the Regional Director, Percy Edgar, and his staff know that the great part the Region takes in production offers an inexhaustible wealth of material.

THE WEST OF ENGLAND

War changes were manifest in the 1942 programmes from the West of England. Agriculture has always been the basic livelihood and interest here, and is still one of the main sources of broadcasts from Bristol and the six counties of the West. Country talks continued, whether in the well-known accents of Wiltshire's A. G. Street or in those of lesser known but equally vigorous exponents from Cornwall, Dorset, Gloucestershire, and Somerset. The farmers' huge responsibility is felt keenly in the dairy of England, which has so special a part to play in the production of priority crop number one—milk. Many farmers told of their difficulties and how they were tackling them; Devon discussed its county problems; and 'Country Bees' were popular, even with townsmen.

But the West Country has become industrial as well. A series of features on 'Hidden Industries' by Jenifer Wayne showed the secrets and importance of such varied war products as zinc, peat, and industrial ammonia. Miss Wayne also wrote the successful 'Salisbury Plain' feature, which showed that listeners everywhere may enjoy something about a particular locality if it has enough intrinsic interest. In their factories West Countrymen attended 'Workers' Playtime', and they took part themselves in those of the 'Works Wonders' broadcasts which were organized in the West.

There were during the year West Country plays—from such well-known authors as Eden Phillpotts. But entertainment came very largely from camps and training stations, the more serious work of which was also represented in broadcasting, witness 'The Navy in Training', and 'Air Crews of To-morrow'. In addition, the Ack-Ack and Beer-Beer units of the West heard

themselves on the air as well as did their fellows in other parts of the country.

Serious music flourished in spite of the loss to the West of the BBC Orchestra which had been for a time stationed in Bristol. Reginald Redman, West Regional Music Director, scored a great success with his programme of music 'From the Chinese'. He arranged during the year recitals of West Country musicians, supervised the regular broadcasts of the Bournemouth and Torquay Municipal Orchestras and the Plymouth Band of the Royal Marines, and encouraged for broadcasting purposes the male voice singing from the West Country by Cornish fishermen or by miners in the Forest of Dean.

The West Country flavour was savoured increasingly by listeners overseas, who heard West Country choirs and orchestras, plays, features, and entertainment. The 'Radio Newsreel' daily in the Empire Service and other topical programmes carried spoken and recorded accounts of West Country incidents and activities. Frank Gillard, a native of Somerset, whose Dieppe broadcast will long be remembered, contributed many of these.

These activities were only a part. Contributions to all types of programmes represent the normal year's work. Religious services held in West Country churches were broadcast in the Home Service from time to time, and were also heard by listeners in Europe. The magazine programmes, 'In Britain Now' and the 'Forces' Choice', were both organized from Bristol. All told, countrymen of the West may justly feel that their part in the war effort found its place on the air, and added to the information and entertainment of listeners in all parts of the world.

SCOTLAND

A feature of the broadcast year in Scotland was the revaluation of the national heritage by means of such programmes as Robert Kemp's St. Andrew's Day broadcast 'Pioneers', George Blake's 'Scotland to America', Neil Gunn's 'Northern Highlands', and Edwin Muir's 'Book of Scotland'. In 'Scottish Portraits' the work of famous Scotsmen was re-assessed by Colonel Walter Elliot, Ian Finlay, Alexander Keith, Professor J. D. Mackie, and Edwin Muir. The series 'Roads in Scotland', to which Compton Mackenzie contributed under the title 'The Road to the Isles', was, together with George Burnett's 'Contemporary Portrait—a Border Shepherd', a presentation of the enduring character of the Scot and the beauty of Scottish country.

The BBC Scottish Orchestra gave a notable concert in St.

Michael's Church, Linlithgow, on the seven-hundredth anniversary of the rededication of that church, and so reminded Scottish listeners of their ecclesiastical tradition. The presence of Canadian units in Britain presented an opportunity to strengthen the links between Scotland and Canada with a series of broadcasts by pipe bands. Regimental marches were mingled with the favourite airs of the regiments, and each broadcast in the series contained a sketch of the regiment's history and tradition. The series was recorded by the Canadian Broadcasting Corporation for transmission in Canada. Other Highland themes were the 'Martial Music of the Gael', and, in the Children's Hour, 'Niall and the Magic Pipes', 'Songs of the Western Isles', and 'The White Rose of Gask', the story of Lady Nairne told by a descendant. The 'Scottish Clans' series for clansmen abroad was broadcast each month in the Overseas Service. In particular, the Clan Fraser programme, in which Lord Lovat took part, was enthusiastically received in America.

Scotland contributed three series to school broadcasting. One of these, for rural schools, encouraged pupils to study their own environment through the occupations and interests of the inhabitants of a small country town; the second entitled 'Scottish Heritage' stimulated interest in children's minds in the work which past generations have handed down to them. The third series consisted of five experimental broadcasts of 'Games with Numbers'.

The popular comedian, Will Fyffe, starred in the variety series 'Cap'n Wullie', and the 'Sandy and Andy' series in 'Scottish Half-hour' was well received by Scottish listeners, while Tommy Lorne was featured in 'Good Old Timers', written by A. P. Wilson. Notable dramatic productions of the year were 'Leith Sands' by Gordon Daviot, 'Storm in a Teacup' by James Bridie, and 'Window in Thrums' adapted from the book by Barrie.

Distinguished graduates of the four Scottish universities presented programmes of students' songs. Among talks, George Blake contributed to 'North of the Tweed', and Ian Finlay, who broadcast a number of talks during the year, gave a remarkable postscript on his visit to an aircraft factory. He, in common with George Blake and Colonel Walter Elliot, also broadcast several talks for overseas listeners. Throughout the year, Scottish material was provided for 'Radio Newsreel', 'Marching On', and 'Into Battle'. The Scottish war news organization, however, lost Robert Dunnett, who became the BBC's observer with the First Army in Africa.

Scotland continued to play her part in religious broadcasting, with services on many notable occasions such as the Scottish Churches' Week of Witness, when the Rev. J. S. Stewart broadcast a service for home listeners from Edinburgh. The Right Rev. C. W. G. Taylor, Moderator of the General Assembly of the Church of Scotland, broadcast on the National Day of Prayer on 3 September, and on another occasion preached in a service for overseas listeners from St. Columba's Church of Scotland in London. 'Sunday Half-hour' from army and R.A.F. stations, from the Seamen's Bethel, and in the Lyric Theatre, Glasgow, and the 'Sunday at Seven' entertainment for the Forces run by the Town Council of Edinburgh provided opportunities for broadcasting. Religious services in Gaelic were also broadcast regularly.

During the last three months of the year an exhibition of photographs illustrating the 'BBC at War' was shown in Glasgow, Aberdeen, and Edinburgh. The BBC's Joint Directors-General, Mr. R. W. Foot and Sir Cecil Graves, opened the exhibition at Glasgow and Edinburgh respectively; extracts from the speeches they made on these occasions are reprinted elsewhere in this book. At the Aberdeen exhibition the opening speech was made by the Lord Provost of Aberdeen, Mr. Thomas Mitchell. Many thousands of people in each city came to see this pictorial display of the BBC's work in Home, Empire, and European broadcasting. Early in the New Year the exhibition travelled to Dundee, where it was opened by the Chairman of the BBC, Sir Allan Powell.

Associated with the exhibition were a number of broadcasts which took place in the exhibition galleries. The BBC Scottish Orchestra gave concerts under its conductor Ian Whyte; the Lord Provost of Aberdeen and the Lady Provost of Edinburgh consented to contribute to the series 'Tunes to my Taste'; parents' messages to children evacuated overseas were recorded in open session, as well as messages in the series 'Calling Gibraltar'. Lecturers attended the exhibition to talk on various aspects of the BBC's war effort. In this connexion mention must be made of Frank Phillips's visit to Edinburgh when he spoke to between two and three thousand people on the 'newsreader's job'. The Scottish Director, Melville Dinwiddie, addressed audiences on the BBC's contribution to the religious life of the country and on other departments of its work.

The Most Rev. the Lord Archbishop of York, Chairman of the BBC's Central Religious Advisory Committee

The 'Proms'—the BBC Symphony Orchestra conducted by Sir Henry Wood at the Albert Hall

WALES

In spite of their love for music, there are few opportunities for the people of Wales to sit and listen to a full symphony orchestra; so the visit this year of Sir Adrian Boult and the BBC Symphony Orchestra to Wales was an event of importance. Eight concerts were given from 18 June to 22 June—two each at Newport, Cardiff, and Swansea, and one each at Aberdare and Treorchy. At one concert a number of works by Welsh composers were played. The reception was enthusiastic and in the mining areas especially—Aberdare and Treorchy—was almost overwhelming. The main items from each concert were broadcast, and in some places they were rediffused in the parks as part of the 'Holidays at Home' campaign.

The broadcasting of Welsh music was indeed one of the outstanding features of the past year. There was a concert each month by a section of the BBC Symphony Orchestra, conducted alternately by Idris Lewis and Mansel Thomas. Welsh choirs also contributed. The Dowlais United Choir gave a performance of Vincent Thomas's 'Y Bumed Gerdd' (The Fifth Song), and the Swansea Municipal Choir, together with the Brangwyn Hall Orchestra, broadcast Stanford's 'Revenge'.

Another development was the formation of small combinations of instrumentalists for the purpose of playing Welsh folk melodies. Month by month the BBC's Welsh staff has been building up a library of music arranged by Welsh musicians. Often a melody was found but the words were missing, so the help of modern Welsh poets was enlisted to write the words. Tom Parry was one of the chief of these.

W. D. Williams, whose skill in writing Welsh light verse is almost proverbial, and John Hughes, the musician, are now living in the same district and were able to work out programmes in collaboration—as in 'Yn y Ciw' ('In the Queue'). A Welsh light programme which ran throughout 1942 for its second year was 'Sut Hwyl?'. Another favourite, this time in English, was 'Welsh Rarebit', a more ambitious programme but one which retained its Welsh homeliness. Its most popular features were: 'Dai's Letter to the Forces', in which Lyn Joshua described each month a different home town, and 'The Adventures of Tommy Trouble', a humorous sketch by E. Eynon Evans.

Outstanding among broadcasts of congregational singing in the series 'Sunday Half-hour' was a programme from Aberdare in which fourteen chapels, including all denominations, took part.

Each chapel sent some fifty of its best singers, and the result was a programme of hymn-singing such as only the Welsh can give. Community singing and Welsh music generally were in demand not only for home listeners but also for those overseas.

Two feature programmes were broadcast depicting German misrule in the small Celtic sister-country of Brittany. Another feature—the story of the 'San Demetrio'—was so successful in its broadcast form that it had a record number of appearances in both Home and Overseas programmes. It was finally accepted as the basis of a film.

The contribution from Wales to the 'Country Magazine' series in November was reckoned by the Welsh programme staff as one of their three best broadcasts of the year. The speakers who took part were William Aspden, the naturalist; Mrs. Lewis, a breeder of corgis; D. Edwards, an upland farmer; W. T. Morgan, a lime-works official; D. L. Thomas, a country auctioneer; E. J. Williams, a farmer who sang an old Welsh oxen song; and Gustav Brdlik, a Czech weaver who has settled in Wales.

Wales was asked to provide the programme celebrating the second anniversary of Dunkirk—this was 'The Pride of Britain', written by P. H. Burton and produced by T. Rowland Hughes. Burton again was responsible for the British Legion feature on Remembrance Day. Among T. Rowland Hughes's other productions, which are as numerous as they are workmanlike, was a radio adaptation of the film 'How Green was My Valley'.

Some of the liveliest discussions during the year came from Wales. In the series 'Living Opinion' listeners may remember the group of workers, mainly colliers, from Wrexham and district, who discussed 'Culture and Manual Labour', and the quarrymen from Blaenau Ffestiniog discussing 'Can we control our Future?' Isolated talks included 'Portrait in Words' by Ll. Wyn Griffith, 'The Way we live now' by B. L. Coombes, 'The Relevance of Chesterton' by Vincent Lloyd Jones, and a talk on Rainer Maria Rilke by B. L. Morse.

Early in the year a further period was allotted to schools in Wales by the provision of a ten-minute weekly talk on current affairs. In September a third period was added—thus schools were virtually back in their pre-war position of three broadcast periods each week in the Welsh language. In consequence of this the interest in school broadcasting in the Welsh-speaking areas again increased.

It is a far cry from the polished singing of the weekly Gosber (Welsh vesper service) to the 'Pwnc', but an account of the year's

work would not be complete without a reference to this, the most unusual broadcast of the year. An Englishman who switched on his wireless set in the middle of the broadcast thought it was a broadcast from Central Africa! 'Pwnc' is an old Welsh custom which has survived in Pembrokeshire. The scriptures are intoned in a manner reminiscent of plain-song, and questions about the passage are asked by the minister and answered spontaneously. The broadcast on 12 July consisted of recordings made at Rhydwilym and Maenclochog and was introduced by Dr. Roland Williams. This was possibly the last year in which this traditional form of 'Pwnc' will be held at these two churches; therefore the recordings are a valuable record of this feature in Welsh religious life.

NORTHERN IRELAND

The visit of their Majesties the King and Queen to Northern Ireland in June was naturally given prominence in the talks and news items broadcast from there. Apart from this occasion, broadcasting in Northern Ireland during 1942 was affected largely by the arrival of the Americans in January, an event fully reported and recorded at the time. Several broadcasts 'back home' were made by the American troops, and Major-General Russell P. Hartle, Commanding General of the American Army in Northern Ireland, broadcast to the United States on Army Day, 6 April. Many other programmes reflected the contacts made between the people of Northern Ireland and the British and American troops stationed there: for instance, 'Billy Welcome's Day with the Doughboys' in June and the Northern Ireland 'Ack-Ack, Beer-Beer' in August. Apart from these, American army programmes included military band concerts and camp concerts. Recordings of army life were also made for the programme 'Stars and Stripes in Britain'.

Another event of the year was the visit in November of the BBC Military Band under its conductor Major P. S. G. O'Donnell. The band toured the principal cities of Northern Ireland and visited naval, military, and R.A.F. stations. Five public concerts were given in Belfast, Newry, Londonderry, and Ballymena. The first of these was honoured by the presence of the Governor of Northern Ireland and the Duchess of Abercorn, while others were attended by the mayors of the towns visited and by their leading citizens. The tour was accounted a great success on all sides.

First to be mentioned among the talks broadcast from Northern

Ireland was a series about the Six Counties in which their history, their traditions, and the effect the war has had upon them were described by a well-known spokesman chosen from each county. Two talks by Freda Macaulay, 'In and out of Uniform', dealt with the work being done at home in Northern Ireland, while talks by Gerard McCreesh gave an account of rural industries revived by the war. Another notable talk was by A. J. Tulip on American Presidents of Ulster descent. 'To-day in Ulster' reflected many wartime activities such as the workshops for the blind, the blood transfusion services, nursery schools, welfare and evacuation centres. Speakers included the Duchess of Abercorn and W. B. Maginess, Parliamentary Secretary to the Northern Ireland Ministry of Agriculture.

The broadcasting of sport took on new life in wartime with the first commentary in the Forces Programme on a baseball game between U.S. army teams, and with broadcasts of American football. The commentator was an American army officer.

A number of 'Sunday Half-hours' were contributed from Northern Ireland, including one by shipyard workers led by the Queen's Island Male Voice Choir and one by Civil Defence personnel. Another religious broadcast that should be mentioned was the R.A.F. service in the Ulster Hall, Belfast, with an address by the Rev. A. W. Hopkins.

St. Patrick's Day was marked by a production by James Mageean of Sheridan's play of that name. Rutherford Mayne's famous comedy 'The Drone' was, on another occasion, given a broadcast performance by the Ulster Group Theatre Company, while other productions during the year were of Lennox Robinson's play 'Drama at Inish' and 'The Long Road to Ummera' by Frank O'Connor.

HISTORIC BROADCASTS

First among the notable broadcasts of 1942, of which a list is printed at the end of this review of the year, were the two broadcasts by His Majesty the King. One was the King's message to the nation on 28 March on the eve of the National Day of Prayer; the other was his Christmas message to the Empire, broadcast in the Home Service and all Overseas Services on Christmas Day. The words of this message are reprinted later in this book.

General Smuts's visit to Britain at the invitation of the Prime Minister was an event which stirred the hearts and memories of the British people. On 21 October listeners heard a complete recording of his historic speech before members of both Houses of

Parliament. He was introduced by Mr. Lloyd George and thanked by Mr. Churchill. On his return to South Africa, General Smuts recorded a Sunday postscript, expressing his appreciation of his reception in Britain and defending, from his own unsurpassed experience, the central war direction in London against its critics.

Mrs. Eleanor Roosevelt was also one of our most distinguished visitors during the year. Through the medium of the reports broadcast in the news bulletins thousands of listeners were able to follow each day the progress of her tour through these islands. She herself broadcast a Sunday postscript on 8 November, describing her impressions of wartime Britain, especially of the work being done by women. She was addressing audiences on both sides of the Atlantic, her talk also being broadcast in the BBC's North American Service. During the course of her tour a reconstruction of the visit she paid to Barham, Kent, was broadcast in 'Marching On', and emphasized her thorough inspection of the war effort of that village.

At the beginning of the year when the U.S.A. had but lately entered the war against the Axis, part of President Roosevelt's speech to Congress was recorded and broadcast in this country, and in the following month a recording of the broadcast which he gave on 24 February was also heard in the Home Service in its entirety. There were other opportunities during the year for listeners in Great Britain to hear the President's voice. Two of his celebrated 'Fireside Chats' were recorded and broadcast in the Home Service complete—on 29 April and 13 October. Extracts from other speeches and broadcasts were also used extensively, both in the Home Service and in the BBC's broadcasts to Europe, such as, for instance, his speech on United Nations day on 14 June and his broadcast to the youth of the free world at the International Students' Assembly in Washingon on 3 September. His Christmas message was also heard over here.

Mr. Churchill broadcast three times during the year—on 15 February when he announced the fall of Singapore, on 10 May when he reviewed the two years of war since he became Prime Minister, and on 29 November when he recounted recent Allied successes and addressed a stern warning to Italy. Recordings were also broadcast of speeches made by him in places as far apart as the Western Desert, where he addressed representatives of the Eighth Army on 26 April, Edinburgh, where the freedom of the city was conferred on him on 12 October, and the Mansion House, where he gave the customary annual survey at the Lord Mayor's luncheon on 10 November.

MUSIC IN 1942

Despite the great and increasing difficulties of the war, the broadcasting of music was advanced rather than retarded during 1942. In the Home and Forces programmes there was a considerable increase in the time devoted to serious music. Two-hour periods were regularly allotted to symphony concert broadcasts, and a full studio opera was presented every month, in addition to a short opera and a comic opera. The fortnightly public symphony and lunch-hour concerts were continued on the usual lines.

In April 1942, Arthur Bliss succeeded Sir Adrian Boult as Director of Music, and at his own request Sir Adrian was freed of all administrative work to enable him to devote himself entirely, as Chief Conductor, to the BBC Symphony Orchestra.

Once again, after a gap of two years, the BBC resumed their connexion with the Promenade Concerts, and the season—Sir Henry Wood's forty-eighth consecutive season in the history of this unique institution—broke all records. Opening at the Abert Hall on 27 June, the concerts continued for eight weeks, and in that period two hundred thousand people attended at the Albert Hall. On many occasions hundreds had to be turned away. The nightly packed houses were a vivid and tangible sign of the growing demand for good music, which has been evident throughout the country since the beginning of the war. The enthusiasm of the public throughout the season was phenomenal.

For the first time in the history of the Proms two orchestras were engaged: the London Philharmonic Orchestra for the first month and the BBC Symphony Orchestra for the second. This year, too, Sir Henry Wood had the co-operation of two associate conductors: Basil Cameron with the London Philharmonic Orchestra and Sir Adrian Boult with the BBC Symphony Orchestra.

An impressive list of new works by British and American composers was presented—a considerable artistic achievement in the middle of a great war. These included Ireland's Epic March, which had been specially commissioned by the BBC, Moeran's Violin Concerto, and Rubbra's Fourth Symphony, this last work being conducted by the composer. Britten's 'Sinfonia di Requiem' and the ballet suite 'Billy the Kid', by the American composer, Aaron Copland, were performed in this country for the first time during the season. All these works were broadcast. As usual, of course, the repertoire of the great classical and modern works was thoroughly explored. From every point of view the forty-

eighth season achieved new triumphs in the history of the Promenade Concerts.

One of the most important musical events of the year was the first broadcast performance in this country, on 22 June, the first anniversary of the German invasion of Russia, of the now famous Leningrad Symphony by the young Russian composer, Dmitri Shostakovich. This, his seventh symphony, was played by the London Philharmonic Orchestra under the conductorship of Sir Henry Wood, and the performance at the studio in London was attended by the Soviet Ambassador, Monsieur Maisky, and other notabilities. Exactly a week later, the work dedicated to the ordinary Soviet citizens who have become heroes in the war was given its first public concert-hall performance here at the second Promenade Concert, again under Sir Henry Wood. The deep impression made on the first hearing was intensified by this subsequent performance. The conductor's score and the orchestral parts arrived in this country, in the form of a microfilm which contained over nine hundred photographed pages, by diplomatic bag from Moscow.

At the London Summer Concerts three famous orchestras appeared: the BBC, the London Symphony Orchestra, and the London Philharmonic Orchestra, and Mr. John Barbirolli paid a welcome visit to this country from New York, where he succeeded Toscanini as conductor of the New York Philharmonic Symphony Orchestra.

The BBC Symphony Orchestra, with its conductor Sir Adrian Boult, had another memorable experience in 1942, and that was its tour of South Wales from 18 to 22 June. This was the orchestra's first tour since the beginning of the war, and Welsh music-lovers looked forward to it with the keenest anticipation. The players had a great welcome in the Principality, and from its opening at Newport until its close at Treorchy the tour was an event that will not soon be forgotten there. Many requests were made for a return visit in the near future, and the orchestra, playing to such sympathetic auditors, was itself stimulated and enriched.

