BBC YEAR BOOK

1952

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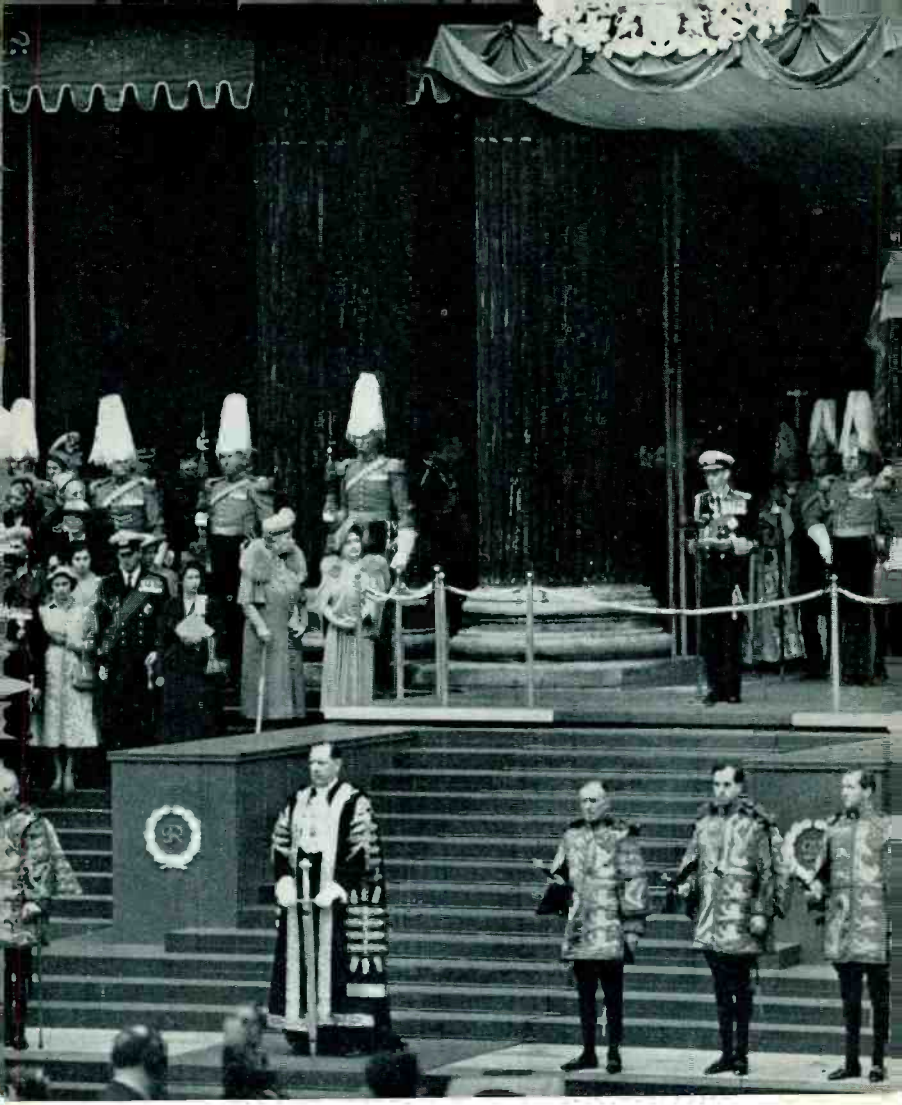

HIS MAJESTY THE KING, speaking from the steps of St. Paul's Cathedral, declares the Festival of Britain open on 3 May 1951. Listeners throughout the world heard the ceremony described in various languages by more than thirty commentators.

BBC
YEAR BOOK
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THE FOURTH DECADE

BY THE DIRECTOR-GENERAL

In 1952 Broadcasting enters its fourth decade. Quite apart from the calendar it is for the BBC an exciting and expectant moment. However eventful the past; whatever achievement the last thirty years have brought, there is still greater promise ahead.

So far as British Broadcasting is concerned, the three decades now closing almost naturally divide themselves from each other. 1922–32 saw the birth of this new portent and its assumption of an ever-increasing place in private and public life. The earliest years were the heyday of the amateur technicians and set constructors. It is strange now to recall that there was a time when the greater part of the evening could be happily devoted to drilling panels, elucidating blueprints, and screwing into place condensers, coils, and resistances. Somehow or other one managed to get the set working in time for the Savoy Orpheans. That was the time too when the enthusiast infuriated his entire household by knob-twiddling. No sooner was one programme well and satisfactorily received and its content becoming interesting than the proud constructor insisted on turning to another. All this was a passing phase. But it served its purpose.

The second part of the decade saw Broadcasting fast growing in its rightful sphere and to its true stature. In 1927 the BBC passed from Company to Corporation. The change marked more than a difference in constitution. Broadcasting began to be generally recognized as what its architect and inspirer, Lord Reith, had from the first declared it must become, a great new social force and a vital public service.

1932–42 were the years of Broadcasting's adolescence. Programmes expanded fast. The pattern of possibilities began to become more apparent. There was an eager quest for new material to bring to the microphone, an ardent striving after new techniques. In the midst of the period there began that still more potent and even more prob-

lematical enterprise, Television. The BBC was the pioneer in this field. The long hiatus of war and the recent physical progress of United States television due to that country's greater national economic resources have tended to obscure that fact. But BBC Television is the oldest of all television services. That fact should not be forgotten.

The first year of this second decade also introduced the third great strand into the Broadcasting pattern. It was in 1932 that the BBC, of its own initiative and out of its own income, began its Empire Service. By the last year of the decade, the year following Hitler's over-running of Western Europe, the BBC's external broadcasting system was the greatest in the world, a unifying force for freedom-loving peoples everywhere, a stimulus to Resistance, a voice of faith and hope.

Although the opening years of the third decade were the years of the march to victory and two-thirds of the time has been passed in so-called peace, the period has a homogeneity of its own. The war and its aftermath have overshadowed all else. 1 January 1952 presents the future as far more obvious a question mark than did 1 January 1946. The Cold War, the war in Korea, the battle for Europe have presented Broadcasting with strains and problems different in kind but often equal in intensity to those of 1939–45. The stresses of the nation's economic position, the need to establish proper national priorities in the field of possible development have forced many plans to go slow. Time schedules drawn up in the first hopeful flush of 'peace' have had, despite every striving, to be revised.

It would be wrong, however, to minimize the progress made in this period. Despite everything, it has been a time of enormous progress. British Broadcasting has never made more important or more decisive strides than in its third decade. In its internal services the BBC has strengthened Regional Broadcasting, has introduced the Light Programme, and has made another distinctive world-pioneering effort in the Third Programme. Externally, the scope, diversity of activity, and significance of the BBC's services, whether it be to Europe, to the Near or Far East, to the Americas, or to the Commonwealth, have been enhanced.

And growing rapidly despite innumerable handicaps, advancing by great leaps both in popularity and in effectiveness, there is the force that must eventually modify both internal and external Broadcasting—Television.

Taking all these things together the years of the 1942–52 decade have been a time of progressive acceleration. The BBC's 1950–51 Annual Report, for instance, recorded—despite all obstacles—even more activity and progress than its predecessors.

The past is not recounted to cause gratification but to put the present and future into perspective. In some ways it may be foolish to be reviewing historically anything so new as Broadcasting. It is rather like a schoolboy reflecting on a life-time's experience. But the child is father to the man. Certain traits become apparent. Certain possibilities begin to be foreseen.

What of the 1952–62 decade? The first thing that can confidently be said is that the ten years ahead will not see Broadcasting diminish in significance. The outcome of the great issues of our time are bound to affect its material progress. The post-war economic difficulties, for instance, have slowed Television development. The expanding defence programme threatens to handicap it still further. Nevertheless, Television has arrived. Whatever temporary vicissitudes it may have to suffer, it will increasingly alter the outward pattern of Broadcasting.

One thing cannot be stated too often. Television is an integral part of Broadcasting. The essence of Broadcasting is that it is a means of communication capable of conveying intelligence into every home simultaneously. In British Broadcasting it has been consistently sought to ensure that that intelligence shall be made up of information, entertainment, and education. Whether the matter is aural or visual (and it should not be overlooked that Television is aural as well as visual) the responsibilities are identical. The purpose should be the same.

But while Television is an extension of Broadcasting, it is the most vital and important extension Broadcasting has yet known. It is not necessary to subscribe to the belief that Television will replace Sound Broadcasting altogether to

acknowledge this. The belief is gaining ground that one way or another the Broadcasting service of the future will put into every home a service comprising both Sound Broadcasting and Television, each subscribing to the whole that which it can do best. Such a development will progressively come about as Television transmissions can be made available to every home, and as sets can be made available, both in quantity and price, to all who want to acquire them.

The evolution of this new Broadcasting pattern is the great adventure offered to the men and women who will devote their lives to Broadcasting in the new decade. It is no small assignment. It is not confined only to developing Television. While the greatest possible effort must be devoted to achieving, as fast as the national interest allows, a nation-wide coverage of Television, to the development of all its ancillary equipment, to the extension of its Programme resources, and to the unceasing improving and enriching of the programmes themselves, there are great advances waiting to be made in Sound Broadcasting also. No one can be satisfied with the present state of sound reception throughout the United Kingdom. Even though the percentage of the population to whom a choice of programmes is offered is higher than in most other countries, it cannot be regarded as adequate. There seems no likelihood of it ever being made adequate by medium- and long-wave transmissions alone. The BBC has already communicated to the Government the results of its experiments at its Wrotham station. This is the first high-powered station in Europe broadcasting on very short wavelengths (or as the technicians put it, on very high frequencies, hence the term V.H.F.). The BBC has also outlined a scheme to put its programmes through the Kingdom on a V.H.F. basis. Here, too, national economic considerations govern progress. Quite apart from the building of the transmitters there will also have to be large-scale construction of FM sets (the form of V.H.F. the BBC has proposed to the Government it should use is Frequency Modulation). Under the most favourable national conditions the change must inevitably be gradual. But the sooner it can be begun the better.

Nor should it be assumed that because Television has arrived that is the end of possible improvement in Sound programmes. It is not generally realized how microphone techniques have changed. To listen to the broadcast of a twenty-years-old recording can, however, give the same feeling of yesterday as a twenty-years-old photograph. During the past five years the techniques of Sound Broadcasting have been remarkably advanced and diversified. There is no sign of the process exhausting itself.

While the great issues of our time are bound to condition Broadcasting's material progress, Broadcasting itself may play its part in contributing to the outcome of those issues. In the external services the role is obvious. But the values of the West, the way of life we cherish, have not only to be defended externally; they have also to be sustained internally. Whatever the most effective pattern of Broadcasting in the future may turn out to be, its duty to be at the service of all that goes to make up the significant life of the nation will remain undiminished. The constructive possibilities of British Broadcasting are no less at home than abroad.

No more than any other activity, however, is British Broadcasting a disembodied abstraction. All adventures in ideas have to be carried out by human beings. One of the reasons for looking back on the past thirty years with some satisfaction, at the same time as we look to the future with hope, is because they have been time enough to build a tradition. It is a young tradition, but it is a virile one. Difficulty has tended to strengthen it. Success has intensified the will to serve.

If there is one thing more than any other which makes the future of Broadcasting even more attractive an adventure than it was thirty years ago, it is that there is now a body of men and women, experienced, trained, stimulated, and devoted, who know that the service of Broadcasting is one of the most rewarding activities of our time. In their entirety they are the BBC. They go into the fourth decade with the joyous knowledge that whatever it may bring it will stretch their faculties to the full.

THE IMPACT OF RADIO ON MUSIC

BY ERNEST NEWMAN*

The Editor of the *Year Book* has been kind enough to set me as a thesis 'the impact of broadcasting on musical taste, composition, and performance in this country'. The assignment (as they call it in journalistic circles) is a difficult one; for 'this country' is a rather wide term of reference, and I can speak only from my own experiences and observations.

Has broadcasting been in existence long enough to have had any definable influence on the musical taste and the standard of performance in this country, or, supposing it to have had such an influence, has there been time enough for us to make a quantitative or qualitative estimate of it? Changes of this kind in the mental climate of a country go on for some time before we become really conscious of them, and when we do, it is not easy to say what part in bringing them into being has been played by any one of a possibly large number of factors. Of one thing only can we be sure, that the process of change is a slow one. I discover from Marcel Proust's letters that in 1912 there was in existence a device called the 'théâtrophone', by which the telephone subscriber could be hooked up to the Paris theatres and concert halls. It was obviously defective, and even if it had had a long enough life to develop its possibilities I doubt whether Proust, were he living still, would have noticed any great change wrought by it alone in French musical and theatrical taste.

Wireless, of course, is in a somewhat different category. What we hear depends largely on our radio set; but I have no hesitation in saying that with a really good set very little is lost by listening to the wireless, while often a good deal is gained, the dubious acoustics of this or that hall, or of different places in the same hall, being cancelled out.

Whether the developments of radio have caused any real change in the standard of musical performance I do not feel competent to decide. There was a time, a few years ago,

* Music Critic: *Sunday Times*.

when some of us suspected that the standard of studio performance was declining even more than that of public performance because the players lacked, in the first place, the nervous stimulus of direct contact with an audience, and in the second place the bracing experience of having their short-comings pointed out to them the next day by the Press. But I have fewer doubts and fears on these matters today. The general standard of studio performance is quite as high as that of public performance in general, and in some respects the former is the more potent instrument for the refinement of the listener's taste. The absence in one's home of any of the distractions to eye and ear inevitable in the concert hall or the opera house makes us painfully conscious—this at any rate is my own experience—of anything in the nature of bad playing or bad singing. More than once it has only been when listening to a broadcast of an opera a few days after hearing the same work at Covent Garden that I have realized how imperfect much of the singing and playing was. And broadcast music has one advantage; it spares us the sight of the antics of the prima donna conductor, which too often give the listener the illusion that things are going better than they really are.

As regards the generally beneficial influence of broadcasting on the listener's range of musical experience there can surely be no two opinions. He hears a vast amount of great music that would otherwise never come his way; and more particularly in the case of broadcasts from abroad, or of London studio performances with foreign artists, he becomes conscious of subtle differences between national cultures as regards both the making and the writing of music. On these counts alone I would say that broadcasting is potentially the most vital factor in the broadening and the subtilization of musical taste that the world has ever known.

The question of whether broadcasting has had, or can have, any influence on composition is a difficult one to answer at present. We shall be able to form a definite opinion on that matter only after an epoch of experiment, on the part of composers who really matter, expressly designed to create genres of composition specifically suitable to radio. That problem, I take it, does not arise where purely

instrumental music is concerned. But it can and certainly will arise in connection with opera and its allied forms. We may safely state it as a general proposition that the more perfectly adapted an opera is to the stage conditions imagined by the librettist and the composer, the less adapted it is to performance under conditions that automatically cut out the visible stage action. The ideal to be aimed at now is a radio genre in which the minimum of disadvantage will result from this deprivation, a genre in which the action and the characterization will be wholly and lucidly implicit in what the words and the music have to say. That will be a tremendous task, and progress towards the realization of the ideal will necessarily be slow. If I were asked to name an instance in which a decisive step towards the realization of the ideal has been made I would cite Vaughan Williams's fine setting of Synge's 'Riders to the Sea'.

THE AUDIENCE IN EUROPE

BY TANGYE LEAN

Controller, European Services

As the German forces of occupation withdrew at the end of the Second World War it was estimated that two-thirds of the adult population of Europe, let us say two hundred million people, had been in almost daily contact with BBC broadcasts either directly or at second hand. It went on record, as a kind of footnote to the war, that a new technique existed for the penetration of national frontiers. Perhaps a footnote was all that was justified, because there was no means of telling what relevance this might have to a more peaceful future; if the will to listen were absent, the new method of communication would lapse.

There were good reasons for expecting such a lapse. In the liberated democracies a free national Press and radio came to life again, while the news lost its importance. There was a shortage of wireless receivers. Of the hundred and

Italian miners now working in Britain were heard in the Italian Service.

'Goeden avond, hier is Londen'. Many of the BBC's most faithful listeners tune in regularly in the Netherlands.

SIR ROBERT BRUCE LOCKHART during 1951 passed the two hundred mark in his weekly broadcasts to Czechoslovakia.

On a visit to the BBC French Section, two officials of Corporations of Wine-growers wore their robes of office. M. DANIEL QUERRE of the Jurade of St. Emilion pours an unaccustomed beverage, before the eyes of M. GASQUETON of the Commanderie du Médoc, and the Mayor of Bordeaux, GENERAL CHABAN-DELMAS.

fifty million sets then in use in the world, all but a third were in the United States and Great Britain. The mainland of Europe had most of the remainder, but their distribution was uneven; large numbers in the industrial West were matched by few in the South and North, and by fewer still in the East.

There were other reasons for expecting the disappearance of external broadcasts. In Britain and the United States there had never been much curiosity about the short wave-band of a wireless set when once the purchaser had got over its novelty. Even when the foreigner presented himself to these countries on medium waves it needed the crisis of a generation for interest to become statistically important.

Now that six years have passed since the end of the war it is easy to see good reasons why the unresponsiveness of the Anglo-Saxons should not in fact have been applicable to the continent of Europe. Neither Britain nor the United States had been through the experience of occupation, so that neither had acquired the habit of short-wave listening which was to prove of crucial importance in preserving the core of the audience. Instead of the Anglo-Saxon's indifference to the voice from abroad, the European had in five years acquired a reliance on it, and reliance meant in the long run respect and affection. 'I have been a regular listener to the Norwegian transmissions since April 1940', writes the typical listener in 1951. 'I remember well the first time I heard the voice from London which became so dear to Norwegian listeners. . . * We must look, too, at this apparently frail and accidental experience of the individual from outside as part of a great historical process, for except in the United States, the U.S.S.R., and to some extent in Britain itself, domestic politics and even domestic views have been losing significance; it is the decisions made outside Europe which most deeply affect the European of the mid-twentieth century, and he is to be forgiven if he shows an interest in the direction from which his weather is coming.

Less obscure in its influence than the pull of world power

* A correspondent, writing from Arendal, Southern Norway, in February 1951. The occupation of Norway by the Germans began in March 1940.

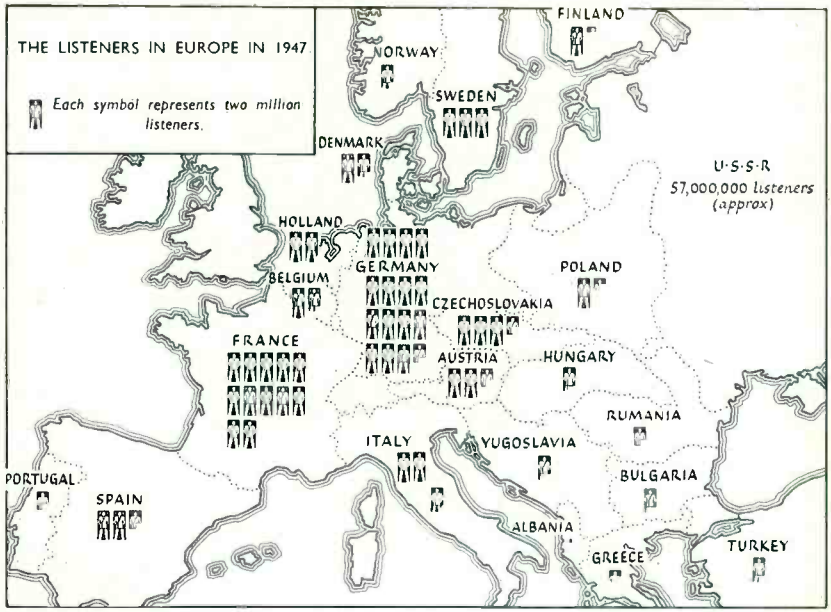
has been the post-war growth of private receiving facilities at a rate which has no parallel elsewhere and could not have been foreseen. The total adult listening population of a hundred million which existed in Continental Europe after liberation has since increased by more than half. This figure excludes the British radio audience, but it is as if a nation rather bigger than our own, and even more lavishly provided with receivers, had suddenly erupted into the map of the Continent since the war. Moreover, as the map on the facing page shows, the increase is distributed on a proportionate basis.

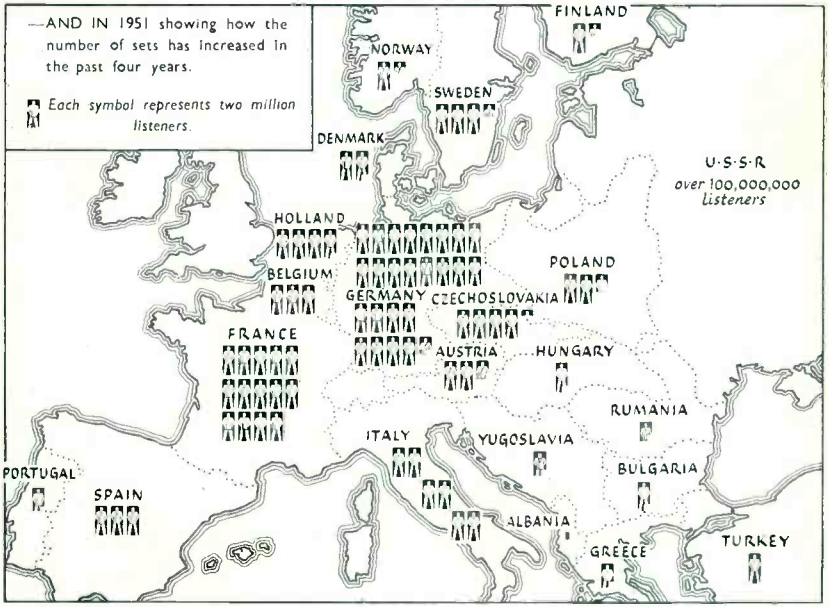
To these two major changes in the picture of European listening we must add a third which has been in part a response to them and in part the brute result of mounting political tension. The BBC has maintained its European services at a fairly constant level in the neighbourhood of 250 programme hours a week. The Voice of America, after a very sharp contraction between 1945 and the end of 1947, has increased its output to Europe in the last two or three years by about twenty-five per cent, or if repeats of programmes are included, has more than doubled its output. Radio Moscow, which curtailed broadcasts to Europe in the mid-post-war period, has since early 1947 constantly expanded, so that it is now broadcasting over 400 programme hours weekly to its European listeners, that is, more than twice the total of December 1946.

These, then, are the new factors of demand and competition against which we must consider the post-war audience trends of the BBC: the changing pull of world power, the growth of listening facilities, and the apparently limitless expansion of broadcasts from Moscow and New York.

Access to the Continent after liberation made possible a much more exact system of listener research than the wartime evidence of smuggled letters and reports by individuals. Letters continue to throw light on the audience, but what-

For Belgium, Holland, Poland, and the U.S.S.R., an estimate of listeners to rediffusion is included in the total on the map opposite. For Bulgaria, Czechoslovakia, Germany, Hungary, and Rumania, no estimate for rediffusion is included.





Commonwealth Prime Ministers who broadcast from London during 1951 included THE RT. HON. S. G. HOLLAND, of New Zealand (*above*) and THE RT. HON. LOUIS ST. LAURENT, of Canada.

ever their rate of arrival (there were 35,000 in 1950), it is an arbitrary light, which may be inspired by anything from uncritical admiration to a desire for postage stamps. The new accuracy comes from two research devices which have distinct and limited objectives. A Listener Panel drawn from representative strata of the audience and reporting regularly can plot the relative success of the components within a given language service. Established by the BBC in nearly all the West European countries, these panels apart from their work of day-to-day criticism have confirmed what were assumed to be the basic demands made by the European listener on external broadcasts: news is easily first in importance to him, and the intelligent discussion of British political views and the everyday British scene come second.

The Listener Panel has, however, the obvious limitation that it can register neither the size of the audience nor its composition, and here the Public Opinion Poll is called in to complete the picture. The accuracy of these Opinon Polls in such a field when conducted independently and with technical competence is no longer in doubt. The BBC's use of them has been in questions of fact, and the typical inquiry is 'Did you listen to a broadcast from abroad last night? Was it from America, from Moscow, from the BBC?' The only likely source of error is the reluctance one can conceive of among devotees of Moscow to write their names and addresses into the record.

The first Public Opinion Poll of this kind was sponsored by the French Service of the BBC immediately after the liberation of France and was carried out in 1946 by the *Institut d'Opinion Publique*, an affiliate of Dr. Gallup's organization. Since then ten other enquiries have covered the same ground at intervals and under very various sponsorship, which has included the French Radio, the Voice of America, and Radio Luxembourg. The evidence which has accumulated is the most complete which exists for any Continental country, and in outline it can be summarized.

The daily audience to the BBC's French Service has risen from three per cent of the adult population (870,000 listeners) in 1946 to five per cent (nearly a million and a half) in 1950. In the same period the occasional French audience

to the BBC rose from nearly four and a half millions in 1946 to seven and a half millions in 1950. Meanwhile the occasional French audience to Moscow fell from nearly a million in 1948 to 580,000 in 1950, imitating in this decline the Communist newspaper *L'Humanité*, whose circulation dropped from nearly three-quarters of a million copies in 1946 to 230,000 in 1950. (There is, moreover, a habit among four-fifths of the listeners to Radio Moscow to tune in afterwards to the BBC.) The Voice of America has pursued an opposite curve, rising from a hundred thousand French listeners daily in 1948 to nearly a million and a half in 1950, and relevant to this success is the privilege of a half-hour relay every evening on the Home Service of the French Radio.*

The composition of the BBC audience in France is unrepresentative of the population as a whole. Listening facilities are, of course, distributed in a similarly unrepresentative pattern; in addition, it requires a reasonably developed cultural background for a listener to think of turning to a foreign source. Intellectuals, including professionals, officials, teachers, and students, amount to about forty per cent; office-workers to about twenty per cent, and workers, skilled and unskilled, to another twenty per cent. Men listen more than women, and only one in five of either has enough English to listen to any of the BBC's domestic services. On the other hand, the demand for learning English is relatively very high, and the audience to BBC 'English by Radio' lessons is more than a million.