A version of Handel's 'Messiah' was broadcast in three parts on 13, 14, and 15 April, to commemorate the two-hundredth anniversary of its first performance. The version followed the original score as closely as possible and was edited by Julian Herbage, the BBC's Assistant Director of Music. Among other memorable broadcasts during the year, the following must be mentioned: John Barbirolli's concert with the BBC Symphony Orchestra on 14 June ; the first special recording of a Dominion

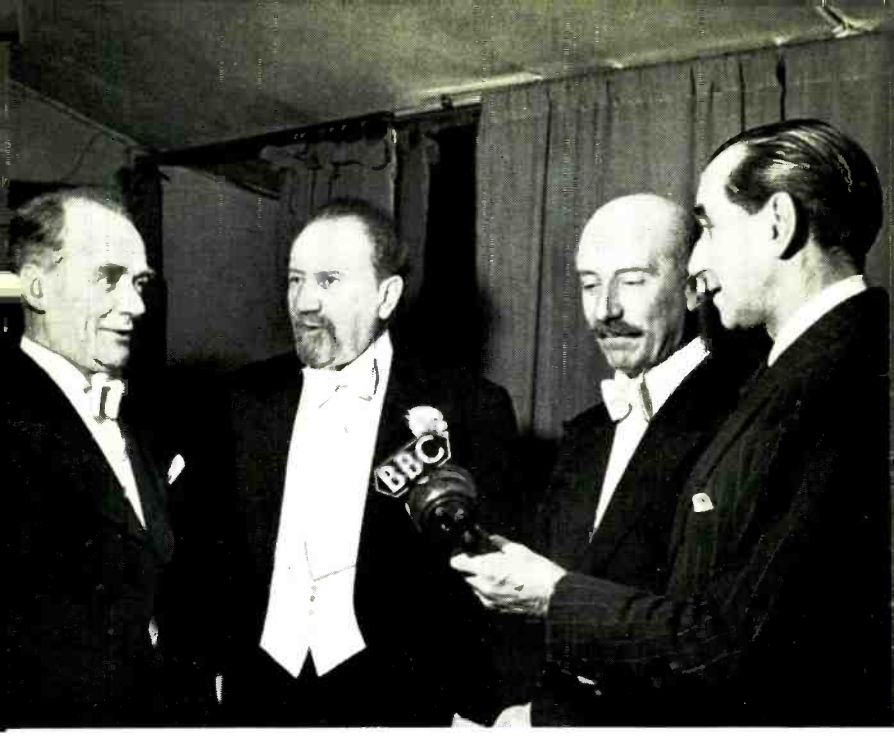
orchestra for a BBC programme, when the Toronto Symphony Orchestra, conducted by Sir Ernest Macmillan, played music by Canadian composers, the discs being flown to England for Dominions Day, 1 July; 'Christopher Columbus' (music written for the occasion by William Walton) on 12 October; six special celebratory concerts in honour of Vaughan Williams's seventieth birthday (12–18 October); a studio production of Smetana's opera, 'The Bartered Bride', as a special compliment for the Czech Independence Day on 28 October; the William Byrd quatercentenary celebrations, six concerts (17 November–3 December); and what is now the annual performance of Elgar's 'Dream of Gerontius', in which for the first time the Luton Choral Society co-operated with the BBC Symphony Orchestra.

Longer periods of symphonic and good light music were presented on the Forces wavelength, including a regular popular symphony concert by the full BBC Orchestra.

The BBC Military Band, under its conductor, P. S. G. O'Donnell, made its first visit to Northern Ireland in a tour which opened at Belfast on 13 November and included Newry, Enniskillen, Londonderry, Ballymena, and Langford Lodge. In addition to its public concerts, the band gave special concerts to the British and American forces. The ten days' tour, which ended on 22 November, was an unqualified success; the opening concert was attended by the Governor of Northern Ireland, Lord Abercorn, who, with the Duchess, warmly welcomed the conductor and his players to Northern Ireland. The Military Band gave its last performance early in 1943. After careful consideration the BBC had decided regretfully that it was unjustifiable to maintain it as a separate combination when so many first-class military bands were available in the Services. Major O'Donnell remained with the Corporation to advise on military band matters and on music generally for the forces. The band was formed in 1927, its original conductor being B. Walton O'Donnell, brother of Major O'Donnell.

DRAMA

Investigation by Listener Research during the year revealed a considerable rise in the number of listeners to broadcast plays in general. The success of the experiment of allocating almost the whole of one evening's listening to a single play—first tried with the production of 'St. Joan' in 1941—was followed by full-length productions of 'Antony and Cleopatra', 'Julius Caesar', and Louis MacNeice's radio pageant 'Christopher Columbus',



Basil Cameron, Sir Henry Wood, and Sir Adrian Boult interviewed at the microphone by Freddie Grisewood on the last night of the 1942 season of the Promenade Concerts

'I brought this for you, Sir'—Tommy Handley ('It's That Man Again') and Dorothy Summers ('Mrs. Mopp')

specially written for the four hundred and fiftieth anniversary of the discovery of America.

Perhaps the most interesting feature of the year's drama was the series of plays by Dorothy Sayers, 'The Man born to be King', dealing with the life of Our Lord. The circumstances in which this notable series was produced are mentioned in the section of this survey devoted to religious broadcasting. The large anonymous cast proved themselves worthy of the material entrusted to them.

Not far behind in interest were Major Eric Linklater's three dialogue plays specially written for broadcasting—'The Cornerstones', 'The Raft', and 'Socrates asks why'. These plays, dealing vividly and powerfully with the contemporary scene, gave distinction to the year's output of broadcast drama.

Representation of Russia's great contribution to dramatic art was given in productions of 'The Storm' by Ostrovsky, and Afinogenef's 'Distant Point', and notably in a broadcast version of Eisenstein's great film 'Alexander Nevsky'. Three broadcast plays written by Norman Corwin for the Columbia Workshop were produced as representative of the progressive radio drama in the United States.

The year has seen many distinguished performances by such well-known theatrical stars as Constance Cummings, Robert Donat, Edith Evans, Laurence Olivier, Ralph Richardson, and Godfrey Tearle, and mention should be made of the exceedingly high standard and unremitting labour of the BBC Repertory Company, which has continued to form the backbone of the casts of radio plays.

In addition to broadcast drama proper, the series, 'From the Theatre in Wartime', has brought to the microphone examples of plays and players from the contemporary stage, while in the Overseas Service, the 'Radio Theatre' series presented shortened versions of plays by authors as various as Congreve, T. S. Eliot, Chekhov, Noel Coward, and Barrie.

The serial play, too, showed no sign of waning in popularity. Peter Cheyney contributed a series of short complete adventures dealing with his typical thick-eared heroes! *Nicholas Nickleby* was added to the list of classic novels serialized for the microphone, while the serial plays 'Mr. Hartington died To-morrow' by Lewis Middleton Harvey, 'Myself and Gaston Max' by Sax Rohmer, and 'Ladies Man' by Dale Collins were specially written for broadcasting.

DOCUMENTARY

One of the most exciting and stimulating radio developments of 1942 was the rapid growth of exchange programmes between Britain and the United States of America. Key factors in this development were the rapid growth of the BBC's North American Service: the work of the BBC's New York office: the decision of the American chains to turn to Britain for programme material over and above the straight news which had held the Anglo-American field hitherto: above all, the growing desire of the audiences in both countries to know more about each other. In 1942 people spoke to people, from Britain to America and from America to Britain, making new contacts and discoveries, breaking down old barriers. The living word, the songs, the daily drama of war and ordinary life peculiar to each country are rapidly becoming the common property of both through broadcasting. This work has been, and will continue to be, a function of short-wave broadcasting, which brings its surging array of technical problems to complicate the delicate psychological and artistic conundrums involved in interpreting the home of freedom to the land of the free. In 'An American in England', Norman Corwin, Edward R. Murrow, Joseph Julian, and Benjamin Britten provided for listeners to the Columbia Broadcasting System in the U.S.A. and for BBC listeners in this country a pastiche of English life in event, speech, and music, which provided a memorable series of programmes for both audiences. Corwin, one of the outstanding figures of the year among American producers, came over here from the States to do this job. From America came two types of programmes illuminating the American scene for listeners here: first, recorded examples of domestic United States programmes; second, a constant supply of feature programmes describing American themes and personalities, produced by Charles H. Schenk, in the New York studio of the BBC. From the same studio there came an outstanding and stimulating series by Alistair Cooke, which, under the title 'Uncle Sam at War', gave a vivid, personal interpretation of the American scene in the period of transition from 'talking war' to 'shooting war'. William N. Robson, Randall McDougall, Wade Arnold, Frank Butler, and Joseph William Blair were among the growing body of expert American feature-writers who provided programmes in this genre.

'Britain to America', broadcast first for the National Broadcasting Company, and later over the Blue Network, provided a

variegated cross-section of life in wartime Britain. It was heard by listeners in this country as well as in America. Leslie Howard was a most successful master of ceremonies throughout, and he was supported by such stars as Leslie Banks, Robert Donat, Will Fyffe, John Gielgud, Stanley Holloway, Eileen Joyce, Esmond Knight, Beatrice Lillie, David Lloyd, Howard Marshall, Ralph Richardson, and Diana Wynyard. A special feature was the music played by the London Symphony Orchestra under the direction of Muir Mathieson, including commissioned scores by Richard Addinsell, William Alwyn, Benjamin Britten, and John Greenwood. Many aspects of British life were represented and the series included among its speakers and performers Clive Wilson, a fourteen-year-old Birmingham boy singer, Commander Ryder, V.C., R.N., of St. Nazaire fame, Squadron-Leader Nettleton, V.C., the leader of the R.A.F. bomber raid on Augsburg, Lady MacRobert, the famous mother of 'the flying MacRoberts', and Stanley Smith of the Merchant Navy, who lost both his legs in a voyage in convoy to Murmansk. The range of subjects embraced the Commandos, the Merchant Service, the R.A.F., the Royal Navy, the life of the 'little man' in wartime, Scotland, Wales, women at war, the workers of Britain, the Empire, the United Nations, the British soldier, and the American forces in Britain. BBC writers, producers, and engineers undertook this onerous assignment at the end of July at ten days' notice and kept it up unflagging for over twenty weeks until the end of the year. Louis MacNeice, Robert Barr, Basil Woon, D. G. Bridson, Colin Wills, Francis Dillon, and John Glyn-Jones were among those who sustained this series under the direction of Laurence Gilliam. Here is what an American critic wrote about it:

> 'Britain to America', as produced by the BBC for the National Broadcasting Company, is a documentary rather like our own 'We, the People' and 'This Nation at War'. Eminent names adorn it . . . but for the most part it too is concerned with the 'little people'. They come to the microphone and tell their own stories—dock workers, soldiers, housewives, girls who have replaced men in the war factories—and in their very understatement is an almost heart-breaking gallantry. The test of such programmes is, of course, whether or not they bring you closer, in understanding and emotion, to the people they describe. 'Britain to America' does precisely that.

As the year ended, new plans for continuing, extending, and

varying the exchange of documentary features between the two countries were in the making. By the time this appears many of the resulting programmes will have sped across the Atlantic, flashed for a moment upon a million ears, provoked laughter, thought, tears, anger, and sympathy, and passed into that ironic limbo which is reserved for the most transient but most far-reaching of all the arts.

TRIBUTE TO RUSSIA

The year 1942 was not lacking in opportunities to reflect Britain's admiration for and interest in the people of the U.S.S.R. In a number of programmes listeners were given a cross-section of Russian life and art, together with other features which were designed to present a picture of Russia's mighty resistance to the invader. Among such programmes were 'The Chelyuskin Expedition'; 'Guerillas of the U.S.S.R.', a Sunday evening series presenting in dramatic form the struggle of the partisans in the German rear; a radio version of 'Alexander Nevsky' with Michael Redgrave in the principal part; 'Salute to Life', D. G. Bridson's impression of a year of war in the Soviet Union broadcast on 22 June; and on 29 August a feature programme on the blowing-up of the Dnieper Dam.

The major Soviet anniversaries were also the subject of special programmes such as that on 25 February in honour of the Red Army's twenty-fourth anniversary. On Lenin's birthday, 12 April, 'Salute to the U.S.S.R.' was broadcast, and on and around 7 November a number of programmes celebrated the twenty-fifth anniversary of the Russian Revolution. Finally, on 20 December, listeners heard 'Salute to Josef Stalin' on the eve of his sixty-third birthday, and on the following day 'Greetings to Josef Stalin' included the first performance in Britain, by the BBC Symphony Orchestra and Chorus, of Khachaturyan's 'Ode to Stalin'.

VARIETY AT HOME

The first Command Performance of a radio show ever given made 1942 a notable year in the history of British broadcasting. This was when Tommy Handley and the whole cast of 'Itma' were commanded to appear at Windsor Castle on Princess Elizabeth's birthday. The Princess was reviewing the Grenadier Guards, of which she is the Colonel, and members of all ranks were invited to see the performance of her favourite radio show, which took place in the Waterloo Chamber on the afternoon of 21 April before an audience of nearly four hundred people.

The show was preceded by a variety bill given by popular radio stars, and then came the forty-minute special version of 'Itma'. This was played exactly as it is in a broadcasting studio, even down to the sound effects, and the Royal Family were able to see for themselves the creators of the queer characters they, and the whole country, have grown to know so well.

'Itma', first produced in July 1939, has had four revivals. It grew steadily in popularity during 1942 and its temporary cessation in May was regretted by innumerable listeners. It returned to the air in September and enjoyed even higher favour, with new situations, new characters, and new catch phrases, but still with the effervescent Tommy Handley as the central figure.

By the end of 1942, Ted Kavanagh had written and Francis Worsley produced, eighty-two different versions of 'Itma'—each, so it seemed, more crazily inventive than its predecessor.

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When so many American troops arrived in Britain in 1942, it became imperative that they should be provided with entertainment by American artists. To meet this need, the United Services Organization sent groups of star artists over from the U.S.A. and whenever possible these artists broadcast in BBC programmes during their visit. The first group to do so included Kay Francis, Carole Landis, Mitzi Mayfair, and Martha Raye, who were heard at the end of November.

Other famous American artists visited Britain under the auspices of the Office of War Information, one of the best known being Edward G. Robinson, who gave several broadcasts when over here and appeared in one of the most popular variety programmes, 'In Town To-night'.

Last autumn James Dyrenforth, an American script writer and producer working with the BBC Variety Department, produced 'Let's get acquainted', a series designed to promote understanding and friendship between Britain and America. 'Let's get acquainted' included top-line variety stars from both sides of the Atlantic, and talks by British statesmen and American journalists.

Transcriptions of several American variety shows have been heard by British listeners during the past year. These have included series of the 'Bob Hope Programme' and the 'Jack Benny Half-hour', and also the ambitious 'Command Performance'.

But this is only a beginning, and it is hoped that in 1943 many more visiting American artists will be heard in BBC programmes

in shows specially written for them by American script writers, and that Anglo-American co-operation in variety broadcasting will become even closer than it is at present.

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The provision of entertainment for war workers was again one of the main features of the Variety Department's work during 1942. 'Music While You Work'—now played every night between 10.30 and 11.0 for the benefit of night-shift workers, as well as in the morning—ENSA programmes and 'Workers' Playtime', the show which has the cordial approval of the Ministry of Labour and National Service, all increased their popularity with factory workers. Throughout the year 'Workers' Playtime' was heard 'live' twice weekly and, on the third occasion, was broadcast direct to North America during the midnight shift, the show being recorded and sent out to home listeners on Sunday mornings.

The permanent 'Workers' Playtime' unit of Bill Gates, George Myddleton, and Bruce Merryl, supplemented by star variety artists, travelled to remote districts of England, Scotland, and Wales to give shows to war workers.

In 1942 broadcasts were given in factories, dockyards, factory sites, and a shipbuilding yard, where an audience of ten thousand assembled in the open air. In September, 'Workers' Playtime' broke entirely new ground, when the programme was given to an audience of agricultural workers. A temporary stage was put up in a field and the platform decorated with harvest produce, and agricultural workers and their wives and families sat on the grass and proved a most enthusiastic audience.

Arrangements are in hand to take 'Workers' Playtime' to even more widely separated districts during 1943. The unit is used to struggling to its destination through thick mud and standing shivering on draughty factory sites. Wherever entertainment is needed, the unit will be found, ready to provide it.

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Although production difficulties grew as more and more artists, writers, and composers were called into the Services, the Variety Department provided a great deal of good entertainment during 1942. Old favourites, such as 'Music Hall'—in which practically every variety artist of note appeared—'In Town To-night', and 'The Kentucky Minstrels' remained popular, and other well-liked series were 'The Brains Trust', 'Irish Half-hour', Doris Arnold's record programme, 'These you have loved', 'Hi Gang',

'The Army entertains'

Dr. George Yeh, Director in London of the Chinese Ministry of Information, at the microphone on the occasion when he inaugurated the BBC's daily news service to China. With him is a member of the BBC's Chinese editorial staff

'The Old Town Hall', 'Welcome 'All', 'Monday Night at Eight', 'Bandstand', 'Introducing Anne', and many more.

'Everybody's Scrapbook' maintained its hold on public interest and, after a brief rest in the summer, returned to the programmes in the autumn with even wider scope, embracing artists from all parts of the Empire.

Music-hall, revues, adaptations of film musicals and cartoons, musical comedies, stories with music, camp concerts, factory entertainments, dance music, these and many other types of variety broadcasts continued and, it is hoped, will continue despite wartime difficulties.

ENTERTAINMENT FOR OVERSEAS

Music and light entertainment broadcasts in the Overseas Services have developed rapidly since the war. The ever-increasing need for supplying first-rate programmes to British forces overseas, the policy of broadcasting personal messages between widely scattered units and their folk at home, and increased opportunities for rebroadcasting BBC programmes in Empire countries and the U.S.A., all contributed to this expansion.

In the four Empire Services in 1942, in addition to live and recorded concerts of well-known classical works, there was far more in the way of the projection of Britain as a musical country. The performance of British music by orchestras, soloists, brass and military bands, came under various headings such as the weekly 'Music of Britain' feature, which started in September 1940, was supplemented in 1942 by 'Britain Sings', and represented British music in its many aspects, both professional and amateur. A counterpart to this were the numerous programmes in which artists of the Dominions and certain European nations performed the music of their own countries.

A special series of six half-hour programmes, 'Famous Brass Bands of England', was directed to North and South America, and programmes of particular interest were put out from time to time in the Empire Services dealing with topical events such as the Forces Music Festival, the first performance outside the U.S.S.R. of Shostakovitch's 'Leningrad' Symphony, and the opening night of the 1942 Promenade Concerts from the Albert Hall, London.

In broadcasts to Europe special attention was given to works brought over to this country by men and women from the enemy-occupied countries. The first broadcast performances were given of several contemporary works such as Sternberg's 'Life of Joseph'

and Janacek's 'House of the Dead'. Artists now exiled from their native land took part in these performances. Towards the end of the year Steuart Wilson, the well-known singer and lecturer, was appointed supervisor of music broadcasts to Europe.

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The chief centre for the broadcasting of light entertainment to overseas listeners is an underground theatre in the West End of London, where the Empire Entertainments Unit has its headquarters. This unit is now responsible not only for light entertainment in the Overseas Services, but also for most of the message programmes broadcast from London. These included such popular features as the American Eagle Club weekly party, started in November 1940 and relayed by Mutual Broadcasting System to U.S. listeners since America's entry into the war, and 'It's All Yours'. The latter programme was responsible for the discovery of Petula Clark, a corporal's ten-year-old daughter who proved herself an effective microphone singer when she broadcast a message to her uncle serving in Iraq.

The series 'Hands across the Sea', organized by stars of the theatre and music hall and broadcast from the Queensberry All Services Club, once the London Casino, was replaced by 'Variety Band Box', also broadcast from the Club before an audience of over two thousand Service men and women. Members of the forces and war workers of all kinds formed the audience to the many entertainments broadcast each week in this way.

The 'Girl Friends of the Forces' continued to be well liked, and a recruit was Doreen Villiers, broadcasting as a girl friend of the Eighth Army in 'A Date for the Desert'. Kay Cavendish and Sandy Macpherson began a special series to troops in India and Sandy's recitals at the theatre organ for forces in the Middle East continued throughout 1942. Another novelty for the M.E.F. was 'Free for All', a series of discussions on Service problems, and 'Palestine Half-hour'. 'Tommy Handley's Half-hour', a special overseas programme, was a weekly feature throughout the year, and Edward G. Robinson appeared as a guest in one of its editions with Tommy Handley, Jack Train, and Dorothy Carless.

Anzacs in the Middle East were addressed in the 'Anzac Hour' and Australia itself in 'Boomerang Club' which was broadcast from Australia House with Tommy Trinder as the chief fun-maker. The show 'Calling Australian Towns' explains itself. Radio stars and Australians over here spoke to their home towns, and the

large number of applications from Australian towns testifies to its success.

The Empire Entertainments Unit also does 'outside broadcasts'. One of the most popular of these features, 'Something going on in Britain now', a series in the North American Service, had an unbroken run of nearly two years—from November 1940, at the height of the London blitz, to September 1942. A highlight was 'Miss Morgan does her Bit', describing the progress of a called-up girl from the National Registration Office to a Midlands munitions factory. Other Overseas programmes were 'Artists under Fire', describing the experiences of variety artists when entertaining the Services, and 'Theatres under Fire', broadcasts from the wreckage of bombed theatres describing their destruction and recalling the contribution they had made to the history of the London stage.

'SHIPMATES ASHORE'

A radio programme is a fleeting thing—but one BBC programme at least is perpetuated in bricks and mortar. A few yards from Piccadilly Circus a sign points to a building with a Red Ensign and a blue and white notice 'Merchant Navy Club'. This club, on the premises of a former West End restaurant, was a direct outcome of the BBC's weekly and world-wide programme for the Merchant Navy, 'Shipmates Ashore'.

In December 1941 it was decided to give the Merchant Navy a series of its own. There was much research to be done. Officials of the Ministry of War Transport and representatives of shipping firms, unions, and associations were interviewed and, in order to find out what the merchant seamen wanted, Howard Thomas, the producer, went down to London Docks to see for himself. On Christmas Eve he toured the hostels, the clubs, the public houses, the missions. He saw what was wanted. Seven days later, the Astoria Dance Salon in Tottenham Court Road was hired, the Debroy Somers Orchestra booked, Doris Hare engaged as hostess, parties of girls invited from the Services and shows, refreshments raised, and W.V.S. workers borrowed to serve them; the stars were asked and the doors were thrown open to the Merchant Service for a one-morning-a-week 'club'.