We shall be committing no great outrage on the facts if we accept the French audience to the BBC as representative of the situation disclosed by polls held in the other West European countries. There are, of course, national variations; in Norway as many as thirty-one per cent of adult radio listeners tune in in a month; in Italy the corresponding figure comes up erratically in the neighbourhood of fifteen per cent. The Copenhagen Plan, which re-allocated medium wavelengths throughout Europe in March 1950, dismissed

* The BBC is relayed daily on medium-wave networks in Austria, Greece, and Italy, but not in France, which is, of course, within range of medium waves from the British coastline. The BBC's Czech, Hungarian, Rumanian, Bulgarian, and Yugoslav Services are carried daily on medium waves by Dobl, near Graz.

the BBC's German Service for a time to the bottom end of the listening scale by abandoning the medium-wave transmitter at Norden.

When we move on from Western Europe and try to cross the Pyrenees or open a gap in the Iron Curtain we reach a world where the balanced population samples and reports from Listener Panels are not there to give the confidence with which we have explored the West. From Eastern Europe come cries of devotion and hope, long silences, an occasional burst of exasperation at a blunder, and the evidence comes in heightened and distorted like the voices which reached London ten years ago. The new methods of research which derive from commerce and marketing move haltingly here like a reconnaissance car entangled in a jungle. But this inadequacy would not matter much if we could assume that the conditions of censorship and suppression provide a motive stronger than all others for listening to the outside world.

Thanks to an irony of timing in the Czech Ministry of Information, we can cover the first stage without assumptions and with a creditable imitation of the Western research style, though detail and final reliability are in doubt. Six months before the Communist *coup d'état* of February 1948, the Czech Government organized the second of two polls to clarify post-war listening habits. Asked which foreign station at the time of the poll was giving them the best reception, twenty per cent of the sample, or the equivalent of one and a half millions of the total population, answered the BBC. The figure for Moscow was just under half this, and for the Voice of America just less than a third.

It would have been tempting to speculate on the growth of the percentages six months later when Zorin arrived from Moscow and Jan Masaryk threw himself from a window, but we are fortunate in having firm evidence. A first-hand observer, Dr. David Rodrick of the U.S. Social Science Research Council, was in charge of a team of research-workers in Czechoslovakia until the end of 1948. On coming out of the country he volunteered a confidential report to the BBC which he has now given permission to quote. In December 1948 he had been ten months in Czechoslovakia and had

interviewed some 5,000 Czechs and Slovaks of all classes. He estimated that fifty per cent of the owners of wireless sets were listening to the BBC on ordinary days, but the proportion rose to seventy-five per cent for Sir Robert Bruce Lockhart's weekly talk. 'I think you should know that you have a very large audience among both farmer and worker', he wrote. 'In Bohemia and Moravia almost every farmer we talked to told us that they listen to the BBC regularly.' And Dr. Rodrick concluded: 'Your audience in Czechoslovakia is far greater than that of the Czechoslovakian Broadcasting System.'

It should be noted that this report covered the better part of the year and concerns itself with regular listening. It gives an audience of more than three millions nightly * in contrast to the one and a half millions who listened before the *coup d'état* according to the government-organized survey. As there was no controlling device inserted in the latter poll to check the regularity of listening, we shall be quite safe in saying that the audience had more than doubled since the Communist seizure of power.

We now have a firmer basis to our assumption that a censorship, above all if it is alien in origin, forms the most potent of all motives for listening to foreign broadcasts. Although statistical demonstrations on the Czech model are rare, the same trend has made itself felt with more or less force in every invasion and seizure of power since 1940. Among several hundred refugees who have escaped from Hungary in the past two years, as many as eighty-five per cent of the radio listeners coming through one centre were able to prove that they listened to the BBC.

The need for news from the outside world is almost identical throughout the areas of totalitarian control, but two reservations should be entered against generalizing from the Czech and Hungarian patterns. As a highly developed industrial nation, Czechoslovakia has a much greater number of sets in terms of its population than any other satellite, and it must have proportionately more direct listeners to the BBC. Nor are refugees, from Hungary or any-

* Calculating from a total of 2,204,000 licensed sets with an average of three listeners each.

where else, a reliable guide to the proportion of total listening, for they may be assumed to have made exceptional efforts to keep in touch with the West before leaving. If we say that throughout the satellite countries a substantial majority of those with listening facilities use them regularly to tune in to London, we shall be making as exact a generalization as we can. The methods used internally to combat foreign listening change a little. There have been no executions in Eastern Europe for the offence, but references to the BBC and Voice of America occur frequently in trials. To these ostentatious warnings of the danger of listening have now been added the 'Peace Laws', which are phrased so generally that they could be invoked without difficulty against listeners to 'imperialist' or 'war-mongering' stations. Experience has shown, however, that this process of stepping up the listener's sense of danger fails in its object.

There are two other deterrents which can be employed where listening is too widespread to be ignored: argumentation in the Press and, as a last resort, jamming. The first is so regular a feature of East European journalism that it could not fail to draw readers' attention to the BBC if they were in danger of forgetting it. On the other hand, systematic jamming is directed against the Russian Service alone among BBC language transmissions.

The general outline of the audience in post-war Europe is not unduly complex. The sets are mainly in the West, and the motive for listening is mainly in the East. The lack of motive in the West has been made good by a long habit of reliance, to which has been added the importance of the news, the draw of power, and the sustained volume of broadcasts in West European languages. In the East the motive for listening has been strong enough to atone for the lack of sets, by producing the fullest possible exploitation of those that exist.

In face of an ever-increasing volume of output from the United States and the Soviet Union, the BBC has continued at a fairly steady level. On the whole the proportion of sets tuned in to the BBC has remained fairly constant, so that the audience to the BBC has risen in about the same proportion.

ON SPEAKING TERMS

BY ROBERT MCCALL

Controller, Overseas Services

It's nearly 25,000 miles round the world—a long way even for a sound.

The gaggle of geese hoots across the sky, high but visible; the giant rocket roars towards the stars above the deserts of America but, tired of travelling, droops back to earth.

The sound, outreaching and outspeeding them all, thumbs its nose at the sun from heights which only gods and scientists can comprehend, curves down to its destination and even back again before a thumb can be snapped.

Impatient at this impudence, the sun, at times, covers the sound with a rash of spots. Man hasn't yet found a cure but, for the most part, it is a healthy, hearable sound that reaches the ear of its listener, borne safely on a short wave.

The significance of sound carried this way was recognized by the BBC with the setting up of an experimental short-wave station in 1927. Russia, Germany, the United States, Australia—many countries—were probing the potentials of this medium of communication—babel was a-building.

While the cat's whisker was causing confusion in countless homes, national authorities were conferring to avoid confusion in the ether as the sounds multiplied and crossed paths in their travels. Technicians were developing radio sets which would make obsolete the cat's whisker for hearing home broadcasts, and, at the same time, over great distances bring the voices of other peoples into the living-room.

Men and women marvelled at the miracle; governments pondered its usefulness and its dangers. Poets were prophetic of great blessings. The Poet Laureate, Robert Bridges, writing in *The Testament of Beauty* in 1929 was positive that

> Science comforting man's animal poverty
> and leisuring his toil, hath humanized manners
> and social temper, and now above her globe-spredd net
> of speeded intercourse hath outrun all magic,
> and disclosing the secrecy of the reticent air
> hath woven a seamless web of invisible strands
> spiriting the dumb inane with the quick matter of life;

Now music's prisoned rapture and the drown'd voice
of truth
mantled in light's velocity, over land and sea
are omnipresent, speaking aloud to every ear,
into every heart and home their unhinder'd message,
the body and soul of Universal Brotherhood.

The Poet Laureate was not to know to what mean and cruel ends broadcasting would be put when his words were but a confident, hopeful testament in print.

Nonetheless, those optimistic late twenties and early thirties found the BBC in tune with Bridges. Carved in the stone of Broadcasting House was the enjoinder, 'Nation shall speak Peace unto Nation'.

There were Colonial and Imperial conferences in 1930 whose agendas did not avoid the challenge of international broadcasting. It was agreed that the BBC had a job to do. A new short-wave station was built and, what was then called an Empire Service, established in 1932.

Those were the years of high hope. A world war had run its tragic course. The people of Britain, like most others, were tired for peace, had work to do, felt that universal brotherhood was the natural and inevitable theme. The Empire Service spoke in these terms, told the Colonies and Dominions what British folk felt, explained their hopes, reported their behaviour.

British peoples everywhere shared in the broadcast jubilation on the Silver Jubilee of King George V and Queen Mary. They sorrowed with them when His Majesty was ill in 1935 and lamented his death a year later.

They were shaken by the drama of the new King's abdication and were privileged by broadcasting to be present at the Coronation of King George VI and his Queen.

But the Empire Service was not limited to Royal occasions. Most of Australia sat up doggedly till three in the morning for the BBC broadcasts of the cricket Tests. Opera was heard from Covent Garden, while the pros and cons of international politics were argued by London observers.

By this time babel was a-built. The little sounds riding the short waves across the face of the sun were diverted from the service of universal brotherhood to plug the virtues of fascism and the rights of 'superior' races. The awful tramp

of Nazi jackboots on the roads of Austria was heard in the antipodes. Hitler screamed across 15,000 miles, and the curtain fell on the whole sickening prologue to war.

There was no need in this drama to 'piece out our imperfections with your thoughts'; no need 'to make imaginary puissance'; this was the real thing in sound, inescapably and vividly heard by the whole world. These things were happening. Take heed!

If radio was degraded by our enemies it had, for the free nations, its finest hour during the war. The 'drown'd voice of truth' could be resuscitated and diffused, and in this the BBC was privileged to play its part in the good company of its colleague broadcasters, British and allied.

Broadcasting in Britain was an exciting, though sometimes uncomfortable, occupation during the war. Bombs did not discriminate, and the wonder was that the greatly expanded services functioned with no serious interruption for six years. Engineers, programme and administrative staffs did heroes' work maintaining the intricate services to all parts of the world. There were broadcasts now in over forty languages besides English. News—honest, accurate, objective news—was the first consideration. Subject to the laws of security, losses or defeats were reported as promptly as gains or victories. Reporters ranged the home fronts and the war areas. They went to sea, and flew with the Air Force; and they and the hundreds of others who joined the BBC team in those days had many among them who came from the countries of our Allies and the Commonwealth.

From the Colonies and Dominions they arrived to lend a hand. There were reporters and producers, researchers and executives—people with special knowledge of the areas from which they came, most of them experienced broadcasters who could be ill-spared by their own organizations. Here was a fine example of the British family at work together. Every part of the Commonwealth wanted reliable, up-to-the-minute news and views of the struggle which was focused on or near the British Isles. By Commonwealth co-operation the Overseas Services met these needs.

From the beginnings of radio, Dominion and Colonial broadcasters had joined the BBC in the solving of problems,

the exchange of staff, of information and facilities. War greatly stimulated this family co-operation, and it has carried on through the post-war years.

Even before the Rhine had been crossed and the Japanese were still undefeated in the Pacific senior officials of the Dominions' broadcasting authorities met in conference in London during February 1945. A second conference has been arranged for the middle of 1952.

In the last four years there have been fruitful exchanges of BBC home broadcasting staff and men from the Dominions. These have been, and will continue to be, refreshing exercises for all concerned.

Britain and the Dominions, in radio from the beginning, and fortunate in the accessibility of considerable technical and programme talent, have home and external services which have matured rapidly. They are grown-ups.

But the Colonies, in the nature of things, are the youngsters of the British family of broadcasters. They need guidance and practical help; they have peculiar and complicated problems. In some there is a multiplicity of languages; in most there are huge areas to cover and very few trained personnel.

The BBC has readily accepted the invitations of Colonial Governments and the Colonial Office to give assistance.

Engineers have been made available to survey transmitter and coverage needs. For example, a senior Corporation official has been loaned, for a period of years, to Nigeria, to organize and direct a greatly expanded broadcasting service. Two BBC men are producing local programmes for services in the West Indies.

The BBC Transcription Service (the cream of the home and overseas programmes) is widely used by the Dominions and the Colonies.

There will come a time when the Colonial broadcasters will be able to stand on their own feet and they will join with the Dominions and Britain in the full councils of the broadcasting family. As it is, the year 1952 sees representatives of the Colonies in London to compare notes on their common problems and confer with the Corporation.

There is room for many voices to cry in the wilderness of

sound. Canada, India, Pakistan, Ceylon—all members of the Commonwealth family now have lusty radio voices. Technical difficulties notwithstanding, questions of the day have been freely disputed on 'the seamless web of invisible strands', and listeners in many lands have been snatched from their parochial limits by the voices and the thinking of speakers beyond the oceans.

Much that the BBC broadcasts to the home listener now is drawn by one radio means or another from broadcasters of the Commonwealth. For his pound a year the listener in the British Isles is told of the Snowy River scheme from Australia; he has explained to him the economic issues which confront New Zealand; he hears both sides of the Kashmir question from India and Pakistan. Canada tells him what has happened to the bacon; Malaya reports with typical diffidence the risks of work in the face of banditry; Ceylon talks of tea; South Africa exchanges views with Scotland.

No family can expect to avoid argument and differences of opinion. Commonwealth broadcasters (of which the BBC is one) have their healthy disagreements, but they have identical objectives. Each, first of all, has to provide their home listeners with the best possible service. If they have external broadcasting they tell the world of their country's thinking, achievements, and aspirations. Whatever their local interests may be, they have a common jealousy for the common weal of the British peoples, and the sounds of their comity are to be heard on the loudspeakers of the world.