The club was a success. Letters came from merchant seamen in all parts of the world. Although the programme was devised exclusively for the Merchant Navy and was full of 'shop' as well as entertainment, the listening public enjoyed eavesdropping and soon the home audience doubled in size, eventually breaking new listening records for this time of day.

On 23 July 1942, six months after 'Shipmates Ashore' had started, its new Merchant Navy Club in the West End was opened by the American Ambassador, the Minister of Labour, Sir Arthur Salter of the Ministry of War Transport, and, by radio-telephone from America, Mr. Dubinsky of the Ladies' Garment Workers' Association, whose magnificent donation of 75,000 dollars to the Merchant Navy had been earmarked by the Ministry of Labour for the leasing and equipping of the Club.

'MUSIC WHILE YOU WORK'

The close of 1942 witnessed the one thousand nine hundred and ninety-fifth performance of 'Music While You Work', thereby breaking all records for a regular radio feature (with, of course, the exception of the news bulletins). The reasons for this remarkable run are not hard to find. The programmes, primarily intended as a service to industry, are acknowledged by both managements and workers to be an excellent antidote to monotony and boredom, bringing cheer into the gloomiest surroundings and helping to relieve the stress and strain of wartime production. These results, with their beneficial effect on output, were confirmed by the BBC's research. There is ample evidence, also, that 'Music While You Work', with its cheerful rhythms and singable melodies, is as popular in the home as in the workshop.

The research work was carried on throughout the year by Wynford Reynolds who is in charge of the series. Factories were visited to study the reception conditions and to obtain the opinions of the 'people on the spot'. Discussions were held with officials from the various Ministries who are concerned with war production, and every effort was made to study the subject in all its aspects.

Early in the year certain factories were asked to co-operate in a scheme which enabled employers and employees to send weekly reports to the BBC giving detailed criticisms of specified programmes, together with their suggestions or comments.

One result of this comprehensive research was the BBC's decision to exclude vocal items from 'Music While You Work'. Reports showed that they were unsuitable for working conditions; they acted as a distraction—to the detriment of output. The most important development, however, was the introduction on 2 August of a third session of 'Music While You Work' at half-past ten in the evening—an innovation that was enthusiastically welcomed by the many thousands of night workers.

A review of the year would not be complete without mention

of the interest the programmes aroused in the Dominions and in the U.S.A. Many enquiries were received from industrial organizations in Australia, Canada, and America. In fact, the demand from all quarters for information and advice assumed such proportions that the BBC decided to issue a pamphlet containing a summary of its research into the subject of music and industry. This was written by Wynford Reynolds and published in December.

Over a hundred bands broadcast in the 'Music While You Work' programmes during the year—dance bands, theatre orchestras, light orchestras, military bands, brass bands—and they included such names as Debroy Somers, Primo Scala, Victor Silvester, the Coventry Hippodrome, Harry Fryer, Troise, the Coldstream Guards, and Ransome and Marles. So, like 'Charlie's Aunt', 'Music While You Work' is 'still running', and millions of hearts are made lighter each day by the cheerful strains of 'Calling all Workers'.

OUTSIDE BROADCASTS

Charging forward under fire with the Royal Marines, hurtling through the sky with a test pilot, plunging below the sea in a submarine, dangling beside a hoe on an allotment, upright on the platform before General Smuts or Mrs. Roosevelt, sauntering with the postman on his Christmas 'walk', slung across the Mills-Harvey boxing ring, camouflaged in a spring glade with a nightingale . . . these were some of the positions, familiar and strange, peaceful and noisy, in which the microphone found itself during 1942. The list could be lengthened, but these few examples serve to show that, apart from its attendance at important public events, the penetration of broadcasting to the less accessible places continued, and the range of subjects covered steadily widened.

Perhaps in 1943 the microphone will find itself more conspicuously in the battle line. At any rate, that's where it would like to be. And 1942 provided some valuable training for radio operations of that sort.

In reviewing the year's work, it is as well perhaps to draw attention to the conditions attending many of the programmes which, at the rate of up to seventy a week, were heard by listeners in these islands, in Europe, and in the four corners of the earth. For there is a good deal behind the business of 'outside broadcasting' that seldom receives even a casual thought from most of the people who listen. It depends, for instance, on a number of more or less uncertain factors. Right away, there is an extra link

in the chain between speaker and listener created by the telephone lines through which programmes are relayed—a link that is normally dependable, but still an additional risk.

The subjects of programmes themselves, moreover—whether football matches, public ceremonies, or flights in aircraft—are seldom, if ever, within the broadcaster's control. They may be unpunctual. They may follow a totally unexpected course. They may not even happen. And although, in fact, they do more often than not work out roughly according to expectations, the element of uncertainty, large or small, is there. It is indeed an integral part of outside broadcasting, and in practice it becomes an asset rather than a liability. For without it there would be no suspense to hold listeners' interest, and it is on its suspense value that this form of radio thrives. But at the broadcasting end it makes exacting demands on the staff concerned. A commentator, for instance, must be prepared for any unexpected development, ready to jettison prearranged plans, to keep going in conditions of acute physical discomfort or even danger. The engineers, too, must be on the alert for the unpredictable, and the success or failure of a programme has often depended on their initiative.

It is against this background that all the major outside broadcasting enterprises of the year were carried out. A great historic broadcast was the address by General Smuts to the combined Houses of Parliament on Trafalgar Day. Profoundly impressive, it was, none the less, a very simple occasion, without any suggestion of peacetime trappings, and associations rather than colour had to be the keynote of the commentary. Indeed, as a result of war, pageantry generally was noticeably absent from the streets of our cities. At most of its fleeting appearances—the New Year Empire and Allied Pageant, United Nations' Day, the Lord Mayor's Day, and War Weapons Week—the microphone was in attendance. The thanksgiving church bells for the Egyptian victory provided an opportunity for a nation-wide relay from belfries, both famous and little known, and on 15 November victory peals went sounding round the world.

But apart from the big public events in ceremonial, sport, and entertainment, minor everyday happenings in the life of the community were widely covered. A weekly series, 'Behind the Battlefront', brought listeners overseas in direct touch with the ordinary citizen and his family—in almost any place where they were on their war jobs. The man in the street continued in the programme 'Meet John Londoner' to express freely and spontaneously his views on topics of the day. The Margate lifeboat

went down the slipway with a microphone aboard. Factories, camps, aerodromes, training establishments, and stay-at-home holiday-makers, all of them received frequent visits: and from the BBC's own allotment came weekly practical demonstrations for other diggers for victory.

There was, in fact, hardly a facet of wartime life that was not at some time or other reflected. To achieve that reflection has been and continues to be the endlessly varied job of the Outside Broadcasting Department.

WAR REPORTING

On 30 October, Sir Allan Powell, Chairman of the BBC, welcoming the Brazilian journalists visiting Britain, said that broadcasting and newspapers should work as a team in keeping democracy alive to what was going on in the world. He went on to say:

> Each in its own medium has something positive and unique to contribute. The radio gives an up-to-date summary of news, and lets you hear the voices of interesting people, both those whose names are well-known, and those who, while anonymous in the fighting services or in civil defence or in munition factories, have been in the thick of the fight. The press, too, gives the news, but gives with it its own comments and illustrates it with photographs.
>
> It would be a very unwise man who now, while the war is on, and in the equally important days of the armistice and peace, did not both buy his newspapers and tune in to the radio.
>
> Particularly in wartime is it the case that all forms of publicity, the written word, the spoken word, and the film, serve the national effort with the supreme object of winning the war.

Press, cinema, and radio have indeed combined more and more closely to inform the public: familiar BBC voices commented in cinema newsreels, broadcast commentaries were quoted at length in the press, and journalists frequently exchanged the pen for the microphone. In this connexion, mention may be made of the series of 'Russian Commentaries', cabled to the BBC during the year by Alexander Werth, *Sunday Times* special correspondent in Moscow. The BBC also sends its own correspondents to various parts of the world, and one of them, Frank Gillard, had the privilege of being the first BBC correspondent to accompany a

Combined Operations raid. Many listeners may remember his description of the Dieppe landings. In the spring of the year, Donald Boyd of the Home News Department toured the United States of America, sending home frequent despatches *en route*. Official communiqués, despatches from British, American, and Dominions radio correspondents, broadcasts by men and women who have helped to shape events, recordings straight from the scene of action—all contributed to the job of reporting the war, and an account of this work may be read in an article on a later page written by A. P. Ryan, the Controller of the BBC's News Services to this country and to the Empire. As Mr. Ryan points out, 'broadcasting is able to do something which was impossible in all earlier wars'.

RECORDING SERVICES

The first meaning of the word 'recording', according to BBC usage, is the 'process of registering sound for subsequent reproduction'. The BBC's recording engineers use three alternative systems for this process—steel tape, film, or disc—and the disc, film, or tape on which sound has been registered is itself called a 'recording' (as distinct from a 'record', which means the gramophone disc that you buy in a shop). 'Reproduction' is one of the words used above in defining the word 'recording'. 'Reproduction' means, in precise terms, the process by which the variations impressed on a recorded disc, tape, or film (or on a gramophone record) are converted into variations of an electric current corresponding to the wave-form of the sound recorded—in other words, roughly, playing over the recording for broadcasting (or for listening on a 'closed circuit', i.e. just listening to the recording without broadcasting it).

All this is the business of the BBC's recording engineers and Recorded Programmes Department. It has become more than ever a busy business. Two thousand assignments a week! That was the scale of operations in 1942. The jobs ranged from the recording of a studio talk to the detailed assembly into a complete programme of a number of recordings made on the spot—in field, factory, town, or village, on the ground, afloat, or in the air. Many of the recordings are made in the studio for broadcasting later on—the 'Brains Trust' broadcasts are an example of this. Others are made from a 'live' broadcast, so that it can be repeated at a later hour or in another transmission—this is constantly done in the Overseas Services, where broadcasts need to be repeated at different times of the day or night to reach audiences

in various parts of the world. The war despatches from overseas are all recorded for later broadcasting; every day in 1942 the news bulletins included recorded despatches from BBC and other correspondents. Each job is allocated to one, or more, of the BBC's sixty recording machines in different parts of the country.

An important part of the work is carried out by the mobile recording units, which have at their disposal recording cars based at many different points in Great Britain and in the Middle East. The men working with these cars were able in 1942 to collect, from the home and battle fronts, much programme material which would otherwise have been unobtainable.

The development of transatlantic broadcasting, which is such a prominent feature of this survey of the year's broadcasting, would not have been possible without this extensive recording organization. 'Uncle Sam at War', produced in the BBC's New York studio and specially recorded for transmission on this side, the Bob Hope and Jack Benny programmes, and, of course, the 'American Commentary' in the Home Service are examples of the 'intake'. Another example is the series 'Command Performance', organized by the U.S. War Department in Washington for the entertainment of American forces overseas, recorded in the United States and edited by the BBC for reproduction in Britain. 'Command Performance' consists of items which members of the American forces in Britain ask the BBC to include in future programmes. These requests are passed on to the War Department in Washington.

RELIGIOUS BROADCASTING

The greatest venture of British religious broadcasting, in 1942 or perhaps in any previous year, was the broadcasting of the series of twelve plays on the life of Our Lord by Dorothy L. Sayers called 'The Man born to be King'. In attempting to do for radio what Oberammergau has done for the visible stage, Miss Sayers had no precedents to help her, four different source books (the Gospels), and a large body of Christian listeners who were bound to regard the experiment with trepidation. When the venture started there were many critics and some organized opposition, and the Corporation was in duty bound to consider these fears carefully and sympathetically; however, after receiving the unanimous advice of the Central Religious Advisory Committee (which represents all the main Christian confessions and all the broadcasting Regions), the Corporation reaffirmed its decision to broadcast the plays. In this series of twelve plays, having for their

subject the greatest of all dramatic themes, we have not only a major achievement of radio drama but also a religious experience in sound which in a remarkable way broke down the convention of unreality surrounding our Lord's person, and made His life, words, and significance live in a new way for listeners.

Pride of place among broadcast services may be given to the Easter morning service from St. George's Cathedral in Jerusalem, which was heard as clearly as any broadcast from this country. On Whit Sunday a broadcast service exemplified in a different way the unique contribution which religious broadcasting can make to the work of the Church; this was a service of Christian unity in which representatives of the Protestant churches in Czechoslovakia, France, Holland, and Norway took part. America found a special place in broadcast services on three occasions in the year—first, on Empire Youth Sunday, when the first half of Evensong came from Westminster Abbey and the second half from Washington Cathedral; secondly, when listeners heard a service from an American army camp in Northern Ireland; and the third occasion was the broadcast of the American Thanksgiving Day Service held in Westminster Abbey.

Westminster Abbey was the source of other outstanding broadcasts. The Memorial Service for H.R.H. the Duke of Kent expressed in a very real sense a nation's homage. Canada's Dominion Day was celebrated by a special service in the Abbey, and on another occasion listeners had the unusual experience of hearing the voices of no less than six hundred choirboys assembled there. A service of intercession for China was broadcast from St. Paul's Cathedral and, as in all services at present held there, the first surprise at hearing a piano accompanying the singing carried the mind back to the days of the great raids on the City.

Largely as a result of broadcasting, the Archbishops of Canterbury and York, in former days of necessity almost mythical figures to the great majority of their countrymen, have now in a true sense come right into the homes of millions. Cosmo Gordon Lang was the first Archbishop of Canterbury of whom this could be said: but British people have been able to follow from the very first the life and work of the two new Archbishops—William Temple of Canterbury and Cyril Garbett of York. Listeners at home and overseas heard the ceremonies of their enthronements in their Cathedrals, and on many occasions their voices have been heard as they speak to the nation in the name of God.

Finally, we must recall the Act of Prayer and Dedication broadcast on the morning of 3 September, the third anniversary of the

outbreak of war, which was observed as a National Day of Prayer. At the Government's suggestion this service was widely listened to in factories, offices, and schools.

Four series of religious talks call for special mention. The first was 'How Christians worship', a series of thirteen talks introduced by the present Archbishop of Canterbury, including talks on contemporary worship in the Anglican Church, Church of Scotland, Methodist Church, Roman Catholic Church, and the Society of Friends. The second group of talks was 'Transatlantic Discussion', broadcast in January and February by Churchmen on both sides of the Atlantic. 'The Church and World Order', a series of six talks beginning in June, formed a landmark in broadcasting and Christian co-operation; the scripts had the wholehearted approval of the leaders of the Churches in Britain and represented, to a very remarkable degree, the views of those leaders on the principles of world order. The talks were given by Dr. William Paton, a Secretary of the World Council of Churches. The fourth series consisted of seven talks in August and September giving an historical account of some of the social achievements of Christianity, and was grouped under the general title of 'The Church and Society'. In addition to the series of talks mentioned, November marked the beginning of a weekly talk by Dr. Nathaniel Micklem, under the title 'Christian News Bulletin', presented as a bulletin for Christians of all confessions in this country. Representatives of the Anglican, Free, and Roman Catholic Churches approve and advise on the scripts in committee week by week.

In the Forces Programme the most important feature was a talk by the Rev. Ronald Selby Wright, C.F., each Wednesday evening. These talks, based on experience gained as Mr. Wright visited the different Commands and talked with the men, were widely heard and appreciated. Special mention must also be made of a series of eight talks by Mr. C. S. Lewis on Christian behaviour, broadcast in September and October.

Among Sunday services broadcast overseas during 1942 we can look back with special interest to one from Holy Trinity, Cambridge, on the Universal Day of Prayer for students, in which Christian students from Germany, Russia, Czechoslovakia, West Africa, China, and Ceylon, in the presence of a great congregation of their fellow students, each broadcast short messages affirming their unity within the one Church. Later in the year the presence of the American Air Force in this country was happily marked by a service in which some of its members joined with our

own R.A.F., and the Senior Chaplain of the American Air Force gave the address. Seafarers throughout the Empire must have thrilled to the sound of a service, conducted by the Chaplain of the Fleet, coming from the decks of Nelson's 'Victory', and another widely-scattered audience was in mind in the broadcasting of a 'Scouts' Own', preceded by a message from the Chief Scout, Lord Somers.

British people at present 'in exile' on the Continent were not forgotten in the BBC's provision of Sunday worship, and for many months now a short service has been included every Sunday in the European transmission.

A weekly Lutheran service, conducted generally by German pastors in this country, is broadcast in German to Germany. Many reports go to show how widely it is listened to by Christians in that country, and how deeply it is welcomed. This is indeed a dramatic example of the way in which the Christian Gospel overleaps the barriers erected by war.

'THE WEEK'S GOOD CAUSE'

The difficult task of guiding the choice of the 'Week's Good Cause' appeals continued to be carried out by the Central Appeals Advisory Committee, and a warm tribute must be paid to the Chairman, Dame Meriel Talbot, and to the members of the Committee for the work they have done during the year. The scope of the wartime 'Week's Good Cause' was broadened in 1942 to bring in organizations national in character, whose activities are as essential a service in wartime as in peacetime, even though they are not directly connected with the war. Individual hospitals, too, which at the beginning of the war were grouped together for the purpose of broadcast appeals, again appeared in the 'Week's Good Cause' period; such appeals were for specialized hospitals, or for others damaged by enemy action and restricted in carrying on their normal work owing to financial difficulties.

The total for the year was £195,112.

In addition to the 'Week's Good Cause', funds of nation-wide interest were put before the public through postscripts to the nine o'clock news bulletin; these were the Red Cross and St. John War Organization, the Aid-to-Russia Fund, the Lord Mayor's Empire Air-raid Distress Fund, and the Aid-to-China Fund—the response directly attributed to the two broadcasts on behalf of the last-named being £51,279.

An appeal which is by now almost an institution is the one for

Sir Max Beerbohm broadcast in the Home Service on two occasions during 1942

The men of an isolated coastal defence battery listen to the series 'Westminster and Beyond'

the British 'Wireless for the Blind' Fund, which, since its first broadcast in 1929 by the present Prime Minister, has had a regular place in the Christmas Day programmes; in 1942 the fund received £15,328 from the appeal by Ben Purse, a well-known leader among the blind, and blind himself from childhood.

The usual Children's Hour Christmas appeal was again made by the Children's Hour Director, Derek McCulloch, and this time was on behalf of invalid children requiring care and attention in specialized homes.

BROADCASTING TO SCHOOLS

A head teacher, who has joined the BBC's School Broadcasting Department, has been asked to contribute a note on the work of the Department during the year. She writes as follows:

> Evacuation has come, and, for the most part, gone. Children have returned, not to the same buildings, perhaps, nor to the same teachers, but to a school life more normal than at any time since the war began. The many teachers who had come to regard school broadcasting as one constant and reliable factor in their wartime world are not abandoning it now that their schools are re-established. Others, to whom it was a new experience during evacuation, are including it in the regular school routine. The number of registered listening schools was higher in 1942 than ever before; the returns showed an increase of 1,556 since the war began and many more schools would have listened if sets had been available. Schools have been finding difficulty not only in buying new sets, but in maintaining existing sets in good working order; the Central Council for School Broadcasting is giving them every possible help on this technical side.
>
> The child's world has narrowed as a result of the war more than many people realize. Books and illustrated papers are restricted, both in number and quality, while school journeys and holidays away from home are becoming memories only. Small wonder then that teachers recognize the importance of the imaginative appeal of the broadcast and are using it more and more as a teaching aid.
>
> A teacher reporting on her use of broadcasts to schools writes: 'All are in their very different ways of material assistance to me. Even recently I should have thought I was giving too much time to broadcasts . . . but the "proof of the pudding" . . . ' The School Broadcasting Department of the

BBC strains its wartime resources to keep pace with the teachers' demands for material and presentation that really represents the 'something we can't do ourselves'. Dramatized programmes have swept the classroom walls away and transported children to wider realms, giving them new and unusual experiences.

Items in the course 'Orchestral Concerts' were applauded from classroom desks. Stories from 'If you were Chinese' jostled the children through the streets of Hankow and took them to join the great trek of students carrying equipment to safety from Japanese invaders. In 'General Science' a rocket plane speeded them through the solar system. In a 'Current Affairs' lesson they were taken in imagination to a Norwegian school; they heard the teacher tell of his refusal to accept Nazi orders about teaching.

'Music and Movement' carried the younger ones to sing and dance on the sea-shore, while the smallest ones of all, at the invitation of 'Let's join in', played in a band with Old King Cole. In 'How things began' a BBC observer went back to the world of millions of years ago to give running commentaries on the first fishes and reptiles and mammals! During a 'Senior History' programme American soldiers' voices pictured homes in the U.S.A. on Thanksgiving Day in 1942. An English lesson opened classroom floors into Aladdin's Cave; another showed St. Joan's flag fluttering in the wind. Children in 'Rural Schools' fought with their ancestors at the castle moat. In a 'Nature Study' lesson trees were climbed so that birds could be photographed in their nests. In 'Travel Talks' and the geography programmes, voices from many parts of the world came into the classroom. Older children identified themselves with boys and girls facing the problems of 'When we leave School'. There was, too, the short morning service for schools, which brought to those joining in it the realization that they have a part in a community of many thousands. School broadcasting is a link which can unite children, teachers, and parents throughout the land.

CHILDREN'S HOUR

The outstanding programmes of the year were Dorothy Sayers's plays, 'The Man born to be King', a series which gained a wide audience among adult listeners as much as among children, and is mentioned more fully in the section on religious broadcasting. Other Sunday broadcasts included a play on Abraham Lincoln

by L. du Garde Peach, an address by the Bishop of Bristol, and feature programmes about familiar hymns.

Popular serial plays were adapted from *Nicholas Nickleby*, *Little Women*, and Gerald Bullett's *The Ship in the Bottle*, and the serial versions of *Little Lord Fauntleroy* and *The Prisoner of Zenda* were revived. Martin Armstrong's serial play *Said the Cat to the Dog* became a favourite with younger children.

Children's Hour listeners had their own programmes on current affairs, as had their older brothers and sisters for whom the schools broadcasts are primarily designed. An important innovation was the fortnightly 'Letter from America', which from May onwards was broadcast regularly from the United States by Olive Shapley, a former Children's Hour organizer in Manchester now working in the BBC's New York office. One of the news-letters included a specially recorded message and good-night greeting from Mrs. Roosevelt.

Americans in this country also contributed to Children's Hour; programmes included the first given in Britain by a group of American coloured soldiers. At Christmas time the microphone visited a children's party given by American troops in Northern Ireland, while an American army officer was a guest at a party broadcast from Scotland, to which were invited young representatives of the United Nations living in Britain.

Other topical items were the rebroadcasts of 'They also serve', short feature programmes on lesser-known branches of the R.A.F.; discussions on 'safety first' between Lt.-Col. Mervyn O'Gorman and 'Jane', a ten-year-old girl; and talks on subjects of wartime importance such as salvage and emergency water-tanks. Commander Stephen King-Hall, a long-established favourite with Children's Hour listeners, appeared in a new capacity to speak on fuel economy.

During the year the BBC Military Band and Scottish Orchestra gave some popular broadcasts for children, a notable achievement as it is often difficult to select music that can be appreciated by young listeners.

THE HOME FRONT

It has been one of the BBC's first aims in this war to play its part in the various campaigns that have been conducted on the Home Front. Even in peacetime the help given by the BBC in broadcasting advice about such subjects of general interest as, for instance, health and 'safety first' on the roads, was held to be a valuable service to the public. In wartime the necessary restrictions

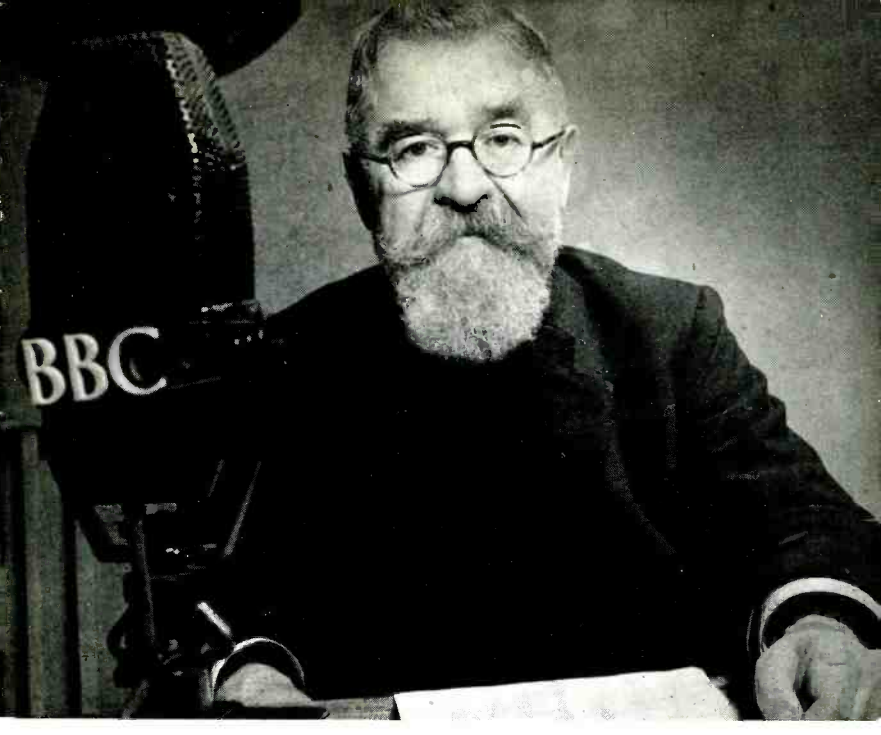
upon normal life created many practical everyday problems, and the ordinary citizen was in need of clarification of what he must do, and how, and why. Broadcasting, in common with the press, the cinema, and other mediums of publicity, was called upon to keep in the forefront of the public mind such national issues as food production and consumption, civil defence, transport, savings, salvage, and fuel economy. The drive for fuel economy, in particular, was seen to be of such outstanding importance that a senior member of the BBC's staff was asked to devote his whole time to organizing the broadcast contribution to this campaign. What was subsequently done is perhaps of sufficient interest to form the subject of a separate brief record in this general review of the year.

The Minister of Fuel and Power broadcast on the National Fuel Economy Campaign in the Postscript on Sunday, 28 June. The following day, practical hints began to appear in the 'Kitchen Front', and, in opportunities which occur between programmes, announcers repeated points from the Minister's speech and suggested to listeners practical ways of saving fuel in the home. Very soon the BBC introduced 'Fuel Flashes' after the six o'clock news bulletin on alternate days. Weekly discussions were also arranged, first on Monday afternoons, and later, on Tuesday evenings, in which housewives from various parts of the country came to the microphone to make their suggestions and discuss their problems.

In all these features, which continued throughout the campaign, the BBC was greatly helped by the many letters which it received from listeners. When he began his 'Fuel Flashes', Freddie Grisewood asked listeners to send him their ideas, and there was an immediate response of sixty to seventy-five letters a day. This correspondence was regularly subjected to a careful analysis, and further contact with the suggestions and comments of listeners was provided by the BBC's Listener Research Department.

In August, Commander Stephen King-Hall, M.P., gave his first broadcast as the Director of Publicity in the Ministry of Fuel and Power. From time to time subsequently he reviewed the campaign at the microphone, and he also appeared in other programmes, such as Children's Hour and the Radio Red Cross Competition. Talks were also given by Sir Harold Hartley, Chairman of the Fuel Research Board, Sir Patrick Dollan, Chairman of the Scottish Committee on Industrial Fuel Economy, and other experts. Passages from public speeches were repeated in news bulletins, which also reported Orders in Council, Parlia-

Sir James Jeans introduced the series of talks on science, 'Man's Place in Nature', in the Home Service



The Very Rev. J. H. Hertz, Chief Rabbi of the United Hebrew Congregation of the British Empire, broadcast a message to World Jewry on the occasion of the Festival of the Atonement

mentary debates, local fuel saving weeks and fuel exhibitions, and other items of news interest connected with the campaign.

With the help of the Ministry of Fuel and Power, of the Ministry of Information, and of experts from the coal, gas, electricity, and fuel oil industries, the idea of fuel economy was threaded through the whole fabric of broadcast programmes. A new series of 'Mr. Cropper's Conscience' programmes was broadcast in the mornings and later repeated in the evenings; two plays were specially written by L. du Garde Peach for Children's Hour; one number of 'In Britain Now' was entirely devoted to talks on the campaign from different parts of the British Isles; and a programme called 'Freezing Europe' gave a dramatic picture of the fuel shortage in the countries under Axis control. There were also many references in such varied programmes as schools news commentaries, 'Can I Help You?', 'Radio Gazette', 'Monday Night at Eight', 'Itma', and 'Music Hall'.

Throughout the campaign the BBC attempted to make its approach friendly, practical, and constructive. At the same time it tried to show the relation of domestic saving to the whole national war effort. Scottish, Welsh, and English miners described their work and its dangers. And in talks and other programmes, the BBC emphasized the need for fuel for the production of munitions, the hazards of the sea journeys by which coal and oil are brought to the consumer, and the vital work of the railways. Reports of large-scale saving were broadcast by the head of a Y.W.C.A. hostel, the director of a big London store, and a member of the staff of a factory in the North of England, also by a representative of the catering trade, and by a Deputy Borough Engineer. On one occasion Freddie Grisewood brought to the microphone his daughter, Sergeant Anne Grisewood, to speak on fuel economy in the W.A.A.F., a talk which ended with a severe cross-examination of her father on fuel saving in his own home!

In all these ways, and also through its journals, the *Radio Times* and *The Listener*, the BBC constantly brought home to listeners the task of closing the gap between production and consumption, and winning the Battle for Fuel; and the listeners responded.

GROUP LISTENING

The Central Committee for Group Listening, under its Chairman, Principal J. H. Nicholson, has throughout the war followed a policy of encouraging collective listening amongst the new groupings of people brought about by war conditions. ABCA made its appearance in 1942, and through this and other educational

schemes thousands of men and women in the Forces began discussing problems relating to current affairs. Civil Defence organizations, and in particular the National Fire Services, began running discussion groups on all kinds of cultural, social, political, and economic subjects. This rising tide of discussion carried with it a rising interest in listening groups, with the result that in the September-December period at least a thousand such groups listened weekly either to 'Westminster and Beyond', 'Man's Place in Nature', or the youth series 'To start you talking'. The series of discussions on the citizen and the state, broadcast under the general title 'Westminster and Beyond', was a specially successful magnet for the purpose. Not since the 'Way of Peace' broadcasts in 1938 has a series of talks attracted so many adult listening groups. 'To start you talking' was also widely heard, and if one may judge from the weekly reports from listening groups, the broadcasts certainly earned their title. They were intended for members of youth clubs, and were divided into units of three or more broadcasts, which dealt with 'Clear Thinking'—being 'got at', wishful thinking, and getting at facts; 'Democracy'—what it is and how it can be made to work to the fullest advantage; and Economics—work and unemployment and planning for plenty.

One of the most interesting developments was an experiment among the Surrey searchlight units which, being very numerous and isolated, it was difficult for travelling lecturers to visit. A small committee, called by a warrant officer of the Army Education Corps, and consisting of the Director of Education for the County, the Secretary of the London Regional Committee for Adult Education in His Majesty's Forces, a representative of the W.E.A., and a few others, worked out a scheme of 'site visitors'—mainly local residents, who made contact with the sites near which they lived and arranged to run listening groups. This scheme was so successful that plans are now afoot for putting it upon a national basis.

During the latter months of the year the C.C.G.L. tried to help members of the Forces by providing a weekly bulletin for 'selective listeners'. The majority of the Forces are still only able to listen to broadcasts in canteens and N.A.A.F.I. huts, but a steadily increasing number of quiet rooms are being made available. The bulletin contains details of plays, short stories, talks, discussions, concerts, for each day of the week. Wherever possible, it includes notes about musical items, suggests books for reading on the subject of the broadcasts, raises points for discussion on some of the talks, and in a general way tries to help the more serious listener.

The full effects of this scheme, perhaps one of the most interesting on which the Committee has embarked, have yet to be seen.

BROADCAST TALKS

About ten per cent of the daily broadcasting time in the Home Service and Forces Programme was given up to 'talks'—about three hours every day. Not a large proportion. But, taking the year's output as a whole, what an immensely varied production it represents. Roughly 5,600 talks were broadcast. Talks by Ministers of the Crown; war despatches and commentaries; war stories from battle front and factory; Sunday Postscripts; discussions; literary, scientific, and religious talks; purely informative talks on subjects of practical importance to the citizen in wartime—a full catalogue or detailed survey would make tedious reading and do ill justice to all the lively contributions that emerged so freshly from the thoughts and happenings of the moment. Many of the talks, in both Home and Overseas Services, remain on record in the pages of *The Listener* and will there serve, in H. A. L. Fisher's words, as 'a guide to the multiple and changing interests and tastes of the age'. For the rest, the reader is referred to the broad survey deftly drawn by Mr. W. E. Williams in his article 'The Spoken Word' on page 91 of this book.

There is, however, one further aspect of the matter that should be touched on here. It is at once one of the most difficult and one of the most interesting of the BBC's tasks to walk what Mr. Williams calls 'the tight rope of balanced controversy'. The question is often asked—'How far does the BBC allow all points of view to be represented?'. In other words, what is the BBC's attitude to the question of freedom of speech? Here is something of what Mr. Harold Nicolson, M.P., a Governor of the BBC, had to say in a broadcast discussion on the subject in October 1942:

> We are not a private concern in the sense that a newspaper is a private concern; we are a public concern; it is our duty not merely to inform and entertain our own public but to present a picture of British life and character which shall be coherent, balanced, representative, and true. . . .
>
> We must avoid, obviously, at any cost, taking political sides. I am always delighted when my friends of the Right tell me that the BBC is a seed-bed of Leftish opinions and when my friends of the Left deplore the fact that it should be a sanctuary of reaction. When I hear that, I feel satisfied that we are fulfilling our duty of being fair to all, of keeping the middle way. . . .

The wireless is a new and highly powerful invention. It is at the same time universal and intimate—by which I mean that whereas we are addressing some twenty million people we are also speaking to them in the intimacy of their homes. We are bound to respect such intimacy; we are bound constantly to reflect that we are not merely addressing a vast public audience but also being admitted into the privacy of countless families.

The BBC is not like a newspaper which can express its editorial opinion or repudiate responsibility for what it publishes; nor is it a Government Department like the Post Office, which is obliged to accept and carry any letter, however boring or silly that letter may be. The BBC is an organization entrusted with the handling of the most potent instrument of publicity that has ever been devised. It must be inspired throughout by the utmost carefulness, which is something wholly different from timidity. And that carefulness must take constant account of the fact that when an idea or an opinion is broadcast it at once loses its true proportion and becomes magnified or amplified beyond life-size. In giving time on the air to some minority opinion (however sincere or useful that opinion may be; however ardently we may agree with it ourselves) it is our duty, as the BBC, to consider, not merely whether we are being fair to those who agree with this opinion, but whether we are also being fair to those to whom that opinion is a very abomination. It is for this reason that in controversial matters we generally try to adopt a round-table method. I do not call that cowardice; I do not call it a denial of free speech; I call it a careful and difficult maintenance of responsibility. We do make mistakes and sometimes we make blunders: but when you have to magnify opinion a thousand times beyond life-size it may happen that *free* speech does not turn out as fair speech; and our rule is, when in doubt, to prefer what is fair.

THE BBC EXHIBITION

A display of BBC photographs, enlargements from those taken for regular issue in this country and to the Empire and the United States of America, was arranged in the autumn to tell the story of the BBC at war, to give an idea of the great short-wave networks which link the Commonwealth in arms and speak truth and freedom to the enslaved peoples, and to bring to listeners at home the likeness of men and women, many of them household names,

whose speech and art are the medium of news, information, and entertainment.

The Exhibition was shown at Glasgow (October 1942), Aberdeen (November), Edinburgh (December), and Dundee (January 1943), and was visited by some 140,000 people in all. Concerts, broadcasts, talks, and discussions were arranged during the Exhibition, and created wide public interest in each centre. The BBC is grateful to the local authorities who co-operated to make these events so successful.

It may be of interest to record that all the photographs were taken since May 1941, when the entire photographic library of the BBC was destroyed by enemy action. The Exhibition is being shown in the north of England in the spring of 1943, and will subsequently appear in Belfast, and, later, in other Regional centres of the BBC.

THE LATE LORD GAINFORD

As this book was going to press, the news was received of the death of Lord Gainford. For ten years Lord Gainford had a close and valued association with broadcasting both as Chairman of the British Broadcasting Company from its foundation in 1922, and later as Vice-Chairman of the Corporation. His was, therefore, a guiding hand throughout the pioneer days which saw the inception of the broadcasting service and its development into a national organization, and although his work for broadcasting was but one part of a lifetime devoted to the public good, it is with particular thought for those years that the BBC honours the memory of its first Chairman.

4 January.—Broadcast by the Secretary of State for Foreign Affairs, Mr. Eden, on his visit to Russia.

26 January.—Features marking Australian Anniversary Day, including a programme recorded in Australia.

30 January.—Special programmes in honour of President Roosevelt's birthday.

1 February.—First programmes in the daily series 'America Calling Europe', for which material is recorded from the U.S.A. over radio-telephone and rebroadcast to Europe by the BBC.

15 February.—Broadcast by the Prime Minister announcing the fall of Singapore.

2 March.—First weekly news-letter in Gujerati.

5 March.—First weekly news-letter in Marathi.

10 March.—First weekly news-letter in Sinhalese.

22 March.—First of the daily news bulletins in Morse transmitted in certain European languages.

28 March.—Broadcast by H.M. the King on the eve of the National Day of Prayer.

29 March.—The University of Witwatersrand, Johannesburg, conferred the honorary degree of Doctor of Laws on Queen Wilhelmina by radio: the two-way broadcast included speeches by Queen Wilhelmina, General Smuts, and the Chancellor of the University.

11 April.—Broadcast to the peoples of India by Sir Stafford Cripps on the eve of his return to London.

21 April.—Command performance of 'Itma' on the occasion of H.R.H. Princess Elizabeth's sixteenth birthday.

23 April.—Recording of the enthronement of Dr. Temple as Archbishop of Canterbury.

2 May.—Special programme, broadcast in Arabic, on the occasion of H.M. King Faisal of Iraq's seventh birthday.

10 May.—Broadcast by Mr. Churchill surveying the two years of war since he became Prime Minister.

13 June.—Broadcast in the Czech Service by President Beneš on the Lidice massacre.

14 June.—Introduction of a daily entertainment programme for the Forces in the Middle East.

14 June.—Broadcast by the BBC Symphony Orchestra conducted by John Barbirolli during his visit to Britain.

18 June.—First concert of the BBC Symphony Orchestra's South Wales tour, broadcast from Newport.

22 June.—First performance in Britain of Shostakovich's 'Leningrad' Symphony, broadcast on the first anniversary of Germany's invasion of Russia.

27 June.—Opening night of the forty-eighth season of Promenade Concerts.

29 August.—Broadcast describing the funeral service of H.R.H. the Duke of Kent in St. George's Chapel, Windsor. The Duke's last broadcast was in the North American Service on 5 July.

1 October.—First weekly news summary in Straits Hokkien.

12 October.—Recording of the Prime Minister's speech on receiving the freedom of the city of Edinburgh.

20 October.—Recording of an NBC programme commemorating the twelfth anniversary of Raymond Gram Swing's first BBC broadcast.

21 October.—Recording of the speech made by General Smuts before members of both Houses of Parliament.

21 October.—Part I of a Trafalgar Day series of programmes all devoted to one subject, Britain's naval traditions, to which all Programme Departments contributed: Part II was broadcast on 22 October.

2 November—Extension of the broadcasting service for the Forces in the Middle East and West Africa.

7 November.—Broadcasts in celebration of the twenty-fifth anniversary of the Russian Revolution.

8 November.—Sunday postscript by Mrs. Eleanor Roosevelt.

10 November.—Recording of the Prime Minister's speech at the Lord Mayor's luncheon.

26 November.—Broadcasts in celebration of American Thanksgiving Day, including a service from Westminster Abbey and a programme from Washington in which President Roosevelt spoke.

29 November.—Broadcast by the Prime Minister reviewing the war and addressing a warning to Italy.

2 December.—Broadcast by Sir William Beveridge the day after the publication of his Report on Social Security.

6 December.—Sunday postscript by General Smuts, recorded from South Africa.

19 December.—Programmes celebrating the tenth anniversary of the BBC's regular short-wave service to the Empire.

21 December.—First performance in Britain of Khachaturyan's 'Ode to Stalin' on the occasion of M. Stalin's birthday.

25 December.—Christmas Day message by H.M. the King.

CHRISTMAS MESSAGE

broadcast by

HIS MAJESTY THE KING

25 December 1942

It is at Christmas more than at any other time that we are conscious of the dark shadow of war. Our Christmas festival to-day must lack many of the happy features that it has had from our childhood; we miss the actual presence of some of those nearest and dearest, without whom our family gatherings cannot be complete. But though its outward observances may be limited, the message of Christmas remains eternal and unchanged; it is a message of thankfulness and of hope; of thankfulness to the Almighty for His great mercies; of hope for the return to this earth of peace and good will. In this spirit I wish all of you a happy Christmas. This year it adds to our happiness that we are sharing it with so many of our comrades in arms from the United States of America. We welcome them in our homes, and their sojourn here will not only be a happy memory for us but, I hope, a basis of enduring understanding between our two peoples.

The recent victories won by the United Nations enable me this Christmas to speak with firm confidence about the future. On the southern shores of the Mediterranean the First and Eighth Armies, our Fleets and Air Forces, are advancing towards each other, heartened and greatly fortified by the timely and massive armies of the United States. Blows have been struck by the armies of the Soviet Union, the effects of which cannot yet be measured on the minds and bodies of the German people. In the Pacific we watch with thrilled attention the counter-strokes of the Australians and Americans. India, who is still threatened with Japanese invasion, has found in her loyal fighting men, more than a million strong, champions to stand at the side of the British Army in defence of Indian soil.

We still have tasks ahead of us, perhaps harder even than those which we have already accomplished. We face these with confidence, for to-day we stand together, no longer alone, no longer ill-armed, but just as resolute as in the darkest hours to do our duty whatever comes.

Many of you to whom I am speaking are far away overseas. You realize at first hand the importance and meaning of those outposts of Empire which the wisdom of our forefathers selected,

and which your faithfulness will defend. For there was a danger that we should lose much; and this has opened our eyes to the value of what we might have lost.

You may be serving for the first time in Gibraltar, in Malta, in Cyprus, in the Middle East, in Ceylon, or in India. Perhaps you are listening to me from Aden, or Syria, or Persia, or Madagascar, or the West Indies. Or you may be in the land of your birth, in Canada, Australia, New Zealand, or South Africa. Wherever you are, serving in our wide, free Commonwealth of Nations, you will always feel 'at home'. Though severed by the long sea-miles of distance, you are still in the family circle, whose ties, precious in peaceful years, have been knit even closer by danger.

The Queen and I feel most deeply for all of you who have lost or parted from your dear ones, and our hearts go out to you with sorrow, with comfort, but also with pride. We send a special message of remembrance to the wounded and the sick in the hospitals wherever they may be, and to the prisoners-of-war who are enduring their long exile with dignity and fortitude. Suffering and hardship shared have given us a new understanding of each other's problems. The lessons learned during the past forty months have taught us how to work together for victory, and we must see to it that we keep together after the war to build a worthier future.

On our visits to war industries in every part of the country the Queen and I have watched with admiration the steady growth of that vital war production, the fruits of which are now being used by every branch of our Forces. We are thankful for the splendid addition to our food supplies made by those who work on the land and who have made it fertile as it has never been before. Those of you who are carrying out this variety of duties so willingly undertaken in the service of your country will, I am sure, find new associations, new friendships, and new memories, long to be cherished in times of peace. So let us brace and prepare ourselves for the days which lie ahead. Victory will bring us even greater world responsibilities, and we must not be found unequal to a task in the discharge of which we shall draw on the storehouse of our experience and tradition.

Our European allies, their Sovereigns, Heads, and Governments, whom we are glad to welcome here in their distress, count on our aid to help them return to their native lands and to rebuild the structure of a free and glorious Europe. On the sea, on land, in the air, and in civil life at home, a pattern of effort and mutual service is being traced, which may guide those who design the picture of our future society.

A former President of the United States of America used to tell of a boy who was carrying an even smaller child up a hill. Asked whether the heavy burden was not too much for him, the boy answered: 'It's not a burden, it's my brother!' So let us welcome the future in a spirit of brotherhood, and thus make a world in which, please God, all may dwell together in justice and in peace.