The Commonwealth is on speaking terms.

THE TELEVISION PLAY

BY VAL GIELGUD

Head of Drama

Television drama is still in its infancy, still finding its feet. An occasional gleam of light is apparent to the band of devoted explorers who are pushing their way through an extremely thick wood. The brightest of these gleams is the promise of eventual transfer from the cramping environment

of Alexandra Palace to the more spacious fields of the Lime Grove studios. But for the Drama section, Lime Grove remains the other side of Jordan—at the date of writing. And it is merely the fact that with the acquisition of wider elbow-room, and more modern studio facilities of all kinds, a great deal of contemporary production technique will become outmoded, and will need equivalent revision.

I would, however, claim that this past year has shown a definite advance: less perhaps in actual results achieved than in lessons learned—a good many, I fear, negative. The original play written for television has for the most part proved too stiff a proposition for the unassisted outside author. Some successful writers of sound radio drama have indeed failed to make the grade in the new medium. It was left to the Michael Barry–Charles Terrott combination—with *Promise of Tomorrow* and *Shout aloud Salvation!*—to show how the story-teller and the skilled producing technician must work together, if the various fences along the course are to be carried successfully. On the other hand, the classics and near-classics of straight drama showed a good record. Mr. Royston Morley with his *Henry V*, Mr. Harold Clayton with *Justice*, Mr. Logan and Mr. Rilla with their *Enemy of the People*, productions of *Ghosts* and of *St. Joan*, showed how the work of the television camera can be adapted to the bringing into the home and to the small group or individual audience of great works designed originally for the theatre. And behind all these successes could be found a basic principle: the use of the camera as the emphasized illustration of lines and situations, rather than as a recorder of a succession of pictures of action.

One basic error has, I hope and believe, been defined once and for all: the fundamental fallacy of drawing exact analogies between film and television production technique, simply because the results of both appear upon a screen. This practice has done inestimable harm in the past from the point of view both of producers and writers. And it may be worth while just to state flatly and briefly why.

The reaction of the film audience, which is numbered in hundreds, is quite different from the reaction of the television audience, which is divided into individuals or small

groups. Therefore the 'target approach' of the producer must be proportionately different. The economic and 'facilities' conditions of film production cannot for an instant be compared with those conditioning television practice. A large-scale film budgets in terms of hundreds of thousands; a television production in terms of a couple of thousand at the outside—and this is exceptional. A film may be a year in preparation and months in production. A television play probably goes from inception to screen in three months. A film is composed of a number of short scenes assembled and cut. A television play, apart from occasional film 'inserts', runs from beginning to end as a play does in the theatre, and its performance is, therefore, fundamentally a theatrical performance.

It is true that television is akin to the film in possessing a certain fluidity, due to its capacity to break through or away from the conventions of the stage, and the three-sided set. And this fluidity should by all means be exploited, encouraged, and made the subject of every type of imaginative experiment. But for a writer, an actor, or a producer—because both media make use of cameras and a screen—to think of television in terms of the cinema results in the pursuit of that which, in practice, simply is not. For his audience reaction the television producer should study the analogy of sound radio. For performance, he should study, within easily imaginable limitations, the analogy of the theatre. Television, if it is ever to achieve significance in its own right, must never allow itself to be conceived as cinema on the cheap. Nor must the fascination of its technical machinery overmaster the basic qualities of all good work in any medium: good story-telling; crisp, speakable dialogue; characterization 'in the round'.

This is by no means to imply that for its material television should search tamely among scripts written for the stage. There will, I fancy, always be a place in television drama schedules for the representation of fine theatre pieces, both classic and contemporary—alike on grounds of general interest, and because the authors of such plays are unlikely to find much serious competition on grounds of sheer aesthetic merit from writers of original television plays.

But for its future development television must look to the enthusiasm of young men, fired by the excitement of working in a new medium; to the combined talents of writers and producers working as a team to supply each other with solutions for their mutual problems; to a trained and expert script unit, capable of seeing the possibilities of every sort of story and idea, and equally capable of transforming such stories and ideas into practicable television shape. In this field only the surface has been scratched. But the breath of fresh air blown through the studio by even such a tentative example as *The Secret Sharer*, in spite of its faults and shortcomings, showed what can be done—and what must be done on a much greater scale, if television drama is not to end in a *cul-de-sac* of its own devising.

NOT ONLY LONDON . . .

BY MARY CROZIER *

Britain is not only London but a hamlet in the West Country, the romantic Channel Islands, a wild tract of Scotland or Wales, a shipyard in Northern Ireland. Just so France is both Paris and the provinces, Italy is Rome and the remotest parts of the peninsula. The blood may beat more briskly through the heart, but it is just as strong and healthy down in one of the distant regions of the national body. Certainly in Britain local patriotism and culture are incorrigible and deep. So British broadcasting, while it has its headquarters in London, has built up not mere offshoots but essential parts of the whole scheme in the six Regions—of which three are nations—Scotland, Northern Ireland, Wales, and the North, West, and Midland Regions. One of the sources of strength is the closer and more flexible relations between staff in these smaller regional units. The part that each Region plays in the Home Service is carefully planned. The Regions present a representative picture of their part of the country not only on the Home Service but also in some

* Radio Critic: *The Manchester Guardian.*

programmes on the Light and Third, which are nationally heard; there is also a considerable interchange of broadcasts between Regions, and many good Regional programmes go out on the Overseas Services.

Of the English Regions, the North, which spreads from Lincolnshire up to the Roman Wall, over to the Isle of Man, and includes the great industrial towns of Lancashire, Yorkshire, and the north-east, has some claims in scope and population alone to rival London itself. And despite all the industry, large tracts of the north are rural. The Region's broadcasting represents industry, agriculture, university, theatre, local song and music, and events in city or village. At Newcastle there is a centre which covers all the area of Tyneside and the north-east, and there are other studios in Liverpool, Lincoln, the Isle of Man, and Yorkshire. While the well-established favourites which the North has given to national radio, like 'Have a Go' and 'Variety Fanfare', continue on their way, there have been experiments this year with variations on 'Public Enquiry', and there has been more emphasis on county and rural broadcasts. The northern scene has been illuminated in a new 'Viewpoint' series, and northern counties painted in a number of features, while the literature of the north has been surveyed by distinguished critics and writers. If any qualities could be said to be typical they are vigour and versatility, though it is not easy to find a fixed characteristic of this big Region's performance. The accents of the north range from the Cumberland shepherd to the Tyneside 'Geordie', and her radio is as various and vital.

In regional broadcasting there is no mere common denominator of the 'provinces' but an evocation of life and letters among very different kinds of country and people. What a contrast there is between the dark north where 'Their skies are fast and grey' and the West Country, with its sea-coasts of Devon and Cornwall, and the ancient magic of names like Glastonbury, Avalon, Stonehenge, and Hardy's Wessex. There is stirring history and some of England's finest literature born in the west, and the BBC at Bristol has neglected neither. One feels about this Region a more harmonious and homogeneous air than any other. Broad-

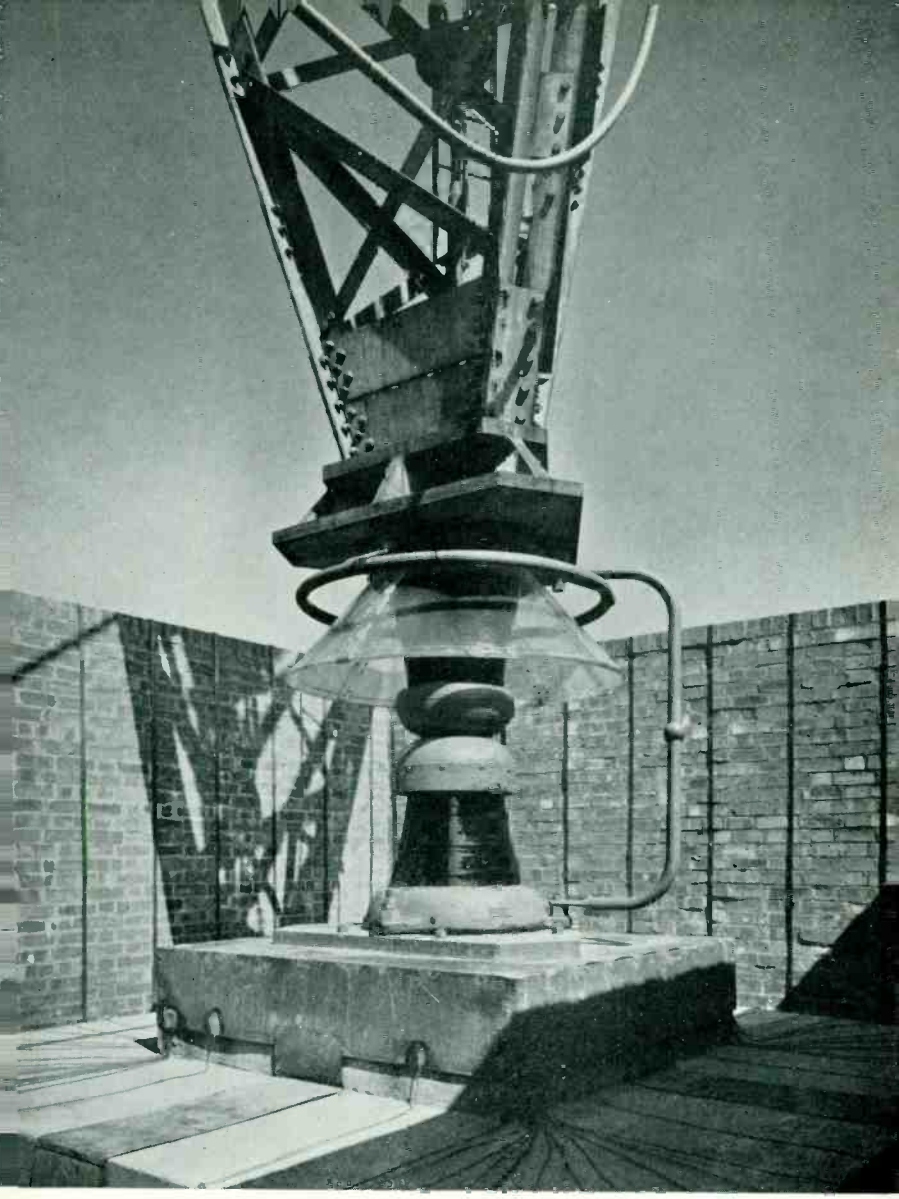
casts like 'Country Questions', 'Let's go', and 'Coast and Country', and programmes about village life, natural beauty spots, walking, and discovering the country, are among the Region's steady output. In literature the West has given to radio some outstanding versions of Thomas Hardy's novels. Last year *The Mayor of Casterbridge* was a tremendous success, and like other plays from the West was heard nationally and then overseas. For the Festival the West of England Light Orchestra gave its first series of public concerts. The West combines a strong regional atmosphere with a high standard; it is at once particular and universal.

The Midland Region is no such distinct entity as the West; on the map it looks more compact but its territory and its output is most diverse. It is at the heart of England, and its Festival broadcasts included programmes from Stratford, Norwich, and Worcester. It goes to the Cotswolds and the Welsh border; it includes many kinds of agricultural country and also the great manufacturing towns of the Midlands. From its headquarters at Birmingham and a new East Midland studio at Nottingham, the programmes are characteristically varied. Its sporting and farming broadcasts are widely known, and it gave to the Light Programme last year the very popular farming serial, *The Archers*. The Region has been outstanding for scientific broadcasts; last year 'The Lunar Society of the Air' was an excellent essay in after-dinner conversation by distinguished scientists. This is also the Region that goes abroad. 'Town Forum' has visited many foreign cities, and brought their citizens here. For the Festival there were special programmes such as 'County Week' and 'Famous County Regiments'. The music of the Region, both light and serious, is of high quality, and so are the light musical plays, though the serious drama is perhaps less noteworthy than in some other Regions. The Midland Region has almost a Metropolitan air of being able to tackle anything effectively.

Wales, Scotland, and Northern Ireland have responsibilities and tasks unlike those of the purely English Regions. In Wales, for instance, the BBC has a double job; English-speaking listeners can get much from the Light and Third

Programmes, so the English broadcasts of the Welsh Home Service will be mainly of Welsh interest. But for Welsh-speaking listeners their own Home Service must provide in the Welsh tongue an element of all three programmes. From Cardiff, the headquarters, with other studios at Swansea and Bangor, the Welsh-language programmes are just as important as those in English. Among important events last year, which now are broadcast annually, were the National Eisteddfod, the International Eisteddfod, and the Swansea Music Festival. In drama and literature Wales has some especially interesting work; last year there were broadcasts of the classics of world literature translated into Welsh, and there were some outstanding Welsh works translated into English. This is all the more important, as Wales has virtually no professional theatre. She possesses poets and composers in an unduly high proportion—or so other BBC Regions might think—and a heritage of culture which radio can cherish and hand on.

Broadcasting from Scotland also has problems and opportunities of its own. Because it is national and not regional it has, like Wales, a note of unity more marked than in an English Region. It has industrial Clydeside, the wonderful city of Edinburgh, and the great areas northwards up to remote islands which it may take the BBC several days in all to reach, make recordings or a broadcast, and return. A unique feature is the Gaelic broadcasting, which not only brings Gaelic speakers their own tongue, but helps to preserve the language and its traditions and legends for others too. School broadcasting also has some special series done in Scotland. Each year the Edinburgh Festival and all the manifold broadcasts it entails are handled through the Scottish headquarters. Scotland's exceptionally rich literary traditions give her much material for programmes, such as the many dramatic and feature programmes about Robert Louis Stevenson and his works which marked the centenary of his birth at the end of 1950. The Festival celebrations included many traditional annual events, the Riding of the Marches, Highland gatherings, and the great Gathering of the Clans in Edinburgh. A successful public-opinion broadcast series was 'A Matter of Opinion'; a Scottish quiz was



The base of the 725-foot mast of the Third Programme's new high-power Transmitter at Daventry. Opened in April 1951, this Transmitter was specially designed to provide maximum non-fading range.

While the Skylon at the South Bank Exhibition was being finished, WYNFORD VAUGHAN THOMAS was hoisted in a cradle to interview workmen at the top.

This combined aerial, transmitter and power vehicle is used for transmitting television pictures by radio from places where no cable link is available.

'Clan Clash', and Scottish country dance music continued a firm favourite with many listeners outside Scotland. Scotland adds an independent and national stream to British broadcasting.

In Northern Ireland the circumstances and problems are different again from those of Scotland, Wales, or the English Regions, though the aim is the same: to give the fullest service possible in every field to its own listeners and to represent the life of Northern Ireland faithfully in the whole plan of British broadcasting. Perhaps it is only the Irish Sea between that makes one feel a greater independence in the broadcasting whose headquarters is at Belfast. Northern Ireland, among its other differences, is the only broadcasting centre outside London to have a Parliament to report. There is endless material from the country regions of Ulster, and during the course of last year a research worker spent many months exploring the country for the old folk-lore, custom, and song for which Southern Ireland is more usually looked on as the hunting ground. The music programmes from Northern Ireland have grown greatly in quality and number recently; 'Irish Rhythms' has won popularity in Europe, and the Northern Ireland Light Orchestra has enriched not only broadcasting but the musical life of Belfast. Radio drama has long been one of Belfast's strong points, and the year has seen the production of plays steadily kept up, while the Festival has meant an extra number of good plays. An interesting experiment during the year was the holding of a week-end 'features' school to teach radio technique to promising script-writers. A successful new programme was a series of unscripted monthly discussions on the news topics of the month.

The three National and the three English Regions do not make up the whole of Home Service broadcasting. The general framework into which their contributions fit is that of the basic Home Service sent out from London. Can the London Home Service do justice to the life of town, village, and country in its region? Has it, for instance, the small and closely integrated group of writers and producers who in, say, the West, Midland, or North, will work together on some interesting feature of regional life? Parts of Norfolk are touched by the

Midland Region, parts of Lincoln by the North, parts of Hampshire by the West. But in Sussex, Essex, Kent, and Suffolk, to name only four counties, there seems to be an area which gets some attention, it is true, but which also qualifies for the title of the 'missing' Region. Do the history, the literature, the arts, and the agriculture of these parts get a fair show? Must they not rather inevitably lie under the centralizing shadow of London?

Perhaps the Festival year of 1951 did more than anything else could to crystallize the part played by the Regions. For it was in the events up and down the country, the Mystery Plays of York, the cathedral choirs, the industrial exhibitions, and the smallest village fête (perhaps most of all in this last), that the people of Britain were really seen. A BBC in London only could never have compassed this diversity, nor could it in an ordinary year either. Of course there are dangers in the system; the worst is that parochialism might creep in. Every Region must beware that it does not present Little Twittering as entrancing simply because it is little, or belaud a local drama company simply because it is local. But there are many aspects of regionalism even apart from those reviewed which bring real strength to broadcasting. There is the really excellent work of the Children's Hour carried out in every Region by most skilled and devoted staffs. Then there will be in the future the contribution to be made by regional television; the Midland, of course, already has Sutton Coldfield, and while the main programme must for a long time yet come from London, there are opportunities for outside events (such as Test Matches from Trent Bridge), and the same chance comes to the North with the opening of the Holme Moss station. Such a widening of scope will make television much more truly national. It certainly will not sap the strength of the Regions, which springs not only from the great towns but also from the countryside where, as John Drinkwater wrote:

> 'when our seasons all are sealed
> Shall come the unchanging harvest from the field.'

POINTS OF VIEW

BY S. J. DE LOTBINIÈRE
Head of Outside Broadcasts

'Who on earth was yesterday's commentator? He said the Princess was dressed in dark black. Whoever heard of dark black? Why can't they get a woman to do these broadcasts? Then we really would be given the right colour and she'd know in a moment if the dress was made of duchesse satin or soprano crêpe.' A woman commentator for a princess's dress—that sounds reasonable enough and a happy solution surely for the male commentator, who always waits in some concern for a glimpse of what may prove to be a creation of glorious blue needing immediate definition as hyacinth, turquoise or aquamarine. It does indeed sound reasonable enough until you realize that princesses' dresses are liable to be mixed up with military splendours that can also challenge description. For a woman commentator might find herself just as lost amongst the cuirasses and farrier corporals of a Sovereign's Escort, and it is well to remember that when a bearskin gets called a busby it can shatter the serenity of even the most retired of generals.

The answer is that a commentator must begin by being a commentator in his or her own right, for the job needs a technique that depends on something more than a knowledge of the event in view. In the early days of outside broadcasting the practice was to choose a 'subject expert' for nearly everything—Garter Principal King of Arms, say, to describe a Coronation were he not on that day otherwise engaged. This might have ensured that on State occasions a pursuivant was neither mispronounced nor called a herald, and that His Majesty never went on board a battleship except by way of the 'royal brow', but it also meant that commentators were not able to develop a technique and carry it on from one type of event to another.

Many may be sceptical about there being any such thing as technique in outside broadcasting. Let them therefore consider two examples of indifferent commentary. Take first the race commentator who reads out all the runners for

the Derby in the form 'Galcador ridden by Rae Johnstone drawn no. 17' and then at the end of it all says, 'Remember that on this course the middle numbers are the good numbers, so that if your horse has drawn anything between, say, 8 and 20, he's well placed'. Should the commentator deal with the draw this way round, he has been doubly at fault. First he has failed to draw attention to the main point about the draw until it is too late for the unwary listener to remember which number was drawn by his own particular 'fancy', and secondly he has thereby lost an opportunity to create some extra suspense interest for the listener, and suspense interest is probably the most compelling ingredient in running commentary. Either way he is guilty of a fundamental mistake in technique. Or take the commentator who describes a football match between Newcastle and Portsmouth like this: 'Milburn out to Walker—he's beaten Ferrier—he's racing along the touch line—he's opposite the penalty area—he centres. . . .' Some listeners may realize from all this the exact whereabouts of the ball, but many will not even know which goal is in jeopardy and so the commentary can mean little or nothing to them. Instead the commentator must do some cross referencing: '*Newcastle now on the attack*—Milburn out to Walker *on the right wing*—he's beaten Ferrier—he's racing up the *far* touch line—he's opposite the *Portsmouth* penalty area—he centres . . .', and listeners by the million can be reduced to a state of excitement or despair by the certain knowledge that Newcastle has a chance to score against Portsmouth.

So much then for technique and for the fact that Audrey Russell or Richard Dimbleby must take their place at the outside microphone, not because they are man or woman, but because they are good commentators. That does not imply, though, that if their technique were perfect their performances would be identical. They will undoubtedly see things differently, and that will produce a different choice in the detail that each selects for description. Take them both on board H.M.S. *Vanguard*, for instance, and one will linger in the chart-room and the other in the sick bay.

This then means to say that having started with a good strain of commentator you can then begin to do some sex

selection. You can, in fact, choose your commentators according to their task. To take an extreme example, you would hesitate to assign a woman to a boxing match or a man to a fashion show, but in between these two extremes there are opportunities for more delicate adjustment. A broadcast from the National Physical Laboratory at Teddington might include both the testing of clinical thermometers and the creation of a million-volt spark. If so, it would be more sensible to ask a woman commentator to deal with the clinical thermometers, even though she could do a perfectly good job with the spark.

For the broadcast of the wedding of Princess Elizabeth and the Duke of Edinburgh, Audrey Russell took up her position along the processional route just as might any other commentator, but her especial task was a description of the bride's dress as it was first glimpsed by the crowds lining the Mall. In the same sort of way Lt.-Commander Peter Scott at a later vantage point was to have the chance of adding some naval touch on the bridegroom's behalf.

All this adds up to the fact that every commentator has his own point of view according to his experience and interests. This point of view must often be most strongly contrasted between man and woman, and that should be a very good reason for including an Audrey Russell amongst the Dimblebys and Vaughan Thomases, and a Margery Pollard amongst the Glendennings and the Alstons.

NEWS FROM AFAR

BY ANTHONY WIGAN

Head of Foreign News

In a dozen places, scattered round the world, staff correspondents of the BBC act as the outposts of the news services broadcast to listeners in this country and abroad. You hear their voices in 'Radio Newsreel'; and sometimes, on great news occasions, in the main bulletins of the day. But, as a rule, in the bulletins, their material is heard as sub-edited by

the London news-room staff and through the voice of a news-reader.

Of course, no newspaper or broadcasting organization could rely exclusively on its own correspondents—even for news from those comparatively few places where financial considerations will allow them to be posted. A world-wide survey of the news, as it occurs, is made possible only by the great news agencies. The function of the correspondents is to help to present a summary of the facts in the way that the news organization to which they belong considers most helpful or interesting to its public.

The BBC must give its news in such a way as to tell its listeners clearly, accurately, impartially, and objectively all of significance and importance that is going on in the world. It cannot choose its public: it caters for those who buy every kind of newspaper.

In each correspondent's territory there are dozens—perhaps hundreds—of news stories of local significance every day. He sends perhaps only two or three; sometimes he finds none in the rank of world news. Often, the items he picks will not be the leading stories in the local papers. A country's budget provides the obvious example. In the country concerned, the chief interest for the man-in-the-street may lie in the money he personally must find; but here the first interest is in the country's expenditure on items which have a world significance.

The good correspondent is guided by his knowledge and experience as a journalist, intensified by the local knowledge and experience he has gained while working abroad. He cannot know all the answers; but he must know the right questions to ask, and the right people of whom to ask them. He must have a weather eye, and keep it open, for the news which is on the point of breaking. If possible, he must be there when it breaks.

The correspondent's task does not end with the selection of news, and the separation of truth from rumour. If the listener is to be informed, he must be fully informed. He must have facts, and know enough of their background or setting to appreciate their significance. Otherwise he may apply British standards and idiom to foreign stories and be

led into false assumptions. For, paradoxically, it can be the most difficult thing in the world to tell the plain unvarnished truth, and to ensure that just that, no more and no less, reaches the listener. When the acknowledged leaders of an American political party call publicly for the impeachment of the President, that fact would be reported. But to say no more than this would be to leave the listener to decide on the real importance of what may well be no more than a political manœuvre, never intended to be followed up, and highly unlikely to succeed even if it were. The listener would have a right to know, quite briefly, what were the prospects of impeachment. And the object would be to tell him the facts of the case—not how the BBC, or a member of its staff, thought things would turn out. These might include the rules governing impeachment, and whether a President has ever been successfully impeached before—which he hasn't.

In an article in the *Year Book* just after the war, Thomas Cadett, BBC Correspondent in Paris, wrote that, if he were asked what principal object he had in mind on returning to France, he would reply that he hoped to persuade the British to speak simply of 'the French' and not of 'the damned French'. That is only another way of underlining the importance of explaining news (but not of commenting on it), in the hope of conveying some understanding of the motives and reasons behind customs or actions which otherwise might seem puzzling. There are frustrating limitations of time and space; the London staff does not always agree with the correspondent's assessment of a story; the correspondent may wonder why his piece was spiked in favour of an item about the weather. But, over a period, the aim of correspondents and London staff alike is to give the attentive listener (and no one can cater for the others) a balanced account of the chief events in the life of any country, and enough incidental knowledge about that country for the significance of those events to be better understood.

For the BBC correspondent, there are special and additional problems. His work is used by services broadcasting to other lands, in fact in some fifty languages to people all over the world. He must watch for news which will interest these remoter listeners, and explain, if he can, in terms which

will be understood in Sydney and Moscow, in Canada and on the Gold Coast.

In another sense, too, he serves more than one master. The news bulletins need from him facts and the essential background to those facts. 'Radio Newsreel', which is the chief outlet for spoken despatches, may need a rather different approach. It is a more personal programme, less concerned with presenting a complete picture of the world on any given day than with giving a broad and balanced picture, in closer focus but over a longer period of time. Despatches for 'Newsreel' may be perhaps twice or three times as long as the parallel bulletin items, and so can contain more explanation or description.

From time to time, each correspondent must be prepared to stand back from the immediate press of events, and survey, in a longer talk for listeners at home or overseas, the political situation in his country, after an election for instance, or review, at its close, an Assembly of the United Nations; or, by giving a close-up of some individual—a peasant, or a factory-worker or a soldier—provide some clue to the underlying forces which make nations behave as they do.