TEN YEARS OF EMPIRE BROADCASTING

BY

SIR CECIL GRAVES, K.C.M.G., M.C.

Some time before the opening of the BBC's short-wave service the words 'Nation shall speak Peace unto Nation' had been incorporated in the BBC coat-of-arms. This was before any country had an overseas service and before nations had realized the boundless power of wireless for good and ill in international relations.

December 1932 saw the start of the Empire Service, a goodwill service directed in the first place especially to those living in isolated districts and out of touch with the world—listeners in the Dominions and Colonies too far from centres of population to receive the medium-wave transmissions of their nearest broadcasting stations. It was to be a link between the nations, great and small, of the British Empire, and to make for greater understanding between its peoples; it was the first step along a road, the end of which is not yet in sight.

I well remember the sense of adventure and uncertainty at the opening of this new short-wave service on 19 December 1932, the realization that this small beginning depended for success on so many unknown factors. I had been entrusted with the programme side of the undertaking and one of my first jobs, before ever the service opened, was to write an article for the BBC Year Book on the birth of the Empire Service. All that could then be said was what we were setting out to try and do. We aimed to serve the listener in isolated parts of the Empire, providing a programme which we hoped would at the same time be of interest to listeners more fortunately placed in populated districts; nor were British residents in foreign countries to be forgotten. Gradually, from the five transmissions of two hours each, directed to different parts of the Empire at their most convenient listening times, we hoped to build up a programme service which might conceivably become independent of the regular BBC Home programmes. But even then it seemed likely—as it has since proved—that there would always be a good deal the overseas audience would wish to share with the home listener. We also hoped that in time to come the service would develop into an Empire Service in the true sense of the word, with the Colonies, the Dominions, India, and the United Kingdom all

contributing to a common programme. But we did not say much about this at the time because of the formidable technical difficulties that had first to be overcome.

Everything depended on technical development, and in those early days it was this side of the work which was all-important. Until we had knowledge over a period of what reception of our transmitters was like in different parts of the world, programmes were necessarily going to be of secondary importance—and the programme allowance was only £10 a week! The chief actors on the stage were therefore the Chief Engineer of the BBC and his staff at this end, and at the other the overseas listeners, whose co-operation and encouragement have never lapsed since the day of that first broadcast.

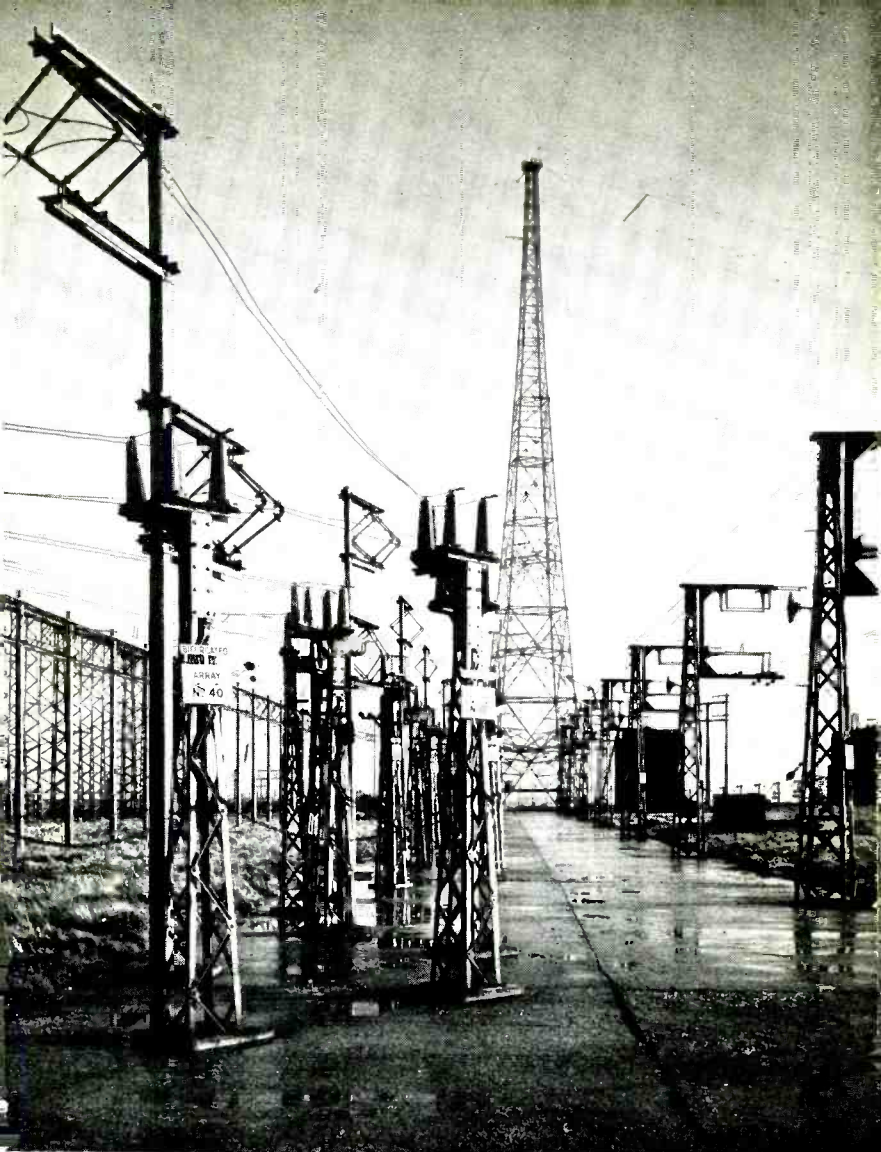
Six days after the opening of the Empire Service, on Christmas Day 1932, King George V broadcast a message to the whole Empire. This gave a tremendous impetus to the short-wave service and made the world realize the new link that had been forged in the chain of human relations.

Very shortly, reception reports began to come in proving that this long-distance short-wave service was practicable, and the interest of broadcasting organizations overseas was aroused. They gave their help and advice unstintingly in those early days, and have done so ever since; without them, rapid growth of the Empire Service would have been impossible. Gradually it became known that reception of certain transmissions could be relied on, and the broadcasting organizations overseas occasionally rebroadcast over their own systems programmes of special interest to their listeners. These were chiefly broadcasts of outstanding ceremonial occasions or sporting events. The Australian, South African, and West Indian Test Matches and tennis at Wimbledon gave another great fillip to the service; the interest in those rebroadcasts was immense, and special arrangements were made for the benefit of the overseas audience.

At the same time as interest was being shown by the Empire we received a considerable number of letters from listeners in the United States of America telling us about reception of the British short-wave service there, and from time to time one or other of the great American broadcasting chains would rebroadcast a programme carried by the Empire transmitters.

In certain Colonies meanwhile wireless exchange systems were established—another and very effective method of distributing the BBC's programmes in main urban centres of population.

All this showed that the service was going to be of interest to a



A BBC short-wave transmitting station

'Calling Gibraltar'—Joan Gilbert with a mother and her daughter, Sheila, who spoke to her father in Gibraltar

'Songtime in the Laager'—a party of Springboks broadcast messages to their homes in South Africa and Rhodesia

much wider audience than we had originally thought, and programmes had therefore to be replanned accordingly. Entire reliance on the resources of the Home programmes was no longer possible since specialized needs had to be met.

Within a year or two we had these three separate audiences: the isolated listeners, listeners in main centres already served by their local transmitters rebroadcasting the Empire Service, and listeners in smaller centres served by their wireless exchanges. And the more evidence we got the more we realized how varying were the needs of these different listeners and also of these same audiences in different parts of the world.

In the early days, rebroadcasting had been confined to special occasions, but the number of rebroadcasts increased slowly but steadily up to 1938; then from the Munich Agreement onwards there was fairly extensive rebroadcasting of the special Empire Service news bulletins, and to-day one or more of these is broadcast each day in no less than twenty-four countries in all parts of the world, and in many countries talks and feature programmes are also taken regularly. Australia in September of last year rebroadcast a total of 70 hours, India 12, South Africa 53, Canada 54, New Zealand 70. Local rediffusion services in Malta and in some of the West African and West Indian Colonies rely almost entirely on the Empire programmes.

The whole scheme of development has therefore inevitably moved towards a programme service specially designed for this overseas audience and to a large extent independent of the Home Service, although a considerable number of home programmes of all kinds are still included.

The Empire Service originally broadcast ten hours a day, but transmitting hours were gradually extended. To-day, the general English and Empire Services for overseas operate throughout the whole of the twenty-four hours, and at times in duplicate with a parallel service to certain parts of the world.

Such is the picture of Empire broadcasting to-day; it is the result of unremitting work and patient research of engineers, programme and news staff, the enthusiasm of listeners throughout the world, and the keen and friendly co-operation of broadcasters overseas who have lent us representatives from their own organizations to help in building up a service acceptable to listeners in their countries.

There was yet another development, and one that had not been foreseen in 1932. We never then thought of broadcasting in any language except English or languages spoken within the Empire.

But with the gradual worsening of the political situation in Europe, and with the growth of the German propaganda machine, the question of the introduction of broadcasts in foreign languages had to be considered. Germany had started her short-wave service shortly after the opening of ours, and before very long had, against the understanding that then existed between countries who were members of the International Broadcasting Union, begun to develop it extensively as a means of national propaganda addressed to non-German audiences abroad. A considerable time elapsed before, in the autumn of 1937, it was announced in the House of Commons that the BBC had been invited by the Government to broadcast a news service to the Near East in Arabic, and to South and Central America in Spanish and Portuguese. The Arabic Service started on 3 January 1938, and the Spanish and Portuguese Services on the night of 14 March of the same year. Then after Munich it became necessary to enter the European field, to counter German lies, and to put the Allied point of view. By the outbreak of war the BBC was broadcasting regularly in nine foreign languages; to-day it is transmitting in all in forty-seven languages, including English, Welsh, and Gaelic.

Between America and Great Britain there has from early days been a two-way traffic of broadcasts, but this has varied in amount. To-day the exchange is regular and on a planned basis, and forms part of the work of our special service to North America.

Looking back I am sure none of us realized in 1932 what a powerful instrument was in our hands. We could not foresee the part that British short-wave broadcasting—of which the Empire Service was the pioneer—would play in the vast struggle that lay ahead for the nations of the world. But we were not altogether unprepared when the time came. The past years of experience of short-wave broadcasting proved invaluable, and when war broke out we knew that truth would be the most potent weapon of propaganda. And so it has proved; listeners in occupied territory risk their lives daily to hear British broadcasts, because they want to hear the truth and they know that the Germans are feeding them with lies. But at the outbreak of war we did not anticipate that within a short time the short-wave service would also play an important part in military operations; this it did on the night of 7 November 1942, when the people of France and of French North Africa were told of the landing of General Eisenhower's forces, and given guidance as to how they should act.

And what of the future? We start the second decade of over-

seas broadcasting with an established and world-wide service; we work closely with the Dominions and India, with Colonial Administrators, and with the great broadcasting chains of America, and we have the friendly assistance of broadcasters in foreign countries not under the Nazi yoke. On this basis we enter the second stage. A vast world broadcasting network is developing as radio intercommunications improve between the nations of the Empire, the United States, and the freedom-loving people of all the United Nations. Then 'Let Nation speak Peace unto Nation', and the ordinary people of all countries will learn to know each other and to understand that all have one common purpose—freedom of life unshadowed by the fear of war. If wireless will play its part in bringing this understanding to the nations of the world the chances of lasting peace are surely great.

TRANSATLANTIC BROADCASTING*

BY

EDWARD R. MURROW

Transatlantic broadcasting is changing; that is perhaps the most hopeful thing about it! For nearly ten years after the first transatlantic broadcast in 1926 the spanning of oceans by radio was something of a stunt. The listener was impressed by distance, and by the technical ingenuity which made long-range broadcasting possible. He was not very much interested in the technical quality of reception, nor in the content of the programme—distance was enough. That is no longer true. Americans who sat by their radios had a better view of the Coronation of King George VI than did many who sat in Westminster Abbey. People who heard the sound of German boots on the streets of Vienna, who travelled from London to Godesberg, to Munich, with Mr. Chamberlain, who have listened to the speeches of statesmen and puppets from nearly every corner of the world for the last ten years, have come to expect of transatlantic broadcasting something more than stunting or transatlantic trickery. They expect to hear not only the news and the speeches of statesmen. They expect to hear the authentic accent of their allies. They want to hear not only the news but the political, social, and economic climate in which it is made. Transatlantic broadcasting is becoming more and more a job of transportation. Transporting the individual listener from his home in Maine or Idaho by saying to him: 'Look, if you were over here this is what you'd find. This is the sort of thing you would hear, see, and smell. The kind of food you would eat; the people you would meet; the books you would read, and all the rest.'

The advantages of broadcasting over the printed word are too numerous to permit of debate. There is no chance of misquoting or distorting a statesman's speech if you place him behind a microphone and have him read it himself. From the beginning of this war listeners on both sides of the Atlantic have heard the principal speeches of their nations' leaders; and both British and Americans have been fortunate in having spokesmen who appreciate the

* In this article, Mr. Edward Murrow tells the story of transatlantic broadcasting as seen by a distinguished American broadcaster who, as European Director of the Columbia Broadcasting System, has since the beginning of the war spoken and arranged for others to speak many messages to audiences in the United States. These have reached America by the transatlantic beam telephone, to be picked up and broadcast by American stations. The BBC's own regular service of broadcasts by short wave, many of which are also rebroadcast by American stations, are described elsewhere in this book.

power of broadcasting, and who have been able to reflect with fidelity and clarity of language the determination and the hopes of their people. The Prime Minister and the President, thanks to the microphone, both wield great influence in the other man's country. And the broadcasting systems on both sides of the Atlantic have consistently been available to both of them.

You in this country will have heard the broadcasts relayed from the States by the BBC, but you will not know of the programmes that have left this country at all hours of the day and night to be relayed by the three American chains. Most of them have originated in a small studio in the basement of the BBC. It was formerly a caterer's store-room. And for those of us who have worked in it since the beginning of this war it will always be our favourite studio. The plate-glass and the chromium, the thick carpets, and the fancy leather furniture of New York and Hollywood studios can't compete with it. For it has been from that converted store-room, sometimes filled with the odour of frying cabbage from the nearby canteen, at other times permeated with the smell of disinfectant, at other times littered with the bodies of sleeping colleagues, that we have tried to tell America something of Britain and the war. To that studio, often at three or four in the morning, have come royalty, cabinet ministers, flyers fresh from Berlin, sailors up from the sea, taxi drivers, firemen—in fact, a cross-section of the people of Britain to talk to the people of the United States.

The engineers who control the transatlantic radio link are out of sight—some of them in another building—and before each broadcast leaves London to be picked up in New York, the engineers on both sides of the Atlantic hold a brief conversation in order to test the technical quality of the circuit. Some of those conversations have seemed to me of greater interest than the material actually broadcast. For weeks we heard each night of the progress being made by the New York engineer in painting his house, interspersed with conversation about the cost of brussels sprouts in New York and London, reminiscences of holidays at Brighton and in Maine. The engineers are the people who see that a programme leaves and arrives intelligibly and on schedule. They never receive praise or recognition. And they must listen to every broadcast whether they like it or not. To me the engineers are the greatest people in broadcasting—talking a jargon all their own, and performing miracles nightly. A broadcast that will wring a word of praise from an engineer is a very superior effort indeed.

Many broadcasts have originated outside the studio. There were roof-top descriptions of air raids in progress. The Prime Minister and the Queen of the Netherlands received honorary degrees from American universities by transatlantic radio. Broadcasts from the top of an hotel in Dover; programmes travelling round Britain from Glasgow to Bristol, to Plymouth and Manchester; half-hour programmes from London with microphones on a fire-boat on the Thames, in an hotel kitchen, at the Hammersmith Palais de Danse, and at Piccadilly Circus. One night just as one of these 'Round London' programmes was scheduled to begin, the sirens sounded for one of the first night raids. A microphone located at St. Martin-in-the-Fields was held level with the pavement, and listeners all over America could hear the calm, unhurried footsteps of Londoners while the sirens howled in the background. That combination of sound did more than pages of print or hours of radio news reporting to convince Americans that Londoners took their air raids without excitement or panic. It wasn't possible to argue with the sound of those footsteps, or with the man who could be overheard asking for a light for his cigarette. All these broadcasts both in and out of the studio were 'live', that is, they were transmitted instantaneously. No recordings were used.

The volume of transatlantic broadcasting is increasing steadily. Recently both the Columbia Broadcasting System and the National Broadcasting Company have been relaying half-hour programmes weekly from Britain, portraying in dramatic form Britain's war effort; and plans have been made for a considerable expansion in the exchange of programmes between the BBC and the American broadcasting organizations.

Broadcasts from Britain have become part of the programme planning in New York. Since long before the war began it has been common practice for news about Britain to be broadcast direct from London; but now information about Britain is finding its place in a wide variety of American programmes. For example, a regular American broadcast aimed at farmers will switch to London for five or ten minutes to hear from a British farmer what the crops are like, what fertilizer he is using, or how he is solving the shortage of farm labour. An American programme about the American Navy will include a talk from London by a British Admiral about the British Navy. An American programme about lease-lend food will include an interview with a couple of British housewives, asking them what they think of it. In other words, the American networks switch their controls to London

with as much ease as they used to switch from one studio to another in New York.

Before this war began it was freely predicted that the outbreak of hostilities would end international broadcasting; that jamming would make the air a howling wilderness; and that there would be too much danger of the enemy gaining information from such a rapid method of communication. But it didn't happen. We are talking to each other more now than ever before. We are listening to each other's music and humour. At times we are criticizing each other.

The weekly American commentary, at present contributed by Raymond Gram Swing and Ernest K. Lindley, has its counterpart in several weekly commentaries broadcast by American reporters from this country. Not a single day passes without at least four news broadcasts being relayed direct from London to listeners in the States. Most of the news broadcasting from this country is done by Americans. I refer to the relays arranged by the American broadcasting companies in London, as distinct from the regular service of short-wave broadcasts transmitted from this country by the BBC in its North American Service.

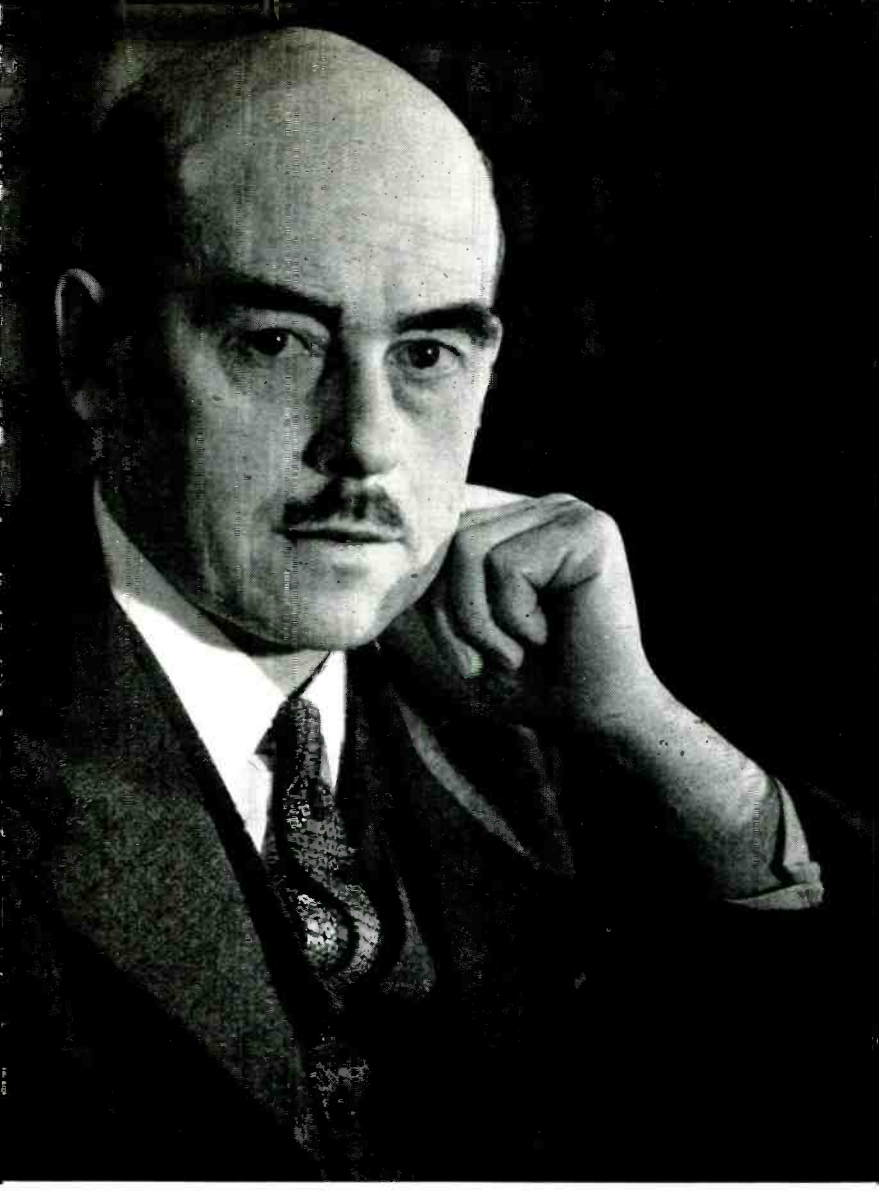
Transatlantic broadcasting, like any other kind of broadcasting, best fulfils its function when it is subject to the least possible government interference. The radio links between Britain and the United States should not be a method by which Government speaks to Government, or Foreign Office to State Department, nor yet Ministry of Information to Office of War Information. It ought to be possible, and to a very great extent it is still possible, for listeners in each country to hear what their contemporaries are saying, doing, and thinking—not what the government of the day wishes overseas listeners to believe they are saying, thinking, and doing.

No one has had the temerity to draw up a code of fair practice for translatlantic broadcasters. There are no trades-union regulations for those who sit behind microphones in New York and London. No one has defined precisely the objectives. Therefore one can express only a personal faith in a method and an objective. We are engaged in something more complex, and at the same time more important than the mere dissemination of factual news. It is necessary to report the news accurately and fearlessly, and to be concerned that the news is placed in proper perspective. It is important to state not only what happened, but why it happened. It is necessary that listeners in America should be told on occasion how their country looks from the outside; what the impact abroad

may be of a decision which was taken on the grounds of purely domestic reasoning. I believe that transatlantic broadcasting if properly used is capable of bringing about a real cross-fertilization of the culture of two countries. I believe that it is even to-day demonstrating that the common man on both sides of the Atlantic shares the same hopes and fears, and wants to live in the same kind of world. It is arousing curiosity in one country about the other. It is a constant process of introducing people, and that's about all there is to it. It is no part of the task of the introducer to insist that they love each other. Indeed, it is essential to point out peculiarities of mind and manner; to expose prejudice resulting from the false teaching of history and the island mentality that exists in both countries—our island differing from yours only in that it is larger.

The broadcasters are alive both to their opportunities and responsibilities. We are learning from each other, and most of us approach our task with a sense of humility, never forgetting that a loud voice which reaches across oceans is no guarantee of wisdom or infallibility. Those of us who have lived and worked in this country during the war years have had the high privilege of portraying through sound a country and a people unknown to the pre-war American tourists, and only dimly recognized by those of us who had spent several years of peace in your midst. We have had the unfailingly courteous and efficient co-operation of the BBC. We have at times washed your dirty linen in public. But if we have failed to give American listeners an accurate and sober account of this change in Britain, it has not been for want of trying. Most of us think that broadcasting is important; and that transatlantic broadcasting is beginning to grow up. I for one do not believe that a people who have the world brought into their homes by a radio receiving set can remain indifferent to what happens in that world.

'Answering You'—a session of the weekly two-way programme in the BBC's North American Service



Sir Noel Ashbridge, Chief Engineer of the BBC

MANNING THE STATIONS IN WARTIME

BY

SIR NOEL ASHBRIDGE, M.I.E.E., M.INST.C.E.

If one may judge from remarks one frequently hears, it almost seems that many people imagine the BBC staff to be mainly composed of announcers. It does not seem to be realized that a large number of people working behind the scenes are necessary to operate a large broadcasting organization, and it would probably come as a surprise to many that just before the war there were 1,300 men, largely trained engineers, employed all over the country in the Engineering Division alone. Nor is it realized how serious a staff problem had to be faced soon after the outbreak of war. About one-third of the peacetime skilled and experienced staff have joined the Forces, either because they were on the Reserve or as volunteers for special work, or on age considerations. Many are doing radio work in the R.A.F. which the Prime Minister referred to recently as ' . . . lying so much at the very heart of our affairs'.

There are altogether 417 BBC peacetime engineers now serving in the Forces: 90 in the Navy, 150 in the Army, 174 in the R.A.F., and 3 in the Royal Marines. It is also of interest to record that many of them have received rapid promotion; in the Navy the BBC engineers are headed by a commander, in the Army 12 hold field rank, while in the R.A.F. there is one group captain, and of the remainder, 77 hold commissions, 37 having reached the rank of flight lieutenant and above. In the Royal Marines BBC engineers include a brigadier and a captain.

Of the total engineering staff released by the Corporation to H.M. Forces, four are known to have received awards, ten have been killed on active service and six are at present prisoners-of-war.

To return to the problem of how the rapidly expanding service has been manned in the face of staff losses, it has to be borne in mind first of all that the transmitter hours have increased nearly six-fold, mainly due to the great expansion of the Overseas and European Services, but also due partly to an increase in the hours of transmission of the Home programmes.

Naturally it has been necessary to do very much more than merely replace the losses; in fact to-day the Division numbers more than 3,000. There are, of course, restrictions on recruitment,

while the fighting and other services have all been under the necessity of searching the country for skilled radio personnel. However, the vacancies have been filled from three main classes; first by youths under nineteen, who have to be released to the Services as soon as they reach the age of nineteen, secondly, by men above reservation age or in the lower medical categories, and thirdly by the employment of women as operators.

Before the war no women were employed in the engineering services other than in secretarial posts, but the experiment of recruiting women and training them for technical work has been an undoubted success. At the present time there are in fact some five hundred women working as operators at studio centres, in recording rooms, and at transmitting stations. All this, of course, has meant a high degree of what is frequently referred to as 'dilution', and at the present time only one in four of the staff has had pre-war experience. Many of the wartime recruits to the Engineering Division have joined the Corporation with one qualification only—an important but somewhat limited one—the desire to do a wartime job of work. There was much enthusiasm but in most cases little or no technical knowledge. It became necessary, therefore, to start an Engineering School for intensive training, and in order to cut down to a minimum the length of time required a special training manual was written to supplement the lectures and practical work. In the majority of cases the only educational qualification which it was practicable to lay down was the possession of a School Certificate, although a small minority possess much higher qualifications. It became necessary, therefore, to impart some working knowledge of fundamental principles as well as training in the operation of apparatus of the more rule-of-thumb type.

The School came into being in May 1941, and in its first year seven hundred recruits were passed into the service. At the same time it was thought desirable to give refresher courses to some four hundred staff who had been engaged since the beginning of the war.

On arrival, recruits—both men and women—embark on a preliminary four weeks' intensive course, known as the A1 course. The aim during these first four weeks is two-fold. In the first place to impart a working knowledge of the organization and activities of the Corporation generally, so far as is necessary for their future work, and, secondly, to explain such fundamental technical principles as are essentially involved in the working of a broadcasting system. Trainees receive lectures from the various Heads of

Departments in the Engineering Division, as well as from the School Instructors, and a considerable proportion of the time is taken up with practical work during which they act in turn as artists, engineers, announcers, producers, programme engineers, etc. This practical work gives a fairly clear idea of what is involved in the day-to-day working in control rooms and studios. At the end of this A1 course a recommendation is made by the Engineer-in-Charge of the Training School as to which branch of the work each candidate is best suited for. Then follows an eight weeks' course known as B1, which is taken either at a transmitting station, studio centre, or recording centre, according to the recommendation of the Engineer-in-Charge. The B1 course is spent by candidates in learning more about the theoretical principles of transmission, studio work, or recording, as well as a considerable amount of practical work in the actual operation of the service. At the end of these two courses, making twelve weeks in all, an examination is held to find out whether each candidate has acquired sufficient knowledge to make a beginning or is unsuited for work of this kind. Those not likely to be successful are weeded out.

The successful candidates are posted to definite work, but a recent development has been the introduction of so-called 'on-station' instruction, undertaken by engineers specially detailed for the work at each large transmitting station or studio centre. The type of instruction in this case concerns the detailed working of the equipment of the particular station and the object is that new-comers shall become specialists in the actual work on which they are engaged.

There is yet another activity in connexion with training which became necessary, owing to the fact that between the outbreak of war and the opening of the Training School a considerable number of temporary engineers were engaged who went straight on to stations to act as quick replacements for those called up or otherwise joining the Forces. Most of these engineers had had some electrical engineering experience, but had been obliged to pick up what they could in the way of broadcasting technique. Since the opening of the School it has been possible to arrange refresher courses for these engineers during which the theory underlying the apparatus they are handling is explained, enabling them to be more useful in the event of breakdowns or other technical troubles.

The results of the Training School so far have been most encouraging; particularly, the use of women as operators has

been a definite success. Provided that they are temperamentally suited to the type of work, they make rapid progress and are most painstaking in grasping what is, after all, a highly intricate business. Women are now employed on practically every type of apparatus calling for duties of an operational nature, and a scheme is in existence whereby they can qualify themselves for promotion in progressive stages. There are certain functions at which naturally they excel, particularly those in connexion with the operation of the apparatus actually associated with the studio itself where, for example, some knowledge of music or perhaps an interest in radio drama will assist them to obtain the effects which the conductor or producer is trying to secure. Another activity in which the women seem to be particularly adaptable is in connexion with recording. The BBC at the present time has to produce some three thousand records a week, and this is work for which methodical operation and a light touch are essential.

''Tis an ill wind turns none to good', and this certainly applies in some respects to the difficulties arising from war. It became essential to study this question of training as a wartime necessity, but much valuable experience has been obtained which certainly can be used to advantage in the days ahead.

The wartime Control Room of the BBC's European Services

'Round Table' discussions on India—
Sir Frederick Whyte in the chair

THE SPOKEN WORD*

BY

W. E. WILLIAMS

As the war continues the Talks Department becomes increasingly adept at getting a variety of flavours into the Spoken Word and thus making us less conscious that our listening, like everything else, is rationed. There were, indeed, many weeks in 1942 when the Spoken Word programmes were so satisfying and so well-balanced as to make one feel no desire to return to the days when a dozen wavelengths gave us so prodigal and perhaps excessive a choice of listening. The increasing selectiveness imposed on the BBC by wartime restrictions has not impaired the Spoken Word, either in quality or diversity; and in some ways it has produced innovations which have come to stay. One of these, for instance, is the recognition that a five- or ten-minute talk often takes the air better than the twenty-minute length: a recognition which owes much to the examples of George Blake, Brian Vesey-Fitzgerald, Harold Macmillan, Colonel Etherton, and Megan Lloyd George. Another welcome wartime development which has surely got a future is the habit of combined operations between Talks and Drama, a device brilliantly exploited last year in the 'Living Image' discussions and in those dramatic insets which Mabel Constanduros composed for so many of the youth debates. There is abundant scope in this collaboration whereby Drama provides, so to speak, the illustrations and the diagrams to go with the letterpress of Talks.

There has been a decided increase since the war began of civic guidance and exhortation on the wireless. Because there is so much sobriety and so little glamour about this kind of talk it usually gets less than its due attention. Last year, however, some of the spokesmen proved such excellent and persuasive broadcasters that one may hope that here, too, the BBC is developing a service which will survive the war. 'Radio Reconnaissance' could put over reconstruction topics as lucidly as it now illuminates military strategy. A peacetime Ministry of Health would be wise to continue the example set by Sir Wilson Jameson. The Treasury might find it advisable to retain Wyn Griffith to clarify post-war financial

* Mr. W. E. Williams, whose weekly article under this title is well-known to readers of *The Listener*, has been invited to look back over 1942 and to give his impressions of the work that has been done during the year under the general heading of 'Talks'.

conundrums as dexterously as he persuaded us, in 1942, to accept our appalling Income Tax assessments. And if, as we ought, we maintain a Food Ministry, war or no war, it will doubtless continue to instruct us as appetizingly as it did last year in what Fluellen would call 'the disciplines' of the kitchen. There are many programmes of this elucidatory kind which deserve survival in the complicated peace ahead of us, such as 'Can I Help You?' (so well conducted by Douglas Houghton), the evergreen 'John Hilton Talking', and the excellent transatlantic feature 'Answering You'. To some extent the well-burnished 'Brains Trust' comes into this category too, as a forum in which listeners are learning to appreciate the importance of knowing the facts.

The BBC has not lost heart because of an occasional accident on the tight-rope of 'balanced controversy'. The series called 'Westminster and Beyond' was a bold and successful effort to discuss political first principles. The 'Round Table' arguments on India were an equally notable achievement, and so was that lively and wide-ranging series called 'Living Opinion'. This last was a particularly good example of a purpose which hasty and dogmatic listeners so often misinterpret; for it aimed not at getting across anyone's 'message' but rather at transmitting the variety and rivalry of public opinion on large-scale issues. It proved a memorable example of the function of wireless as a sounding-board rather than a megaphone.

One commendable feature of BBC talks policy is the integrity of its choice of speakers. It does not relapse into building up beanstalk wireless personalities, nor does it discard a genuine winner for the sake of novelty and change. C. H. Middleton, John Hilton, and Commander Kimmins are retained on sheer pre-eminence; yet the sound tradition which they exemplify was balanced last year by an indefatigable readiness to discover and develop new voices. Of those who either made or enhanced a reputation last year I should single out J. L. Hodson (usually on Overseas), Lindley Fraser, Major Lewis Hastings, William Holt (again on Overseas), Colonel Walter Elliot, James Griffiths, V. S. Pritchett, David Thomson, Compton Mackenzie, Admiral Sir Ragnar Colvin, John Wilson, Harold Nicolson, Sir Kenneth Clark, Commander Gould, Jennie Lee, and C. A. Lejeune.

A feature which maintained a better average in 1942 than before was the familiar Sunday Postcript, scarcely distinguishable nowadays from the 9.20 Talk. Of many who did well in those difficult assignments I would single out L. W. Brockington and Vincent Massey—both Canadians. That anthology of broadcast-

ing which somebody ought to have begun compiling long ago would surely include, as a first choice, Vincent Massey's magnificent postscript on 1 July on the foundation of the Canadian Dominion. He used no more than eight hundred words or so—but how perfectly he composed them into a script, and how perfectly he achieved for their delivery that fireside manner which so few seem able either to visualize or control.

The raw material of talks is, of course, far more intractable than the stuff of drama and features; there are very few devices available for dressing up a talk so as to make it sound like something else. One of the best is the magazine method—well represented last year in 'Close-Up', 'In Britain Now', 'Ariel in Wartime' and (above all) that enterprising Sunday feature called 'Christian News Bulletin'. Beyond that limit of adaptation it is dangerous to go—as we too often found when 'noises off' were rashly summoned to the aid of the Spoken Word. But these frontier incidents between talks and drama are doubtless inevitable in the attempt to explore beyond the accustomed frontiers of talks. One's final reflection, like one's first, upon the year as a whole is that somehow or other the BBC has found the time for a little of almost everything it gave us in the spacious pre-war programmes; and that despite the fact that priority must be given to current affairs and war news, we have not gone short of those occasions, towards the day's end, when a Felix Aylmer or a John Laurie has raised our spirits by the reading of poetry.

THE FORCES PROGRAMME

BY

B. E. NICOLLS

At the beginning of the war the BBC's system of transmission had to be so fundamentally altered to meet war conditions that listeners in Great Britain could be offered at first only a single programme, called the Home Service, without alternatives. The need for a second programme was recognized from the beginning, but there were formidable technical difficulties. The needs of the British Expeditionary Force in France provided a stimulus sufficient to overcome most of them with the result that the Forces Programme came into being in February 1940. The title presented a problem at first. The decision lay between the widest title, viz., the Services Programme, which would have included, for instance, the Civil Defence Services; a midway title, the Forces Programme; and the narrowest, the B.E.F. Programme. The choice fell on the word 'Forces'. The primary object of the programme was to entertain the troops in France and help to keep them in good spirits. The secondary aim was to do the same for listeners at home by supplementing the existing Home Service programme.

Broadcasting is never static, and any programme policy has to be continually adjusted to new circumstances which affect the temper and tastes of listeners. The Forces Programme has changed much since the early days of 1940 when it started. First of all there was the phase when British troops were in France, comparatively isolated and with special needs. Then in the early summer came Dunkirk, which altered the whole problem. The BBC had thereafter to cater for the Forces at home without having the clearer objective and more definite stimulus of the needs of the B.E.F. After a transitional phase of a few months the Forces Programme was modified in the autumn of 1940 so as to include more spoken material and a regular if small amount of serious music. This phase lasted for about fifteen months, in the course of which several special Service items, such as news-letters, were added to meet the needs of the increasing number of Canadian and other overseas troops in the country. During this phase there was some public criticism of the 'unworthy' material offered by the BBC to the Forces. This point is dealt with later in this article.

In the spring of 1942, after a review of the programme in conjunction with the Army Welfare Directorate of the War Office, some further modifications were made. More programmes of a stirring kind like 'Marching On' and 'Into Battle' were introduced and rather more serious music. The general policy at this stage was to provide a matrix of cheerful invigorating light music, not broken except for special Service items and short programmes of spoken word, whether talks, plays, or features. In June 1942 another factor intervened in the shape of the requirements of the troops in the Middle East. The BBC for a time planned the Forces Programme, between the hours of 7.0 and 9.30 p.m. BST, so that it would be available for use by the transmitters which then gave a partial service to the Middle East area. Subsequently, arrangements were made for a complete programme for the troops in the Middle East, and a full service, which used much material from the Forces Programme, was begun for them on 1 November.

The ingredients of the original Forces Programme were planned in co-operation with the Army, Navy, and R.A.F. authorities and on the basis of enquiries carried out by the BBC among the troops. Even in those days circumstances underlined the fact that the Home Service programme was an equally available alternative for listeners in the Forces in that, owing to shortage of transmitters, it was necessary for the Forces Programme to carry foreign-language bulletins at times when the ordinary news bulletins were being broadcast in the Home Service; listeners in the Forces had therefore to turn to the Home Service for the news and could, of course, at any time listen to that service in preference to the Forces Programme. It must also be remembered that the Forces Programme had to be planned for certain listening conditions, which were not peculiar to the troops in France and which did not alter very much as the war went on. The chief factor to be considered was the prevalence of communal listening represented at one extreme by half-a-dozen sharing a set in a billet, and at the other by background listening in canteens or barrack rooms with a ratio of perhaps a hundred or more people to a set. In addition to this there was the competitive factor, always a very real one and particularly strong in the B.E.F. where the troops were surrounded by both enemy and Allied stations, most of which were more easily received than the Forces Programme, and some of which were competing directly for their patronage by special programmes announced in English, news bulletins, and so on. It was essential that our troops should not feel that the BBC

was letting them down by leaving it to other stations to provide the light entertainment that they chiefly wanted.

When the objective of the Forces Programme was modified after Dunkirk, certain programmes which were of service to industry (e.g. 'Music While You Work' and 'Workers' Playtime') were added, and more attention was given to the civilian home front, partly because of the popularity of the Forces Programme among civilian listeners. At a later stage, when the number of special Service commitments increased, the planners of the Forces Programme were faced with the problem of reconciling the desirability of putting the most popular programmes at the peak times of the evening with the demand from troops listening to the special services for them to be broadcast in the evening at a time when they were off parade and could listen. This still remains an incompletely solved problem.

In dealing with the Forces Programme, the BBC had always been confronted with the dilemma which arises from the fact that the programme is an alternative programme for listeners to the Home Service, and a very popular one too. Numerically, civilian listeners to the Forces Programme are not only half as many again as listeners to the Home Service, but also inevitably outnumber the actual Forces' listeners by about ten to one. If the Forces Programme is to be regarded as an alternative to the Home Programme, then it must be planned so as to contrast with the Home Programme at every moment of the day. If it is to be planned purely as the best possible programme for the Forces, then there will be occasions during the day when the Forces and Home Programmes do not offer a sufficiently contrasted choice to the listener: when, for instance, there may be a special news-letter on one wavelength against a talk on the other. In practice, the BBC watches both factors at once and tries to arrange the programmes with sufficient ingenuity to avoid the sharper horn of the dilemma, but at times the need for contrast has to be sacrificed to the special interests of the Forces, which are always given priority.

Apart from the factor of contrast with the Home Service, the planners of the Forces Programme itself have to take note of the needs of its more numerous civilian listeners. This might seem to provide another dilemma, but in practice, except for the unacceptability of certain special Service items, it does not do so. This is because the problem is considerably simplified both by the link of sentiment between the civilians and the Forces, and by their general similarity of tastes. Civilian listeners like to think that they

are sharing the listening of their relatives and friends in the Forces, and in any case a programme deliberately designed to be of a popular type is likely to be as acceptable to civilians as to the Forces listeners for whom it is planned. Actually the Forces Programme has proved so popular with civilians that one of the BBC's difficulties has been the adjustment of the Home and Forces Programmes, considered as a pair, in such a way as to avoid the important informative talks and features in the Home Service being prejudiced by the great popularity of the Forces Programme. The problem is eased by the fact that whatever the BBC may decide to do, listeners cannot be compelled to listen!

The existence of a popular programme designed to some extent for background listening has naturally led to criticism. It is worth noting that this has been mostly vicarious, i.e. it has consisted largely of complaints by civilians giving their view of the tastes of the Forces, and all the evidence available has shown that the Forces Programme has met with the approval of the majority of the Forces. The criticism has usually stressed the needs of the minorities in the Forces but has ignored the fact that the Home Service is equally, or in fact rather more readily, available all over the country than the Forces Programme, and that any minority with a receiving set at its disposal can obtain the good music or other desired programme by a few seconds of re-tuning. The critics have very often based their views of the alleged requirements of the Forces on the statement that a civilian does not change his tastes when he puts on uniform and that practically the whole of the Army is made up of civilians. There are three points to be made about this. First, the civilian changes his listening conditions from individual listening to mass listening when he joins the Forces. Secondly, it is probable that under Service conditions the civilian's listening inclinations do tend to alter. Thirdly—and this is the chief counter argument—the civilians themselves out of uniform unquestionably like the Forces Programme. The main argument of the critics thus cuts both ways.

In considering the type of programme to be offered to the Forces, the BBC has to take a realistic view, bearing in mind that in communal listening the normal alternative, when the BBC's programme is not acceptable, is for the knobs of the set to be tuned until suitable background music is obtained from a foreign, and, inevitably under present conditions, an enemy, station. The Germans have taken advantage of this by broadcasting a Forces programme for British listeners from its high-power

stations at Bremen and elsewhere. These programmes consist almost entirely of light music and jazz, with an occasional news bulletin in English. They are often listened to by the Forces. In Egypt, for instance, it was reported in the summer of 1942 that the troops were listening regularly to a German programme broadcast from Athens and that their favourite whistling and marching tune was a song called 'Lilli Marlen', which was sung very frequently in this programme and used in some ways as a signature tune, a tune which the BBC immediately adopted and used as a signature tune for one of its regular programmes. In the face of this competition, the BBC has always been reluctant to introduce unacceptable material which would lead to the losing of the Forces audience to foreign stations.

Even under these conditions, the amount of jazz and similar light material in the Forces Programme is much smaller than the criticisms would lead one to believe. A recent analysis showed that it amounted to not more than one-third of the programme.

At the time of writing the Forces Programme is again undergoing changes and developments. The most important of these arise from the presence of large numbers of American troops in the British Isles. This has posed a problem—that of catering for a minority's special requirements without injuring the majority—which had already been willingly faced on behalf of the Canadian troops in the country, whose news-letters, sports bulletins, ice-hockey commentaries, etc., have been a feature of the Forces Programme for the last two years. Immediately after the arrival of the first American contingents, the BBC offered to co-operate with the Office of War Information in London in providing special services and American entertainment within the limit of its obligations to the Forces. This offer was gratefully accepted, and it is hoped that the ensuing co-operation will be of benefit to British listeners, as well as to the American troops, particularly by making available in this country much first-class entertainment material from the U.S.A.