It is no job for the prima donna, or for the man who insists on a settled home life, with work from nine to five. The correspondent must be ready to go anywhere and meet any emergency. He may set out, as Robert Stimson did in Delhi, to look in at a prayer meeting, and witness the assassination of Gandhi; or, as Leonard Miall did from Washington, to report a conference in a Latin American capital, only to find himself covering a revolution. He may send his best story for months, and find that more important events have crowded it out of the bulletins; or that an electric storm has blotted out radio communication, and destroyed his link with London. He must have a genuine interest in, and understanding of, the people among whom he works; but he must continue to see them through British eyes, or he will lose his value as the eyes and ears of his British audience. His job is in some ways a lonely one, but most correspondents would agree that there is no more interesting and, on the whole, more satisfying, work to be done.

ENGINEERING RESEARCH

BY H. T. GREATOREX, A.M.I.E.E.
Engineering Information Department

There are many technical problems in broadcasting that cannot be solved by engineers who are fully occupied in keeping the service running smoothly. Such problems became apparent in the very early days and led the BBC to set up a Research and Development Section as long ago as 1925. Since then, broadcasting has come a long way and the work of the Research Department has multiplied with the introduction of new developments, commonplace enough now, but almost unthought of in the early days; developments such as regular short-wave broadcasting to listeners overseas, the recording of complete sound programmes, high-definition television and, lately, the recording of television programmes.

The Research Department now has a staff of over 200, mainly concentrated at the new headquarters at Kingswood Warren, Surrey. This Victorian manor house has been converted into laboratories and offices, and a new laboratory building has recently been completed and occupied.

In reviewing the activities of the Department the work can be conveniently considered under three headings: Television, Radio, and Electro-acoustics.

TELEVISION

Broadly speaking, the Department is engaged in research into all aspects of television engineering that are of importance in broadcasting. The main concern is naturally with the future development of television, and for this reason an investigation into higher-definition and colour systems is in hand. A fundamental difficulty which had to be overcome was that the equipment required for this programme could not be bought and had to be constructed within the Department. This included a flexible high-definition camera channel capable of various standards of definition up to approximately 1,000 lines, using either interlaced or sequential scanning, and improved monitoring

equipment capable of displaying pictures of such high definition. The appraisal of the merits of different standards of television is largely a subjective matter, and demonstrations using this equipment have therefore been arranged to enable a comparison to be made.

As in medium-wave sound broadcasting, a wavelength problem has now arisen in the television service because the five available wavelength channels in the present waveband will be fully occupied when the high-power transmitting stations now under construction are completed. The difficulties of sharing a wavelength between two television stations in different parts of the country have therefore been investigated, and demonstrations have been arranged to show the effect on picture quality. The effect of interference such as that produced by the ignition systems of motor cars has also been examined. Much work has been done to devise means of reducing these effects.

Now that several different types of camera pick-up tubes have become available, it is important that it should be readily possible to measure their performance. An electrical and optical test bench has been designed and built to enable these measurements to be made to a high degree of accuracy. Apart from routine measurements, this equipment is being used in the production of a camera which, it is hoped, will be genuinely capable of high-definition performance.

Colour television is being investigated from two aspects, the subjective one involving an appraisal of colour fidelity and problems such as flicker and visual acuity. The problems of transmitting and receiving a coloured picture are being studied separately, with particular emphasis on methods of economizing in bandwidth so that the maximum number of stations can be fitted into the wavelength space available.

TRANSMISSION

The BBC does not design the radio transmitters used for sound broadcasting and television. This work is undertaken by commercial firms, although the BBC specifies certain performance requirements that must be met in addition to those laid down in international regulations. The design of transmitting aerials is, however, undertaken by the Research

Department. This work is of the utmost importance because the aerial system profoundly affects the grade of service which a high-power transmitting station can provide. Although much of the design can be worked out from theory, practical tests play an important part because theoretical results may be modified in practice by a number of factors. Since the final aerial system is likely to be both large and costly, a technique has been evolved using small-scale models for the experimental work, the operating frequency being increased appropriately. A variable factor which may considerably modify the predicted performance of an aerial is the conductivity of the earth in the neighbourhood. In the scale-model experiments this effect is studied by mounting the aerial over a shallow pond filled with salt water and varying the concentration of the saline solution. The aerials used for television as well as for medium wave and V.H.F. sound broadcasting have been developed using small-scale models.

Before a new transmitting station is built, a site must be selected from which a satisfactory service can be given over some stipulated area. Usually certain important towns and thickly populated areas must be covered, apart from which the area of satisfactory reception has to extend as far as possible into the surrounding rural areas. It is essential that each station should serve the largest possible area because of the limited number of wavelengths or, more correctly, frequency channels which are available to the BBC under certain international agreements. Once a satisfactory site has been chosen it is therefore most important that the aerial system should be designed to provide good reception at the maximum range. On medium waves this means that the range at which night fading is experienced must be the maximum attainable, and much of the Department's effort has been directed to the design of aerial systems to achieve this. The latest design is in use at the Third Programme station at Daventry from which a fading-free range of about 100 miles is expected.

The measurement of high-angle radiation from a medium-wave aerial which causes fading is clearly of importance. One method involves direct measurements of field strength

at various angles of elevation by flying a helicopter over the aerial; another which has been developed is a pulse-sounding method using ionosphere reflections.

Much of the Department's radio activities are now concerned with the Very High Frequencies used for television and, at present experimentally, for sound broadcasting. These include the design of transmitting aerials, field-strength surveys covering the areas served by the various stations, long-distance propagation studies and the investigation of impulsive interference with reception, such as that caused by motor-car ignition systems. A prolonged series of tests has been conducted to establish the relative advantages and disadvantages of amplitude modulation (AM) and frequency modulation (FM) in V.H.F. broadcasting and to determine how sound broadcasting on very short wavelengths might be used to provide national coverage of BBC programmes.

ELECTRO-ACOUSTICS

Under this heading comes the part of the Department's activities connected with the studio side of broadcasting and with recording. The design of studios has always presented a particularly difficult problem because measurements made according to established rules have not always agreed with what is heard by the ear. New methods of measurement and new techniques for testing studios have therefore been evolved. These include the use of pulses of tone and a pulsed gliding tone; the results obtained so far appear promising. Methods of research involving the use of models have been developed and applied to investigation of the diffusing or scattering properties of different wall shapes and the performance of membrane absorbers.

The ribbon microphone, which has been used as the BBC standard microphone for most purposes for some fourteen years, was originally developed by the Department, and its re-design is about to be undertaken, taking advantage of the latest developments in magnetic materials. At the same time, certain fundamental investigations are being made into the requirements and performance of microphones in the light of modern technique.

Basic principles of artificial reverberation are being studied with a view to obtaining more life-like results without introducing operational difficulties. When a small studio is in use a small echo chamber can give satisfactory artificial echo, but the same echo chamber is not satisfactory when used in conjunction with a larger concert hall. It is therefore hoped to obtain artificially the subjective effect of life-like reverberation, and methods of doing this are being studied experimentally.

Investigations directly concerned with day-to-day programme quality have included an examination of the subjective aspects of distortion in the broadcasting chain and methods whereby it can be measured. An investigation has also been made into the causes of variation in programme levels throughout the broadcasting chain, and as a result new rules have been introduced for the control of modulation range.

The Department is responsible for research work into all systems of sound recording used in broadcasting. A thorough investigation of the disk-recording process has led to the design and construction of a new disk-recording machine, since no equipment available commercially provided all the facilities required while meeting the standard of fidelity considered essential. This equipment, which is probably the most advanced of its type in existence, is now being used by the Corporation in increasing numbers.

Magnetic-recording investigations are now absorbing much effort. New theories have been evolved and are being tested experimentally to explain the precise mechanism of the normal recording process and effects of great importance have been disclosed. The phenomenon of magnetic printing, both accidental and intentional, is also being studied. Accidental printing between the layers of a reel of tape, after recording, has proved troublesome during operational trials of the system, and means for markedly decreasing this effect have been devised. The process of intentional printing, from a master tape on to other tapes, which may have important applications in the Corporation's work, is also being investigated.

In such a short space it has been possible to do no more

than sketch in outline some of the major activities on which the Research Department has been and is engaged. Mention should, however, be made of the well-equipped Model Shop and Drawing Office which have been built up to enable much of the equipment needed in the Department's work to be constructed. The importance of publishing the results of the BBC's research work is fully realized, and there are now a great many published papers readily accessible to those interested in specialized aspects of broadcast engineering.

WITHOUT A SCRIPT

BY DENIS MORRIS
Head of Midland Regional Programmes

Many think that unscripted discussion is a comparatively modern and brave innovation on the part of the BBC, but this, I feel, is either another case of memories being short or the impromptu becoming 'news'. My experience of broadcasting, whether as contributor, producer, or planner, goes back for nearly twenty years, and during the whole of that time I can remember programmes or experiments where no script existed.

In the early days these experiments occurred mainly in Broadcasts to Schools, the Children's Hour, and in programmes under the aegis of the London Talks Department.

An early example was a series called 'Conversations in the Train'. In this two, or occasionally three, people started to talk on an important topical issue some moments before the time scheduled for the transmission and were faded into as if in a train and unawares. This programme failed, in my opinion, because it was based on the idea of an expert being confronted by an intelligent but 'amateur' critic. The expert was able to take refuge in masses of figures or by quoting Acts of Parliament, which his opponent's limited knowledge could only allow to pass unchallenged.

Another step towards the entirely unscripted was in 'Midland Parliament'. In the mid-1930s, in the Midlands, the vision, energy, and brain of Talks producer Denis Last were responsible for some brilliant discussions being broad-

cast. Last had an uncanny knack of choosing—some four to six months ahead—subjects for 'Midland Parliament' which at the time they were subsequently broadcast were matters of urgent topical interest. As a result, 'Midland Parliament' quickly won a reputation for progressiveness and was broadcast to the whole country on the National programme.

This programme was partly scripted and partly not. The scripted portion was dictated, not written, and so avoided the ponderous written English that so often intrudes into an art-form which should surely rely on colloquial English; the unscripted was discussed over a sandwich before transmission, and each speaker was allowed one unscripted question and answer. It amounted to this. A would put his case; the chairman would call for questions from B, C, and D, these would be put and answers read from the scripts; then each would put an unscripted and very topical question and receive a spontaneous answer to it. This worked well, as it gave opportunity for the considered policy piece plus the give and take of the unscripted discussion. Participants quite often cheated and put 'unseens'; then one would see a pair of eyes appeal to the chairman in the hope that he would rule the question out of order, which he seldom did.

Since then the unscripted discussion, debate, or argument has come into its own, though what we gain in spontaneity we often lose in clarity of exposition.

In all this there is a big job of work to be done both by the Talks producer and chairman. In most instances there is a long 'rehearsal' before the transmission in which the producer—who should have acquired a very much more than superficial knowledge of the subject—will draw the speakers out to give their views on the subject. Soon he will find that there will be certain aspects of the subject which are in the forefront of each speaker's mind; gradually a possible running order will appear—'Wouldn't it be a good thing if I followed up C's point about so-and-so with my case for this and that?' asks B. All the time the chairman is making notes and studying the reactions of the speakers as he makes up his mind about them. A and B have very much the same kind of voice—must be very careful to identify them each time. D is the quiet type—he'll probably keep something up his sleeve

and sling it with all the adroitness of a Basque at aggressive and thrustful C. Must take C on one side and tell him he mustn't hog the mike. Tell him that he's the only really experienced debater amongst them—that'll do the trick. And so it goes on until the red light finally flicks, goes steady, an iceberg of an announcer puts you on the air, and everyone's character changes. The aggressive one becomes nervous and waffles; the nervous one speaks with cool intellectual logic; A's voice rises an octave, B's becomes deep and resonant, and the chairman has to do a fresh stock-taking.

In a public-participation programme the chairman has other worries. He has to allow the questioner enough time, but if the question is a long one, has to condense it without altering the sense or appear to be scoring off the man or woman who put it; he has to make his speakers feel happy and at ease; he must try to persuade them to take each other up without coming into the picture himself; he has to be on the look-out to see who will and who will not carry on as second, third, or fourth speakers to the question; he has to calculate how late in the programme he can take a last question, and he has to be ready to sum up any important individual question as well as the broadcast as a whole. Additionally he has to be ready to act as peace-maker or pace-maker, and to correct, where possible, errors of fact or inference. His is no easy task.

There are many purists who feel that the unscripted discussion or public-participation programme is either dangerous insomuch as it is frequently superficial, or cheap because the answers are quick, undeliberated, and off the cuff. Personally, I feel that both the prepared and the spontaneous have a place and that the important subjects of the day should be heard through each medium of approach. Clear, calm logic can certainly come from a scripted discussion, but in each of the other two systems there is a greater excitement in the air: with a battle of quick wits to be fought in front of 500 people nature weighs in with an increased dose of adrenalin; the brain reaches intellectual heights normally unobtainable, and the very air is charged with an excitement that is as apparent to the home listener as it is stimulating to the participants.

Nottingham questions France. A team of distinguished French visitors to the Midland city answers questions from the audience in 'Town Forum'. *See article on p.* 46.

A corner of a room in the main Library at Broadcasting House, London. *See article on p.* 66.

DOCTOR MARIA MONTESSORI talking to a little English girl before a programme in the Italian Service.

WYNFORD VAUGHAN THOMAS explains the use of the microphone before a London *v.* Scandinavia 'Top of the Form' competition.

'LISTEN WITH MOTHER'

BY OLIVE SHAPLEY*

When 'Listen with Mother' started early in 1950, it soon became clear that this programme had found its way, like an arrow, straight to the heart of the audience for which it was intended; an audience, that is, of mothers and their under-fives. At the beginning it brought in hundreds of enthusiastic letters every week, . . . letters, which, one of the organizers says, 'are so real and true that they bring the audience into the room with you'.

At the loudspeaker end there is the same feeling of being in close touch, and it is a very heart-warming sight to see a small child settle down day after day to 'my programme'. First comes the music and then the familiar question, 'Are you sitting comfortably?' to which the smallest reply with a breathless 'Yes', and the wags of three or four with a 'No. Wait a moment'—a joke that is equally good on all five days of the week. But after these preliminaries the audience quickly becomes absorbed, and there is no doubt that this small and rather special section of the BBC's listeners has a right to its own programme, and takes it very seriously. On the one unfortunate occasion (early in the life of 'Listen with Mother') when the story part of the programme was crowded out, the mail next morning gave the impression that the under-fives of the country had risen *en masse* and forced their mothers to put pen to paper and explain to the BBC that this must never happen again!

It seems clear that these fifteen minutes give even quite small children a feeling of being important and cared for . . . one small girl once called the programme 'my news' . . . and, as mothers know, they help to give a pattern to even the most disorganized day. Mother as a story-teller has her limitations; the telephone will probably ring, the kettle boil over, but the friendly, rather grave, quite unsentimental voices of the radio story-tellers bring a feeling of security. Children know they always get through to the end.

If children have faith in the programme, so have mothers,

* Formerly of the BBC Talks Division.

who are grateful not only for the fact that their children are entertained so happily, but also for the object lesson in entertaining that 'Listen with Mother' provides. Mother may have felt that she was no story-teller, but seeing how engrossed a child can be in a simple account of a walk down the street on a fine afternoon, she knows she will never be entirely at a loss again.

The stories are of several kinds. There are the 'just like us' stories in which the child listening can identify himself completely with the child in the tale . . . the little girl who goes shopping with her mother, or the little boy who splashes through the delicious puddles in his Wellington boots. There are the stories which are full of sounds, much loved by this age-group; stories about motor-cars and trains and little tug-boats. There are the tales about animals, always treated with respect. Fantasy is used sparingly, though there must be many who have wanted to tell fairy stories to the children but were uncertain how to tackle them until they were told in this programme. 'Listen with Mother', its grown-up listeners felt sure, would not let them down, even on the very thorny subject of fairies.

Although the story is the main dish in 'Listen with Mother', there are also nursery rhymes and music. As with the stories, the organizers are not afraid of repetition, and the same rhymes sometimes appear three or four times in one week. Mothers learn very soon that a good thing can never be repeated too often, and that at its twentieth performance, 'Bye Baby Bunting' appears to sound twenty times better than at its first, but it is a reassuring thought that the BBC knows this, too, and acts upon it in this programme.

Like all good radio programmes, and 'Listen with Mother', with its clarity and unaffectedness is very good indeed, it is the result of a great deal of hard work. The idea was brought back by Mary Somerville (now Controller of Talks) from Australia, where a programme along similar lines—Kindergarten of the Air—has been running for some time. Discussions went on for some months, and trial programmes were produced and carefully considered before the first 'Listen with Mother' went on the air.

That hard work at the beginning has been justified.

PROGRAMMES IN PARCELS

BY THOMAS P. GALE*

There are few radio stations in the world that are not familiar with the sign of Big Ben and the Lion Rampant which figures on the labels of the parcels, and the records themselves, despatched by the BBC Transcription Service.

This department of the BBC supplements the other External Services by sending to radio stations in most parts of the world a regular supply of specially recorded programmes representing a complete cross-section of the BBC output. Most of them are taken from Home and Overseas transmissions; others, particularly music programmes, are originated by the Transcription Service.

Having been at the receiving end of this service, I can readily visualize the arrival of these neat square parcels at many of their destinations, and recapture something of the thrill that accompanies the unwrapping of a parcel of any kind. What could equal the unwrapping of a Promenade Concert with Menuhin, a performance of *Brand* with Ralph Richardson and Sybil Thorndike, or a new fantasy of Francis Dillon's? Yes, these black shining disks with their red, blue, or purple labels are lifeless only to those unfamiliar with the constant handling of them.

During the last year more than 6,000 of these disks have been distributed every month to broadcasters as far afield as Quito, Ecuador, and the government-operated station in Hong Kong. It has been the aim of the Transcription Service to carry to listeners overseas programmes broadcast by the BBC to its Home audience and to its short-wave listeners. With the development of local broadcasting, the BBC is able to reach a larger number of listeners than ever before by providing programmes over the local stations.

* Formerly Head of the Transcription Service. Mr. Gale also spent some time as BBC Representative in Mexico City.

The success of the Transcription Service depends on the co-operation of the local broadcasting organization and through this relationship new ties have been forged and strengthened between the BBC and its opposite numbers in the Empire, Commonwealth, and other lands. It is undoubtedly a great tribute to the artists, writers, and producers in this country that so many BBC programmes have such universal acceptance.

Transcriptions in English still represent the main activity of the Transcription Service, and the range of programmes represented in this output is wide.

'World Theatre', which has long been a household word in this country, associated with the outstanding drama productions broadcast in the Home Service, is now almost as familiar to listeners throughout the Commonwealth and in the United States. In the latter country, particularly, the success of these productions has in itself been dramatic.

The Features Department of the BBC makes a significant contribution to the output of the Transcription Service; the six features broadcast in the Light Programme to commemorate the 'Turn of the Century' immediately come to my mind. These programmes were a great achievement and reflected to our overseas listeners the history of the life of the last fifty years in Britain in a unique and memorable way. Closely following these documentaries was a series of thirteen programmes entitled 'The Heritage of Britain', which were originally broadcast on the General Overseas Service. This was the BBC's way of 'putting on show', during the Festival year, the British people and their achievements. Like the 'Turn of the Century' documents, these programmes were prepared and recorded well ahead of the broadcast dates so that they would be available to overseas broadcasters at about the same time as they were heard in this country.

A glance at the list of titles appearing on BBC Transcriptions during the year shows that Science has been one of the principal subjects dealt with. Mr. Fred Hoyle's lectures on 'The Nature of the Universe' excited nearly as much comment overseas as they did in this country. Through transcriptions Bertrand Russell was able to give his ideas to listeners all over the world on how to live in this 'Atomic

Age', and Nesta Pain explained in her own inimitable way the reason for our 'frontal lobes' and taught us all a great deal about the new discoveries and techniques revolutionizing our knowledge of the brain and nervous system.

The series on scientific themes which Robin Whitworth of Midland Region has been producing so successfully of late have also been reflected, and these have not been limited to the English-speaking world, but have been adapted and translated into Spanish for broadcast throughout the Spanish-speaking world.

Five hundred years ago, Christopher Columbus was born, and when he set sail from Cadiz to cross the Atlantic he kept a diary which Angel Ara has adapted for radio for the Latin American Service, and for distribution on transcriptions. So once again half a millenium later Columbus has crossed the Atlantic in another form, and his story has been heard by millions of listeners in the New World which he discovered, as told by 'La BBC de Londres', making another landmark in the history of the BBC's activities in Latin America.

BBC programmes in Italian are a regular feature on the Italian network and in the Italian-speaking parts of Switzerland, as well as Trieste, and the German Service is widely listened to through transcriptions, as well as directly from London, both in Austria and the western zones of Germany.

These BBC parcels will not always contain disks, for the Transcription Service has had installed recently magnetic-tape-recording equipment as part of its operation.

The increasing efficiency of air transport is making the Transcription Service an even more valuable complement to the short-wave service of the BBC, enabling programmes from Britain to be heard with all the clarity of an original live broadcast over stations broadcasting on medium wave or the new frequency modulated transmitters which are being used increasingly on the Continent and in the United States.

Although at present the Transcription Service is concentrating on the handling of sound programmes, work is being done in the way of equipment for television programmes,

and it is hoped that one day transcriptions will make the familiar symbol of the Lion Rampant as well known in Television circles as it is at present in the world of Sound Broadcasting.

In a year such as 1951, with Britain putting its best foot forward in all the Arts, the Transcription Service reflects in its own way the wide variety and range of British achievements in all fields—scientific, industrial, cultural, and last, but not least, light entertainment and humour.

TELEVISION GOES FURTHER AFIELD

BY M. J. L. PULLING, M.I.E.E.
Senior Superintendent Engineer, Television

A great deal of glamour centres around the Outside Broadcasts (or O.B.) Department of the Television Service. Into the O.B. net come all London's pageantry, the great events of State and civic life, as well as many of the national and international events of the sporting calender. But until quite recently there has existed a geographical limitation of its activities (chiefly for technical reasons) to the area in central London served by a vision cable laid before the war, and to such other points as could be tapped by mobile transmitters, which have a range of fifteen to twenty miles from the receiving point at Highgate in north London.

The most significant development of the last year or so has been the beginning of an extension of the 'catchment area' of O.B.s to points well outside London. This became possible, first, by the setting up of a permanent vision link between London and Birmingham in connection with the first provincial television transmitting station at Sutton Coldfield; and secondly, by the exploitation of microwave (or, more correctly, centimetric wave) transmitters and receivers. The former made it possible to take O.B.s from the city of Birmingham, whilst the latter opened up a much wider horizon, which may eventually bring any point in these islands—and indeed beyond them—within O.B. range.

How far have we developed, what is the pattern, and

what are the practicable possibilities for the future? First of all, in order to distribute the national television programme from London to the four high-power regional transmitters, a permanent vision network is being set up, using G.P.O. cables and radio links. The London–Birmingham–Manchester sections of this already exist, and it will eventually extend north-eastwards to a point near Newcastle, and thence on to Kirk o' Shotts, midway between Glasgow and Edinburgh. There will be a separate link running westwards from London to Bristol, and on to Cardiff. Over every section of these routes there will be two separate vision circuits, one going outwards from London, and the other in the reverse direction. Certain relay or repeater stations on the network will be available as injection points for O.B. programmes, and relatively small areas of two to three miles radius around these points will become accessible, connection between the O.B. site and the injection point being effected by the use of normal telephone lines. Beyond this range, connection must be made entirely by radio links, and it is here that the centimetre wave equipment becomes important. By using very short wavelengths—between three and seven centimetres—transmitting and receiving equipment can be built for the transmission of vision signals which is very light and compact, and will give a range of between twenty and forty miles, depending on the terrain. This equipment is operated by the BBC and offers the possibility of setting up quite rapidly a temporary radio link from an O.B. site. If the required distance cannot be spanned by one link, several can be used in tandem, and thus the effective range can be extended as far as is needed.

There are, of course, certain practical difficulties. First of all, the path between the transmitter and receiver of each link must be completely unobstructed, as waves whose length is of the order of a few centimetres do not bend round obstacles as longer waves do. This means that for the most part the transmitters and receivers must be on hill-tops and often the aerials must be raised fifty feet or more above ground. Hill-tops in Great Britain are usually fairly accessible by road, but this is by no means always the case, and fire-escape-type ladders with a height of fifty to one hundred

feet are mounted on large vehicles. Again, it is not yet known how many such links can be worked in tandem without introducing intolerable distortion: it is thought that six should be possible, but this is not known for certain. Furthermore, the capital cost and the number of staff required for the operation of such equipment are not inconsiderable, and must be taken into account when planning the economics of taking O.B. programmes from places far from the nearest injection point on the permanent network.

There, then, are the salient points. At the present time a certain amount of equipment and vehicles for the project are available, and an operating team has been formed. A number of experimental O.B.s using the new technique have been carried out with success from such places as Southend, Nottingham, and—most notably—Calais in August 1950. During the summer and autumn of 1951 programmes from Cambridge, Glyndebourne, Margate, and Farnborough were planned; and it is possible that experimental work will be carried out to establish the practicability of taking programmes direct from Paris.

Every potential new O.B. location presents its own particular problems. The first job is to examine contour maps and make a rough assessment of the terrain between the O.B. point and the permanent network. This should lead to a first guess at high spots which could be used as relay points. Then will follow more detailed investigation of the selected places, negotiations with local authorities and landowners for permission to erect and operate aerials, and eventually the setting up of the equipment and aerials and the carrying out of transmission tests. All this, of course, takes time, especially when exploring a new route. However, when once a particular route has been established in this way, and successfully set up and operated, it becomes a relatively simple and speedy business to repeat the arrangement, when another programme is required from the same or a nearby spot. Thus one can foresee that over a period of a few years, knowledge of the countryside from the point of view of hill-top-to-hill-top transmission will gradually be accumulated, and progressively more and more places of

interest should become accessible to viewers through the medium of O.B. cameras and microphones.