Members of the BBC Drama Repertory Company—Harry Hutchinson and James McKechnie (back), John Laurie and Laidman Browne

Vivien Leigh (as Lady Teazle) and Frank Cellier (as Sir Peter Teazle) in the broadcast of 'The School for Scandal'

An American soldier in the City of London

BBC WAR REPORTING

BY

A. P. RYAN

As I was wondering how to start this article the telephone rang. 'Denis Johnston has just come through from Tobruk. His stuff includes the bells of the cathedral. Hadn't we better use it to-morrow morning with the bells of Coventry?' It was midnight on the eve of the bell-ringing in celebration of the Battle of Egypt. I went downstairs to the London studio where I heard a record, made only a few hours before in Tobruk, and listened, as did all who tuned in to the nine o'clock news next morning, to the chimes of a North African cathedral. The same chimes were broadcast immediately round the world. They were listened to in South Africa, Australia, New Zealand, and India—in many homes where Tobruk rings as poignant a bell as it does to us in the Old Country.

That routine incident in the wartime working day of news broadcasts brings out the novelty of the job. Earlier wars have bred famous correspondents, and no broadcasting man will pretend that radio has yet produced anyone to rank with the classic names of Billy Russell, Steevens, Nevinson, and a few others. Yet we are able to give people remote from battle fronts two things that were impossible before this war. First, the *voice* of a man with the forces in action can be heard. Sometimes it is not heard as distinctly as we should like, but there is a vivid quality about hearing a man speak, which does not come through in even the very best written prose. Secondly, we can give some of the sound effects heard by those on the spot.

Full use has not yet been made of these two advantages, for radio war reporting is still in its infancy and one may hope that the war will be over long before it has time to grow up. But when one looks back over the year quite a few high spots can be seen. They are, by the way, real high spots, not *ersatz* like some of the German efforts. When the BBC news tells you that you are hearing a voice or a sound from a battle front or a ship at sea or an airfield, you are always getting the genuine article. The Germans, in their determination to exploit without scruple the propaganda possibilities of war, sometimes fake their effects. They do not always do so. Still, the mixing of the true and the false, leaving listeners to guess which is which, is ruination to decent broadcasting.

Here at random are some of the jobs done by broadcasting war reports which come to mind. The rumble of the tanks as the Eighth Army went into the attack at El Alamein: it was heard almost as clearly from armchairs in every continent as it was by Godfrey Talbot, who recorded it with his commentary in the desert. The roar of aircraft taking off for a thousand-bomber raid on Cologne . . . the same roar with a south-country English nightingale bravely in competition . . . carol singing on Christmas Day in Benghazi . . . an air attack on a British destroyer on patrol. . . .

Sometimes a glimpse has been given into active service conditions over a period. John Snagge, for instance, went with his recording gear in a Sunderland flying boat of Coastal Command on patrol over the Bay of Biscay. His narrative with sound effects told the story of the trip from the time of leaving until the return to harbour. Other BBC observers crossed the Atlantic in a Norwegian tanker in convoy.

Whenever possible fighting men are brought to the microphone to tell their own story. One of the most stirring of the year came to us on the short wave from India, when a Colonel of Argyll and Sutherland Highlanders told of the grand fighting retreat of his battalion through Malaya. Another was from Commander Anthony Kimmins, who sailed to Malta on a convoy which added to the glories both of the Navy and of the Merchant Service.

Many flying men have told their own stories while the news of the raids in which they took part was still 'hot'. Every listener probably recalls one of these. My own memory happens to turn up the flight lieutenant who came to our studios just after dropping a tricolour on the Arc de Triomphe in Paris.

There is no front on which the voice of the radio reporter has been silent. We have had broadcasts from Finland, France, Abyssinia, Russia, Iceland, Egypt, Libya, Algiers, and the Far East. What are the working arrangements that make this possible? A correspondent has, of course, to be sent out to the scene of action. This for the BBC, as for the newspapers, is not always easy, for distances are long and berths in ships and seats in aircraft very naturally hard to get. The question 'Is your journey really necessary?' has to be asked when it is a case of getting a man to, say, Cairo. A BBC observer is more of a nuisance to the authorities because he has, if he is to do his job properly, to be accompanied by an engineer and by recording gear. Every effort has been made to get this as light as possible, but it still takes up so much space that it needs a small car to go about in.

This recording gear is simply a portable version of what is found more luxuriously in a broadcasting studio. The correspondent and the engineer and the car full of gadgets go to wherever their story leads them. Then the correspondent speaks his piece or gets some member of the fighting forces to speak, and the disc (more or less the same as a gramophone record) has to be hurried back. If it has been made at home then the disc can go to one of the BBC studios in various parts of the country and be broadcast without danger of further loss of quality. But if it has been made overseas, then there is a further snag. Take the Middle East as the most familiar example. The correspondent makes his record in the desert and has it flown back to Cairo. There it is put out from a short-wave transmitter and picked up again in London. But everybody knows that short-wave transmission is an uncertain business. Sometimes it comes through beautifully—and on the whole we have been pretty lucky—but sometimes reception is so bad that it is hard to hear what is being said even under the good conditions of pick-up in a fully-equipped broadcasting centre. Often we have sadly had to decide that it would be merely irritating to listeners if we put out the record to stand all the chances of private sets. That is why you sometimes hear messages from overseas read not in the voice of the man who sent them but by an announcer. That is why, too, you sometimes get a correspondent's own voice so interfered with that you find it hard to follow. The line we go on is to give the correspondent's own voice if there is a reasonable chance he will be heard all over the country on an average set in fairly good condition. There are times when we must plead guilty to having been too optimistic.

Nothing has been said so far about the Censor, but he is always with us—and rightly so. It is appalling to think what presents we might make to the enemy if everything we put out was not most rigidly 'vetted'. Remember that when a despatch comes from a BBC man it may go out not only in the Home Service but up and down the world in English and in forty odd other languages, including German. Even the Home Service can be and is heard as well, at exactly the same time, by enemy ears as by our own. The Czarist General Staff, it is said, used with profit to themselves to read London papers carrying despatches from the Crimean War. These despatches were at best some days old when they reached the eyes of the Czar's staff officers. A BBC radio despatch gets to Hitler within an hour or so of its being recorded. So the need for a corps of censors, knowing between

them all the tricks of every fighting trade—army, navy, and air—is obvious. A casual reference, innocently included in a despatch, to this weapon or that movement of troops, might be a godsend to Rommel. Luckily, records can be cut after they have been made so that doubtful phrases or sentences do not go on the air. Sometimes a listener with a quick ear can spot that a slur or a 'hiccup' in the recording means that the censor has been at work, but nine times out of ten nobody, except 'the boys in the back room' who have done the job, knows about it.

So far all this has dealt with the story from the point of view of the three fighting services. Radio observers, have, of course, been equally present on the civil defence front, on the farms, in the factories, and wherever the effort of total war is being made. Here again broadcasting is able to do something which was impossible in all earlier wars. It can give not only the words but also the voices of all sorts of workers, and the sounds that they hear when they are on the shift. The last Green Line 'bus leaving its garage for a journey not to be repeated until peacetime was in its way as legitimate raw material for broadcasting as a tank or a bomber.

CALLING EUROPE

BY

I. A. KIRKPATRICK, C.M.G.

It is easy to show that the European Service of the BBC is a vast machine. It now broadcasts in twenty-four languages for over thirty-one hours a day. Most of this material is concocted and translated on the day on which it is broadcast. I think it would be easy also to show that the machine works efficiently. Beginning at 4.40 a.m. and finishing at 3.0 a.m., bulletins carrying the latest news to Europe succeed one another roughly every fifteen minutes throughout the day. During many hours two news bulletins are going out at the same time. Teams of announcers, speakers, and producers flow to the studios in an orderly endless stream.

An efficient machine, however, is only a means to an end. What is important is the use to which the machine is put and the results achieved. In my experience visitors always ask the same two very natural questions: 'What do you broadcast to Europe?', and: 'Do people in Europe listen and are they influenced by the BBC?'.

The European Service of the BBC is not a propaganda service in the commonly accepted sense of the term. It is primarily a news service. The people of Europe live in conditions which we find difficult to imagine. They are cut off physically and spiritually from the outside world. The press and radio have been forced into the service of Dr. Goebbels, the public discussion of events is impossible, communications are bad, and it is difficult to find out what is happening even in one's own neighbourhood. The secret police is everywhere, rumour is rife. All that Europe hears is the ceaseless blare of blatant German propaganda. In this predicament it longs for reliable news of what is happening in the world. This hunger for news becomes almost a physical need which must be satisfied. Accordingly the primary function of the BBC is to give to each European country as accurate as possible a service of world and local news. The fog of war obscures events, and truth is not always easy to find. But it is a cardinal principle that the success or failure of our broadcast news service must be measured by the degree of truthfulness with which it portrays the news of the day.

Closely tied up with the news are the so-called commentaries.

Our listeners in Europe have no independent newspapers. They consequently require something in the nature of leading articles to interpret the news. This need is met by short commentaries which follow the news and deal with current military operations, political events, economics, reconstruction, and so on. The usual pattern for a European broadcast is a ten-minute news bulletin followed by a five-minute talk. Incidentally, it has become a generally accepted principle that talks should only in exceptional circumstances be allowed to exceed five or six minutes.

The talks, however, are not confined entirely to commentaries. It is the duty of the BBC to interpret Great Britain, British thought, and the British way of life to Europe. Time must also be found to enable our Allies to address their peoples. Machinery has therefore been created for close and friendly collaboration with the Allied Governments in London. The BBC also transmits to Europe American broadcasts from New York in English, French, German, Italian, Polish, and Finnish. Finally, there are the tasks of enlightening Europe as to the character of German aims and stimulating resistance to Hitler's so-called 'New Order'.

Thus we get the complete pattern: a series of news bulletins throughout the day, followed by short talks, and in a few cases by programme periods containing features and special talks, all bearing on current events. In other words a radio newspaper with some hundred-and-twenty special editions each designed to meet the needs of the individual country to which it is addressed, but following the same basic line.

Correspondence from listeners in Europe, the statements of persons who have escaped, the reports of travellers and information from other sources, all help us to build up a picture of our listeners. Broadly speaking, listening in occupied territory is general. A typical letter written in May 1942 from a French village tells us:

> Out of 150 households there are 110 wireless sets. Out of the 110 owners of these sets, 105 at least listen to the BBC regularly.

The clandestine press helps to spread news and to stimulate resistance particularly in those countries where the Germans have confiscated sets. An analysis of clandestine newspapers shows that they obtain their material to a very large extent from BBC broadcasts. In neutral countries also we have large and faithful audiences. The extent of listening in enemy countries is more difficult to assess. A German official estimate given to an

American correspondent over a year ago put the number of German listeners to the BBC at one million. From the large amount of evidence available, I should say, however, that the figure is a fluctuating one and that it rises well above the million mark when events of importance are taking place. What is certain is that the names of our regular speakers are household words in Germany and Italy. The Italian press constantly attacks Colonel Stevens by name, whilst the German newspapers and Dr. Goebbels himself join issue with our broadcasts apparently on the assumption that a large number of Germans know perfectly well what we have said. A story current in Germany relates that a woman, whose husband had been reported killed, arranged a memorial service in the local church. The day before the service she heard a BBC broadcast which reported her husband as a prisoner-of-war in Britain. On reflexion she decided that it would be unsafe to admit that she had been listening to London and that she had better go through with the service. On arrival at the church, however, she discovered that she was not an isolated listener. The church was empty. Neither the parson nor any of her friends had turned up.

There is also plenty of evidence as to the effect of our broadcasts in occupied territory. On this point it is more graceful and convincing to allow the people of Europe to speak. For example, M. André Philip, the French deputy, who reached England from France in the summer of 1942, declared to a London newspaper correspondent:

> If we have resistance in France, it is because of the BBC. Its influence has been tremendous, possibly one of the greatest influences in French history.

M. Antoine Delfosse, Belgian Minister of Communications, who escaped to England also in the summer of 1942, in a letter to me described the work of the BBC in Belgium in the following terms:

> The influence of the BBC on the morale of the Belgian people is immense. It is regularly heard by nine-tenths of the population and its objective and inspiring broadcasts bring us comfort and hope. These broadcasts do not only sustain passive opposition to an odious and oppressive regime, whose dissolution appears certain. They also stimulate active resistance which finds its expression in acts of sabotage and in the publication of the clandestine press.
>
> The BBC helps our countrymen to bear their cruel sufferings.

It encourages them to free themselves from an evil and rapacious rule which is choking the soul of Belgium. On this ground the BBC deserves the gratitude of every Belgian patriot. On my arrival in England after two years in occupied territory, I am happy to pay a public tribute to the BBC and to declare that it will play in the common victory the large part which it is now playing in the common struggle.

Our post bag contains, in addition to friendly criticisms, suggestions, and requests, many touching expressions of appreciation. Here is an example from a Greek lady who writes about our Greek broadcasts:

To-day it is on London that we base all our hopes and it is from you that we expect to be comforted. Wherever we are, we try to be back always at 8.15 to listen to you.

We also receive from time to time a few letters from appreciative enemy listeners; but they cannot be regarded as typical and I am afraid we shall not be able until after the war to make an accurate appreciation of the effect of our broadcasts on the enemy. For one thing any opposition, dissatisfaction, and doubt which we may now arouse cannot show themselves yet. Time and events alone will prove in what measure we have been successful. Meanwhile we are encouraged by two symptoms. First, the fury with which the Germans persecute all those in Europe who listen to the BBC; secondly, the vast expenditure of time, money, and skilled labour on jamming our broadcasts. It is noteworthy that BBC broadcasts are more persistently and severely jammed than those of any other country. It may fairly be claimed that all over Europe the Germans have concentrated their jamming resources almost entirely on broadcasts from London. Nevertheless, although listening to the BBC through jamming is exasperating and often almost intolerable, there is no evidence that the Germans have anywhere succeeded in making London inaudible. On the contrary recent arrivals continue from Europe, and our correspondents continue to show that they follow our broadcasts closely and know what Britain is saying. Factors which work in our favour are the large number of different wavelengths which we use, instructions to listeners on methods of overcoming jamming, the training of speakers, and finally the thirst for news which makes our listeners put up with conditions of reception which would drive us to switch off.

With all this evidence before them, it is not surprising that the

staff of the European Service feel that they are taking an important and direct part in the prosecution of the war. The knowledge that their broadcasts are comforting the oppressed people of Europe and actively promoting resistance to the Nazis sustains them through long hours of work and drives them forward. Eighteen months ago Mr. Winston Churchill gave this message to 'Colonel Britton' to broadcast to Europe:

> The V sign is the symbol of the unconquerable will of the occupied territories and a portent of the fate awaiting the Nazi tyranny. So long as the peoples of Europe continue to refuse all collaboration with the invader it is sure that his cause will perish and that Europe will be liberated.

The task of maintaining and indeed of extending this spirit of resistance rests largely on the European Service and in particular on its news men, script writers, translators, and announcers. They have proved themselves able to sway their audiences during three discouraging years during a long period in which the valour and constancy of the British people alone offset a long series of disappointments and reverses. The tide is turning. I expect that when the war is over and its ledgers can be examined it will be found that the European Service, in the words of M. Delfosse, has played its part in the common struggle.

REFERENCE SECTION

Control

GOVERNORS

Sir Allan Powell, C.B.E., D.L. (*Chairman*)
C. H. G. Millis, D.S.O., M.C. (*Vice-Chairman*)
Lady Violet Bonham-Carter
Sir Ian Fraser, C.B.E., M.P.
J. J. Mallon, C.H., LL.D.
A. H. Mann, C.H.
Hon. Harold Nicolson, C.M.G., M.P.

JOINT DIRECTORS-GENERAL

R. W. Foot, O.B.E., M.C. — Sir Cecil Graves, K.C.M.G., M.C.

CONTROLLERS

Sir Noel Ashbridge, M.I.E.E., M.Inst.C.E.	*Engineering*
B. E. Nicolls	*Programmes*
T. Lochhead, C.B.E.	*Finance*
A. P. Ryan	*News*
G. C. Beadle	*General Administration*
Sir Richard Maconachie, K.B.E., C.I.E.	*Home*
I. A. Kirkpatrick, C.M.G.	*European Services*
J. B. Clark, C.B.E.	*Overseas Services*

Finance

Every one in Great Britain using a wireless set (registered blind persons excepted) must pay an annual licence fee of ten shillings which is collected by the Post Office. Until the outbreak of war an agreed percentage of the licence revenue so collected was paid over to the BBC to maintain its services. In wartime, the arrangement is different. The BBC's services are now financed out of the Parliamentary Grant for Broadcasting on the basis of estimated expenditure. The amounts required each year are fixed by the Treasury on estimates submitted by the Corporation to the Minister of Information, and Parliament is asked to vote the necessary money. The BBC's Board of Governors is responsible for the expenditure of the grants voted by Parliament. The total grant for the year 1942-3 was £10,000,000.

Wireless Licences

It was announced in the House of Commons on 8 December 1942 that the number of wireless receiving licences in force on 31 August

was 8,836,724. The Assistant Postmaster General, in making this statement, also said that since the end of August the number of licences had increased to over nine million.

Staff

On 3 September 1942 Sir Allan Powell, Chairman of the BBC, gave the following message from the Board of Governors to the staff:

> With the onset of the fourth year of the war the Board of Governors wish to express to all members of the staff in all Divisions, Regions, and Departments their great appreciation of their work for the Corporation during the war. The work has been strenuous and exacting—often carried out under conditions of physical strain and personal danger—but all can have the satisfaction of knowing that it has represented a vital part of the war effort and has been successfully accomplished. The BBC has never been off the air since the outbreak of war.
>
> Many of the staff have joined the fighting services. Those who have been retained for the Corporation's essential work can feel quite certain that they could not be helping the war effort more effectively than by carrying on with their job in the service of the Corporation to the limit of their capacity.
>
> Our thanks and best wishes to you all.

On 1 January 1942 there came into force the Kennet Committee's recommendation to increase to thirty-five the age below which BBC employees are liable to be called up. This released further members of the staff for the Services during the year. Replacements were made in many cases by women, the Engineering Division alone having more than 500 women doing technical work.

By the end of 1942, the total number of established (i.e. pre-war) staff released for national service, since the beginning of the war was 887, as follows: Army—393; A.T.S.—17; Navy—136; W.R.N.S.—2; R.A.F.—257; W.A.A.F.—11; Marines—3; seconded to Government Departments—40; other forms of National Service—28. Casualties among staff recorded to the end of 1942 were 49 killed or died on active service, or killed by enemy action; 12 reported missing; 15 taken prisoner-of-war.

Many more members of the unestablished staff engaged since the outbreak of war were also released.

Home Service and Forces Programme

The Home Service is broadcast every day from 7.0 a.m. to 12.20

a.m. on three medium waves: 449·1 metres (668 kc/s), 391·1 metres (767 kc/s), and 203·5 metres (1474 kc/s). On most receivers indicating the pre-war stations, the tuning point corresponds respectively to 'North Regional', 'Scottish Regional', and 'Clevedon' (or on older receivers 'Bournemouth-Plymouth'). The programme is also broadcast on a short wave in the 49-metre waveband.

The Forces Programme is broadcast on the medium waves of 342·1 metres (877 kc/s)—marked on most receivers as 'London Regional'—and 296·2 metres (1013 kc/s)—'Midland Regional'. The hours of transmission are from 6.30 a.m. to 11.0 p.m.

News Bulletins and Official Announcements

News bulletins in English are given daily in the Home and Forces programmes at 7.0 a.m., 8.0 a.m. (Sundays 9.0 a.m.), 1.0 p.m., 6.0 p.m., 9.0 p.m., and 12 midnight. There is one daily bulletin in Welsh at 5.0 p.m. in the Home Service and two weekly bulletins in Gaelic on Mondays and Fridays in the evening, the times of which are subject to alteration according to the general programme requirements of the day.

A daily period is devoted to the broadcasting of official announcements after the 6.0 p.m. news bulletin in the Home Service. Announcements are included on behalf of Government Departments and are received by the BBC through the Ministry of Information, through which all arrangements are made for the broadcasting of announcements in this period.

Overseas and European Services

The Overseas and European Services of the BBC are now (1 January 1943) divided into four main services:

(1) *The Empire Service*, consisting of programmes in English broadcast for over 28 hours a day, covering the greater part of the world, and parallel transmissions broadcast for $3\frac{1}{2}$ hours a day in Empire and Eastern languages.

(2) *The Near East Service*, broadcast for 4 hours a day in Arabic, Persian, and Turkish.

(3) *The Latin-American Service*, broadcast for $4\frac{3}{4}$ hours a day in the special forms of Spanish and Portuguese spoken in South America.

(4) *The European Service*, consisting of two parallel groups of transmissions, one broadcast over $21\frac{1}{2}$ hours a day in Central and Western European languages, and the other for over $9\frac{1}{2}$ hours a

'Shipmates Ashore'—a gathering at the Merchant Navy Club

'Workers' Playtime'—Syd Walker at the microphone

'Radio Allotment'

Inspection of 'E' (BBC) Company, 5th County of London Battalion (K.R.R.C.) Home Guard, by the Battalion Commander, Lt.-Colonel J. M. Whittall. With him is Major G. S. Strode, the Company Commander

day in Spanish and Portuguese, and in the Scandinavian and Balkan languages.

The Empire Service in English

This is divided into five Services:

(a) The Pacific Service—

Primary audience: Australia, New Zealand, Oceania.
Secondary audience: Africa, Near East, Far East, India, Burma, Malaya, Western Canada (summer only), Central and South America.

Transmitted from—5.45 a.m. to 9.45 a.m. GMT (winter).*

(b) The Eastern Service—

Primary audience: India, Burma, Malaya, Far East.
Secondary audience: Africa, North and South America, Central America (summer only).

Transmitted from—10.45 to 3.15 GMT.

(c) The African Service—

Primary audience: Africa, Near and Middle East, India (during early part).
Secondary audience: North America, Central America and West Indies. South America (at certain hours).

Transmitted from—3.30 p.m. to 8.45 p.m. GMT until 22 March, 1943.

(d) The North American Service—

Primary audience: U.S.A., Canada, Newfoundland, British West Indies, Central and South America.
Secondary audience: South Africa (4.15 to 4.45 a.m. GMT only).

Transmitted from—9.15 p.m. to 4.45 a.m. GMT.

(e) Service for British Forces Overseas—

Seven hours' news and entertainment daily for Forces in Near and Middle East, North and West Africa, 3.45 p.m. to 10.45 p.m. GMT.

Languages used in each Service (1 January 1943)

(1) *Empire Service*—

Afrikaans	English	Marathi
Bengali	French (for Canada)	Maltese
Burmese	Greek (for Cyprus)	Sinhalese
Chinese (Cantonese)	Gujerati	Tamil
Chinese (Hokkien)	Hindustani	Thai
Chinese (Kuoyü)	Malay	

(2) *Near East Service*—

Arabic	Persian
Arabic (Moroccan)	Turkish

* During the summer months the Pacific Service is transmitted from 5 a.m. to 9 a.m. GMT.

(3) *Latin-American Service*—

Portuguese	Spanish

(4) *European Service*—

Albanian	French	Polish
Bulgarian	German	Portuguese
Czech	Greek	Romanian
Danish	Hungarian	Serbo-Croat
Dutch	Icelandic	Slovak
English	Italian	Slovene
Finnish	Luxembourg Patois	Spanish
Flemish	Norwegian	Swedish

AVERAGE DAILY HOURS OF BROADCASTS IN ENGLISH AND OVERSEAS LANGUAGES

	hrs.	*mins.*
ENGLISH, total hours daily	30	49
OVERSEAS LANGUAGES, total hours daily	41	29
Average total hours daily	72	18

NEWS BULLETINS

ENGLISH: including Radio Newsreels.	*daily*	*weekly*
Empire Services		
Pacific Service	3	–
Eastern Service	3	–
African Service	4	–
N. American Service	6	1
Overseas Forces Service	1	1
European Service	4	–
Total Number of News Bulletins	21	2

N.B.—Bulletins vary in length from 5 to 15 minutes.

OVERSEAS LANGUAGES:	*daily*	*weekly*
Total Number of News Bulletins	107	22

LANGUAGES

Total Number of Languages used including English: 45

Analysis of Foreign Language Transmissions

(1 January 1943)

Language.	No. of Transmissions. *Daily.* *News.*	*Prog.*	*Weekly.* *News.*	*Prog.*	Total Hours Occupied. *Daily.* *Hrs.*	*Mins.*	*Weekly.* *Hrs.*	*Mins.*
AFRIKAANS	3	2	–	–	1	00	–	–
ALBANIAN	1	–	–	–	–	15	–	–
ARABIC	3	1	–	–	2	00	–	–
ARABIC (Moroccan) ..	1	1	–	–	–	30	–	–
BENGALI	–	–	1	–	–	–	–	15
BULGARIAN	3	–	–	–	–	40	–	–

Language.	No. of Transmissions. Daily. News.	Prog.	Weekly. News.	Prog.	Total Hours Occupied. Daily. Hrs.	Mins.	Weekly. Hrs.	Mins.
BURMESE	–	–	2	–	–	–	–	30
CANTONESE	–	–	2	–	–	–	–	30
CZECH	7	2	–	–	1	35	–	–
DANISH	3	1	–	–	–	45	–	–
DUTCH	4	4	–	–	1	45	–	–
FINNISH	2	–	–	1	–	30	–	–
FLEMISH	–	2	–	–	–	24	–	–
FRENCH (for France and Belgium)	11	11	–	–	5	29	–	–
FRENCH (for Canada)	1	–	–	3	–	15	1	15
GERMAN	16 daily transmissions (news and prog. indivisible)			1	4	35	–	15
GREEK (for Greece)	4	2	–	–	1	15	–	–
GREEK (for Cyprus)	–	–	2	–	–	–	–	30
GUJERATI	–	–	1	–	–	–	–	15
HINDUSTANI	1	2	1	4	1	00	1	15
HOKKIEN	–	–	1	–	–	–	–	15
HUNGARIAN	3	–	–	–	–	45	–	–
ICELANDIC	–	–	1	–	–	–	–	15
ITALIAN	7	5	–	1	2	50	–	–
KUOYÜ	1	–	1	–	–	15	–	15
LUXEMBOURG PATOIS	–	–	–	1	–	–	–	20
MALAY	–	–	2	–	–	–	–	30
MALTESE	–	–	2	–	–	–	–	30
MARATHI	–	–	1	–	–	–	–	15
NORWEGIAN	3	2	–	–	1	10	–	–
PERSIAN	1	1	–	–	–	30	–	–
POLISH	5	3	–	–	1	45	–	–
PORTUGUESE (for Portugal)	3	2	–	–	1	15	–	–
PORTUGUESE (for Brazil)	3	5 (av.)	–	–	2	20	–	–
ROMANIAN	3	–	–	–	–	40	–	–
SERBO-CROAT	5	–	–	–	1	10	–	–
SINHALESE	–	–	2	–	–	–	–	30
SLOVAK (in Czech periods)	–	–	–	–	–	–	–	–
SLOVENE	1	–	–	–	–	15	–	–
SPANISH (for Spain)	3	2	1	–	1	15	–	15
SPANISH (for Latin America)	3	7 (av.)	–	–	2	25	–	–
SWEDISH	1	1	–	–	–	30	–	–
TAMIL	–	–	1	–	–	–	–	15
THAI	1	–	1	–	–	15	–	15
TURKISH	4	–	–	–	1	00	–	–
TOTALS	107	56	22	10	40	18	8	20

Listener Research for Home Programmes

Listener Research for the Home Service and Forces Programme is based upon the well-tried method of sampling, the principle being that the results obtained from the intensive study of carefully

selected cross-sections of the public can safely be applied to the population as a whole.

There are three major tasks which the Listener Research Department has to fulfil, and a different technique is employed for each of them. The first is the estimation of the size of the audience for every broadcast in the Home Service and the Forces Programme. The technique employed here is a sample survey, known as the Survey of Listening. Every day a cross-section of the entire adult population is interviewed, and a record is made of the programmes which have been listened to the previous day. The work is done by paid interviewers, working part-time (most of them do the work in addition to full-time jobs). Interviewers operate all over Great Britain and are told in advance how many people of different types they are to approach. A summation of their results enables the Listener Research Department to produce a daily tabulation of the extent to which every programme is heard.

But the mere size of a broadcast's audience, though of great importance, may be deceptive. It may vary through causes which have nothing to do with the quality of the programme. The second task is, therefore, to estimate the extent of a broadcast's popularity among those who heard it. The technique here is a system of Listening Panels—one for each main type of programme. Each panel consists of several hundred members—all of them ordinary listeners who have volunteered to help. Every member of a panel receives each week short questionnaires about three programmes. He is not asked to vary his normal listening habits. All he is required to do is to complete the questionnaires for any of the programmes he happens to hear. A digest of all the questionnaires returned for a particular programme provides a picture of the reactions of a typical group of its listeners.

The third task is to assess public opinion on any matter which relates to broadcasting in general. Here again the technique relies upon the voluntary help of listeners. A network of Honorary Local Correspondents has been set up. Each correspondent is a listener who, in the course of his daily activities, has opportunities of sounding opinion among a particular circle of friends or acquaintances. The Listener Research Department sends each correspondent periodic questions which deal with points ranging from the presentation of news bulletins to the use of dialect in broadcasting. From the many hundreds of replies which are received a vivid picture of opinion on broadcasting matters up and down the country emerges. Analogous to the network of

Local Correspondents is a similar body of correspondents in the Forces.

The department is always glad to hear of listeners who would like to help in listener research. Communications should be addressed to the Listener Research Director, Broadcasting House, London, W.1.

Letters from Listeners

The BBC receives every day several hundreds of letters from listeners about the programmes. These are all carefully read and recorded. Every letter and postcard, whether it contains a suggestion, a criticism, or an appreciation, is seen by a responsible official, and points of special interest are circulated within the BBC. Every effort is made to reply to letters, especially to those asking for information about matter which has been broadcast provided that such requests are accompanied by a stamped and addressed envelope. Copies of broadcast programmes are not normally available for distribution to the public, but many talks are reproduced in *The Listener*.

The BBC continues to reply, as it did in peacetime, to letters from listeners in the Empire, the U.S.A., and all parts of the world where its Overseas transmissions are heard. Broadcasting in foreign languages has led to an increase in the number of letters from abroad. All such letters are carefully examined and answered, and, if necessary, replies are sent in the writer's own language.

Relays

During 1942, 2,880 programmes from overseas were successfully relayed in the BBC Services either 'live' or through recordings. This compares with a total of 1,129 in 1941 and 571 in 1939. The great increase in incoming relays is due to 'America calling Europe' which since 1 February was recorded by the BBC for transmission in the European Services. A new source of relays since mid-November was Algiers, from which news despatches by BBC commentators were received for rebroadcasting. As many as 250 German broadcasts were recorded for eventual use in the broadcasts to Europe sent out by the BBC.

The total number of successful outgoing relays was 2,170, including 43 two-way relays. This figure compares with 2,231 in 1941 and 886 in 1939. Of this total 1,740 relays went out to the U.S.A. and 365 to the Argentine. The total figures given include the regular daily relays to the U.S.A. sent by representatives of the main American companies in London.

Time Signal Service

The time signal, which gives the time to a normal accuracy of one-twentieth of a second, is sent out from Greenwich Observatory to the transmitters, and a sequence of signals is broadcast all over the world throughout the day. Each signal consists of six dot seconds—the 'pips'—the first at five seconds to the hour, and the sixth exactly at the hour. The hour is therefore given by the *last* 'pip' of the time signal, but by the *first* hour stroke of Big Ben. When Big Ben strikes the quarter hours, however, it is the first stroke of the chime which gives the time. The chart below gives the times at which the signal is normally broadcast in the BBC's Home and Overseas programmes. Times are subject to alteration. It may be necessary, occasionally, for a signal to be suppressed if superimposition on a current programme is inadvisable on artistic grounds.

Time (BST)	*Programme*
1.00 a.m.	Overseas
2.00	Overseas
3.00	Overseas
5.00	Overseas
8.00	Overseas; Home and Forces (Sundays excepted)
9.00	Overseas; Home and Forces (Sundays only)
10.15	Home (Sundays excepted)
12.00 noon	Overseas
12.30 p.m.	Forces
1.00	Overseas; Home and Forces
2.00	Overseas; Forces
3.00	Overseas
4.00	Overseas
5.00	Overseas; Forces
6.00	Home and Forces
7.00	Overseas
9.00	Overseas
10.30	Forces
11.00	Overseas
12.00 midnight	Home

BIG BEN

Big Ben is normally broadcast to home listeners at 7.0 a.m. and 9.0 p.m. in the Home Service and Forces Programme. Big Ben is also broadcast more than fifty times each day in the various Overseas Services.

Reception of Home Service and Forces Programme

Listeners over the greater part of the country can normally obtain good reception of the Home Service and Forces Programme

by tuning to one or other of the five medium wavelengths (449·1, 391·1, 342·1, 296·2, and 203·5 metres), on which they are broadcast. But even where reception is usually good, it is liable to deteriorate during air raids. The reason for this is that a broadcasting station is a very good navigational help to aircraft flying towards it. To avoid giving such help to the enemy, a system of transmission was established at the outbreak of war which confused the transmissions from a navigational point of view. This system, unfortunately, is apt to spoil reception in certain areas.

During air raids, a listener with a modern receiver, especially one with a good aerial, should be able to hear the Home Service and Forces Programme, though maybe with less than the usual quality and strength. Often only one wavelength is affected during an air raid, and the programme may then be obtained by switching to one of the alternative wavelengths.

In some areas, listeners may have trouble in getting the programme, quite apart from the temporary difficulties which arise during air raids. In these areas, reception is at times subject to alternate fading and surging or to distortion, the degree of which varies according to the locality. These troubles are not due to faults in the receiver or in the BBC transmitters, they are inherent in the wartime system of broadcasting. The areas concerned are not extensive and have been reduced since the Home Service and Forces Programme have been broadcast on additional wavelengths. Listeners should therefore try *all* the wavelengths mentioned above from time to time to make sure they are using the one which gives the best result in their locality. They should also try the short wave in the 49-metre waveband on which the Home Service is also broadcast.

There is no radical cure for these troubles, but improvement can sometimes be made by modifying the form of aerial used. Suggestions for rectifying wartime difficulties are given below in the section 'How to improve Reception'.

Interference with Reception

There are three main causes of interference: atmospheric disturbances, electrical interference from apparatus in the listener's neighbourhood, and the transmissions of other stations.

Atmospheric disturbances are not as a rule severe in this country except during thunderstorms, and cannot be prevented. Electrical interference is usually heard as a more or less continuous crackling or buzzing noise with clicks when the interfering apparatus is switched on or off. It may be caused by trams,

trolley-buses, motors, fans, vacuum cleaners, lifts, etc. The services of the Engineering Branch of the General Post Office are given, free of charge, when available, to all wireless licence holders in tracing the source of interference and advising on its suppression. Listeners requiring assistance should complete the electrical interference questionnaire ('Report of Interference'), which can be obtained from any head post office.

The precaution which a listener should take against electrical interference is to erect an efficient outdoor aerial, if necessary, one of the 'anti-interference' type now manufactured by several firms. Electrical interference, where present, increases when a programme can only be heard weakly, because at such times the 'gain' of the receiver (i.e. its sensitivity) is enhanced by the automatic gain control or by the listener himself advancing the volume-control. Conversely, when a programme is received strongly, even without increased volume-control, a modern receiver automatically lowers the gain, and electrical interference, unless severe, becomes negligible. A good aerial is therefore an obvious advantage.

Interference from other Stations.—The medium-wave and long-wave broadcasting stations in Europe work on wavelengths which were agreed at an international conference in Lucerne in 1933. The Lucerne Plan was revised by the European Broadcasting Conference, at which the BBC was represented, held at Montreux in March 1939, and agreement was reached as to a new plan, the Montreux Plan. This was to have come into force in March 1940, but owing to the war its application has been indefinitely postponed.

If a receiver is deficient in the property of selectivity (which enables it to discriminate between the wanted station and unwanted stations working on other wavelengths), other programmes may be heard as well as the wanted programme even if the latter is at good strength. At times when the Home programmes are received weakly, the listener may perhaps find increased interference from continental stations working on adjacent wavelengths. It may even seem at times as if a foreign station is operating on a BBC wavelength when, in fact, it is keeping strictly to its own.

This kind of interference is more likely to occur after sunset than in the daytime, especially in the winter, for then a quite distant Continental medium-wave station will generally give steadier reception than that obtained from a quite moderate, though not close, range. Unless the receiver has gone out of

adjustment since it was first installed, there is little that can be done to overcome this type of interference, because the selectivity of a receiver depends on its fundamental design. In the case of interference, in the form of a permanent background to one of the BBC programmes, which sometimes happens in the case of a very simple or unselective receiver, the unwanted programme can generally be excluded by making a small addition to the receiver in the form of a 'wave-trap'. Particulars of this inexpensive and very simple addition will be sent to any listeners who are so troubled.

There is another form of interference to BBC programmes which only happens at night and which causes the programme in European languages to be heard as a background when listening to the Home and Forces programmes. The interference varies in strength from night to night, and only occurs in certain areas. It is due to natural causes—not to a fault in the transmission—and there is nothing the listener can do except to try the alternative wavelengths available.

How to improve Reception

Installation.—The efficiency of every receiver is improved by the provision of a good aerial and earth system. Although a modern receiver gives sufficiently *loud* reception with only a few feet of wire for an aerial and no earth at all, it is then working all the time near its most sensitive condition. This means that noises due to interference may become prominent. The aerial should be such as to allow the programme to be received at the greatest strength possible compared with these noises. An outside aerial is advisable—one as high as possible within the limits stated on the back of the wireless receiving licence. The down-lead from the aerial should be kept away from neighbouring objects. The receiver should be near the point where the down-lead enters the house; if reception is required in another part of the house, it is better to use a separate loudspeaker than to extend the aerial lead. The earth connexion should be short and direct and may be taken to a metal plate or wire netting buried in the earth, to an earth tube, or to a main water pipe. Gas pipes should not be used, since the joints are poor electrical conductors. If an indoor aerial is used, it should not run parallel to electric lighting or telephone wires, which may be embedded in the walls or ceiling.

Maintenance.—When a receiver has been in use for some time, the listener has usually become so accustomed to it that he may not notice a gradual deterioration in performance and quality of

reproduction. Usually, no action is taken until the set stops working altogether and then, under present conditions, it may be difficult to get it repaired without considerable delay. A regular annual overhaul is not likely to be practicable in these days, but, failing this, listeners would be well advised to keep in touch with their local radio dealer and get their sets attended to, if possible, before an actual breakdown occurs.

Reception in Wartime.—The following suggestions are made in order to meet the special conditions in areas where reception may be poor as a result of the wartime system of broadcasting. These measures are palliative only, and the degree of their success depends on various factors. Where the trouble exists, however, they are worth a trial.

(1) Use a short vertical aerial without flat top portion or long horizontal leads, spaced a few feet away from the house if outside. Where the programme is strong, notwithstanding distortion, the short aerial should be put inside the room and suspended vertically above the receiver.

(2) Disconnect the aerial, and connect the earth wire to the aerial terminal of the receiver instead of to the earth terminal. For battery-operated sets not of a self-contained portable type, but using an aerial and earth connexion, try reversing the positions of the aerial and earth wire leads on the terminals of the receiver. In general, this remedy is only successful where the programme strength is always good although distorted, and where some distortion occurs in daytime as well as after nightfall.

(3) Use an extemporized frame aerial made by winding about ten turns of insulated wire round the edges of a cardboard or wooden box (with sides, say, about two feet square), the ends of the wire being connected to the aerial and earth terminals of the receiver in place of the usual aerial and earth wires. The box should be stood on edge and turned in various directions until the best results are obtained. This method is only suitable with a modern receiver of high sensitivity, but where the strength of the programme is good at all times although distorted, it has been found to give satisfactory results in certain localities both in daytime and after dark.

The first two of the above methods are not possible with a self-contained portable set which includes within it a small frame aerial but this type of receiver works in the same way as an ordinary receiver to which the third method has been applied. With such receivers, an improvement may be obtained in certain cases by turning the receiving set to a position giving the best results.

BBC Publications

The BBC publishes three weekly journals, a fortnightly magazine, an annual review of its work, and several occasional publications.

RADIO TIMES

The *Radio Times* is a weekly journal containing advance details of programmes for the week in the Home Service and Forces Programme. There are also articles on current and future programmes, letters from listeners, and illustrations. The *Radio Times* has the largest circulation of any British weekly magazine. Since the war began it has incorporated *World Radio*.

The *Radio Times* is published every Friday, price 2*d*.

SUBSCRIPTION RATES, INCLUDING POSTAGE

	12 months	*6 months*	*3 months*
	s. d.	*s. d.*	*s. d.*
Inland	15 6	7 9	3 11
Overseas*	13 0	6 6	3 3

By arrangement with the Admiralty, free copies can be sent to ships of the Royal Navy.

THE LISTENER

The importance and interest of its contents in wartime have won for *The Listener* a circulation much larger than the pre-war figure. Each week a selection of the previous week's broadcast talks is published, with illustrations and reviews of literature, music, and art. *The Listener* is published every Thursday, price 3*d*.

SUBSCRIPTION RATES, INCLUDING POSTAGE

	12 months	*6 months*	*3 months*
	s. d.	*s. d.*	*s. d.*
Inland	20 0	10 0	5 0
Overseas*	17 6	8 9	4 5

Although large stocks of back numbers of these BBC journals were destroyed by enemy action, it is possible to supply many numbers at the following rates:

Radio Times	(issues at 2*d*.)	Price 3*d*. (by post 4½*d*.)
	(,, 6*d*.)	,, 8*d*. (,, 10*d*.)
The Listener	(,, 3*d*.)	,, 4*d*. (,, 5½*d*.)

*Under the censorship regulations it is no longer possible in wartime for private individuals to post newspapers and periodicals to any of the countries on what is known as the censorable list, details of which are available from the Post Office. A regular order for the despatch of BBC publications abroad may, however, be placed direct with the BBC, or with a newsagent possessing an export permit. No despatches can be made to enemy or enemy-occupied territory.

London Calling

The overseas journal of the BBC, *London Calling*, is published for English-speaking people in all parts of the world. It contains advance details of the programmes of the BBC's North American, Pacific, Eastern, and African Services, illustrated articles, and a selection of talks broadcast in the BBC services.

The subscription of *London Calling* (for despatch overseas) is 10*s.* a year including postage, or the equivalent in local currency. For the convenience of American listeners the annual subscription of $2 (U.S.) through the U.S.A. may be sent to the British Broadcasting Corporation, 630 Fifth Avenue, New York City. The subscription for Canadian readers is $2·50 (Canadian) and may be sent to Mr. W. F. L. Edwards, Suite 1201, 45 Richmond Street West, Toronto, Ontario. Australasian readers may send their subscription, 12*s.* 6*d.* in Australian or New Zealand currency, to the nearest branch of Messrs. Gordon and Gotch, Ltd. Listeners in South Africa may send 10*s.* to the Central News Agency in Johannesburg, Capetown, or Durban.

The Arabic Listener

The Arabic Listener is published twice a month and is printed in Arabic. It contains talks broadcast in the BBC's Arabic Service, articles and short stories. Distribution is carried out mainly by British representatives in all Arabic-speaking countries, and by post to individual subscribers. The annual subscription is 8*s.*

Miscellaneous Publications, which are available through newsagents and booksellers, include:

BBC at War (demy octavo 66 pp., price 6*d.*, by post 8*d.*): an illustrated account of the wartime activities of the BBC and its staff. Published December 1941.

Calling all Nations (demy octavo 64 pp., price 1*s.*, by post 1*s.* 1½*d.*): an account of the development of the BBC's Overseas Services during the ten years 1932-1942. Published December 1942.

New Every Morning, the prayer-book of the daily broadcast service. (Paper cover 1*s.*, by post 1*s.* 3*d.*; cloth boards 1*s.* 6*d.*, by post 1*s.* 9*d.*; pocket edition 1*s.*, by post 1*s.* 2*d.*)

Each Returning Day, companion volume to *New Every Morning*. Contains prayers for use in time of war. (Limp cloth 1*s.* 3*d.*, by post 1*s.* 6*d.*).

BBC Diary for 1943, contains current and historical information about the BBC, also technical notes. In various styles.

The Listener Calendar for 1943 contains 26 large photographs of scenes behind big broadcasts, at 3*s.* 1*d.* (including purchase tax), by post 3*s.* 5*d.*

(Both *Diary* and *Calendar* are published by Letts' 'Quikref' Diaries, Ltd., with the BBC's authority.)

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