Up to the present most of the effort has been concentrated, rather naturally, on London and the Home Counties and, to a lesser extent, on Birmingham and its immediate vicinity. However, it is hoped, during the next two years, to establish television outside broadcast units in the main BBC Regions following the introduction of television transmitting stations in those Regions. These units will depend to an even greater extent than the London units on the successful exploitation of radio links, and should derive great benefit from the experimental work and experience which will by then have been gained in the London area.

HUMOUR ON THE AIR

BY GALE PEDRICK

Script Editor, Variety Department

Radio is an instrument of high purpose and many responsibilities; and not the least of these is to bring us laughter.

To this end a vast quantity of comic material is assembled, written, and sent on its space-journey every day of the year. It would not be strange if in nearly three decades broadcasting had completely changed both the standards and the taste of British humour. However, it seems to me that radio has not changed our jokes; but only the manner of their telling.

There have been revolutions in method. But surprisingly —when we consider the almost non-stop stream of patter, repartee, gags, and humorous dialogue that fall upon our ears at all hours of the day—the foundations of humour have stood firm and unassailable.

My favourite pantomime joke runs as follows:

How much for that rabbit? Three pounds.
That's a stiff price for a rabbit. It's a stiff rabbit.

Now, this ancient drollery is thirty-five years old to my own

recollection. It is much more likely to be 135 years old. Yet it popped up in 1951 and earned its keep.

Broadcasting comedy, in the course of its fascinating story, has introduced us to the 'insult' technique and has shown us the potency of the catch-phrase. It has also given an enormous amount of fireside fun by means of programmes in which we can all join—notably 'Twenty Questions' and the 'Round Britain Quiz'. But among all the changing styles of microphone comedy one type of humour has remained constant—the domestic. The store of situation and anecdote is seemingly inexhaustible. It was the homely, genuine touch that endeared us to John Henry and Blossom in the earliest days of the wireless: the most successful single spot in 1951 radio was the happy, true-to-life man-and-wife banter of Ted Ray and Kitty Bluett.

'Life with the Lyons' and 'My Friends the Braithwaites' prove that true domestic comedy is the best card in the pack. In the past year four comedians have told me with considerable pride 'I do not rely on gags'. This is true of at least two performers who have become top-liners since the last *Year Book* appeared, Max Bygraves and Al Read.

One has only to examine the early issues of the *Radio Times* to see that true radio comedy took some time to develop. For years the BBC had to rely largely on the naïve frivolities of what one might call the concert-party type of humour. I hope this does not sound patronizing: as time went by the 'c-p' comics won their laurels on the air by the dozen. But for the first few years the 'big names' refused to take the medium seriously or to see its possibilities.

In the beginning, it was left for performers of the calibre of John Henry, of Tommy Handley, and of Mabel Constanduros (with her gorgeous gallery of 'Buggins' characters) to understand that radio had a soul of its own and that 'anything' would not do.

Slowly enough, then, the radio comedian came into being. Somewhat to their surprise the celebrities woke up to the fact that the microphone was after all a force to be reckoned with and that scripts should be prepared for this new medium with care and ingenuity. Comedians, at all events, began to realize that radio could be a profession, but a profession

in which it was possible for a comedian to be only as good as his script. One could no longer exist happily for twenty years, as some of the legendary stars had done, without changing a word of the act. A new script was needed for each performance—and when, with 'Band Waggon', the series policy was launched for better or worse, why, then it was a case of skilful writing being required not once now and again, but every week of the year.

Once the famous Arthur Askey–Richard Murdoch team was on the air, broadcast comedy was to follow a new pattern. Within a few years many experiments were made, and in due course we became acquainted with American radio methods. Series followed series, and 'That Man', the greatest of all radio's funny men, was to find an outlet for his comic genius. We came to know that Thursday night was laughter night and that we would also make other appointments with such old friends as the stars of 'Garrison Theatre', 'Happidrome', 'Merry-go-round', 'Old Town Hall', and the rest.

The value of pace, the wise-crack with a punch, and the now familiar 'insult' technique was demonstrated in 'Hi, Gang!' Ten years ago the public laughed when Ben Lyon twitted Vic Oliver about his thinning locks, and Vic retaliated by a jibe at Ben's advancing years and waist-line. People will still laugh at this good-humoured leg-pulling today—as they do when Hope 'ribs' Crosby or Danny Kaye. It is a strange but successful formula.

Before the war, 'Danger, Men at Work!' had shown listeners how crazy Marxian humour could be adapted to radio. Producers made it their business to see how brilliantly sound effects and music could be used in comedy—that a programme could indeed be a cartoon or comic strip in sound. Later the boisterous nonsense of 'Ignorance is Bliss'—unthinkable in the Savoy Hill era—rocketed to the top of the poll and was a stayer into the bargain. More recently we have heard 'Crazy People' with four young exponents of the 'Goon' type of humour.

A startling departure, but an uncompromisingly successful one, was the unscripted programme. Wilfred Pickles, in particular, brought out the innate humour of the 'ordinary'

citizen who talked and joked and sang completely unawed by the microphone. Radio audiences enjoy informality and were delighted by the impromptus of the 'Round Britain Quiz', 'Top of the Form', and that other 'entirely spontaneous and unrehearsed' mixture of wisdom and fun, 'We beg to differ'.

But, above all, this is the day of the catch-phrase, a conceit by which the Briton has always been captivated. Askey's 'Ay thang-yew' may well have set the fashion. ITMA gave us scores of familiar tags—from 'After you, Claude' to 'Come, come, don't dilly-dally'. The 'Much-Binding' characters had a glossary of their own, and the tradition was confirmed in 'Take it from here' and 'Educating Archie', the programme starring that most visual of performers, a ventriloquist. The vogue continues, and in Ted Ray's programme, Ivy's ' 'e's lovely, Mrs. Hoskins—'e's lovely!' swept the country.

Year by year radio made its own 'discoveries'—Frankie Howerd is a classic example. From time to time radio's comedians would arise and gather to themselves a huge and admiring public. Many such artists found their way on the halls with a ready-made public to applaud them. But it is a strange commentary on entertainment today that although broadcasting has helped to breathe life into the Variety profession, the music hall has done comparatively little to return the compliment.

The strain upon the comedian and his writers becomes more and more severe. The wiser ones realize that only by concentrating on radio and making it *almost* a full-time job can they give their best. The BBC has very willingly encouraged this attitude.

In considering the vagaries of broadcast comedy in the past thirty years, one thing is abundantly clear. The best jokes may still have kinship to those which made our ancestors bare their teeth in a nervous giggle of relief after escaping from some particularly unpleasant prehistoric mishap. But today the script's the thing: and the palms must go to scribes whose quicksilver minds can turn every known situation inside out and invest it with a new, shining quality of fun.

LETTERS FROM OVERSEAS

BY ASHER LEE

External Services Listener Research Officer

In 1950 the BBC External Services received some 70,000 letters from listeners overseas. We have been receiving something like that total every year since the end of the war. Where do they come from? Who writes them? What do they write about? Why do they write at all?

If you were to spend a few days in the BBC Registry you would learn quite a lot about stamps and geography. You could see letters addressed to the BBC from men and women and children all over the world. If you'd like a more complete list of places listeners write from, then open any atlas, take a pin and pick a place at random. Was it Mauritius, Patagonia, or Iceland? We get letters from those places and from hundreds of towns and villages in India, Pakistan, and Ceylon. We receive thousands of letters a year from India and Pakistan—letters in English, Urdu, Hindi, Tamil (the national language of Ceylon), and Sinhalese (the national language of both Ceylon and Southern India). The BBC staff of Arabic listener research handle more than 5,000 letters every year from Arabic listeners anywhere in the Arab world.

Some are anonymous, especially those from behind the Iron Curtain. Some are from families and groups of listeners, some from teachers on behalf of classes, from mayors on behalf of communities, or from officers or other ranks on behalf of the battery or unit. Librarians in Persia write to us for material for their libraries. (We had over 2,000 letters from Persia in the first quarter of 1951.)

And what about the stamps? What a fine haul they would be for our private collections! But there is no haul, for the BBC Club sees to it that the stamps are sold and the money allocated to various charities. But it is the comments of the letters, not just the stamps and the postmarks, that provide the real interest. What do people write to us about and what sort of people write? It is difficult to generalize about 70,000 letters, but it is true that more than three-quarters of the comments on BBC programmes are most appreciative.

Sometimes, of course, we meet with disapproval from our correspondents in no uncertain fashion. There was the listener in India who wrote: 'I wish to protest in the strongest possible terms at your recent changes in the types of programmes directed to this part of the world. . . .' And we have our critics in the Argentine, like the listener who said: 'We want liveliness to listen to instead of those dreadful dull programmes you give us.' Both these adverse comments came from listeners to our General Overseas Service in English, which receives over 15,000 letters a year from Englishmen and members of the fighting Services and from thousands of native citizens . . . in fact, literally anywhere and everywhere in the world. But the general burden of this correspondence is appreciative, sympathetic, and frank. However, we have a listener in India who has been writing to us regularly since 1937 and complaining just as regularly about BBC programmes. But the following extract from a listener in New York to the General Overseas Service is much more typical of the general tenor of listener reaction: 'Having enjoyed so many excellent broadcasts from London in the General Overseas Service's special North American, and other services of the BBC, I feel I must express my appreciation of your efforts. Hardly a day passes without the familiar chimes of Big Ben being heard, resounding across the sea. They never fail to bring with them promise of worth-while broadcasts. My knowledge of world affairs of the far corners of the globe and of your country has been enhanced by the varied programmes broadcast in the BBC Overseas Service. They have been educational as well as entertaining.' Could you wish for a better testimonial than this? And it is by no means isolated. An Indian listener recently wrote: 'My grandfather says you are doing a great service to our country by enlightening us with information about Britain.'

Apart from these complimentary comments from listeners, the letters are full of more intimate domestic things. There was a listener in West Africa who told the BBC that a broadcast of the play *George and Margaret* had helped him deal with parental opposition to his marriage. There was the sad Indian in Bihar who wrote: 'I think I am the most

distressed man in the world who is always surrounded by sorrow, but I cannot help laughing at this programme.' (The programme was, by the way, intended to be funny.) And do you want a better example of culinary goodwill than this? A few months ago, in a German Service broadcast, one of our announcers said that she wanted to make a certain tart but had not the recipe. There was a fluttering of pages in cookery books in many parts of Europe. Before long, original, authentic recipes came pouring in. Fourteen different countries, including even the Iron Curtain areas of Austria and Germany and Czechoslovakia, gave us a dozen different recipes for the same dish. They flung in the precious ingredients—'Take six eggs . . . Take eight eggs . . . Take twelve eggs'—men and women, young and old, in Venice, Brussels, Ankara, Zürich, Copenhagen, Holland, Yugoslavia, Sweden, Austria, and Germany accompanied their recipes and hints by touching letters full of good wishes for the success of this BBC experiment in the culinary fields of the *cordon bleu*.

One could go on giving you instances of friendly reaction in these letters. I do believe that goodwill towards England is the dominant note in them, whether they come from Englishmen or from the nationals of the countries. For, in the four years spent in this form of Listener Research, I have read thousands of sane, helpful letters from journalists, doctors, engineers, bishops, priests, nuns, members of Central European secret police, children writing on behalf of parents and grandparents, teachers, students, professors, the sick, and the blind. Of course we have our peculiar correspondents, and the mail from people who write to ask for favours and services. Some ask for scripts. Others request their favourite record, or ask for samples of cortisone and other drugs. But, by and large, we get a good deal of honest comment from both cultured and uncultured critics. I find it difficult to avoid the strong impression that the BBC External Services are doing a grand job projecting Britain overseas, and, if you had time to wade through the mail with me, I think you would agree. By the way, we do, of course, use other means of assessing the reaction of the overseas audiences of the BBC, but that is another story.

TELEVISION FOR THE YOUNGER VIEWER

BY CECIL MADDEN

Assistant to Controller of Television Programmes

'Nothing offends children more than to play down to them. All the great children's books—the Pilgrim's Progress, Robinson Crusoe, Grimm's Fairy Tales, and Gulliver's Travels—were written for adults.' *Bernard Shaw*

Since September 1950 boys and girls from the ages of five to fifteen have had their own daily programme from their own studio in Lime Grove, and parents have only themselves to blame if they allow more than this reasonable ration. The very first week produced amazing evidence of the younger generation's readiness to adopt 5 to 6 p.m. as theirs: the 'Telescope' general interest magazine programme received 6,000 entries for its first competition and conundrum, whilst its variety companion, 'Whirligig', discovered no less than 1,200 young dramatists, who in one week sent in plays for 'Write it Yourself', a thrilling serial acted by professionals and kept going over the months by children creating the scripts themselves.

British children are not made lazy by television. From north to south they obviously enjoy participating in programmes—in music, singing, writing, acting, debating. Especially encouraging is the standard of child art.

Our first task was to establish a daily programme starting with such items as puppets for the very young and working up robustly in the age groups. For the older children the scheme was this: Sundays—plays; Mondays—films of adventure (*Renfrew, Rex and Rinty, Mystery Squadron*); Tuesdays—dramatized books; Wednesdays—story-tellers, travel, cartoonists, countryside, ballet, careers, books, art, music, history, discovery, quizzes; Thursdays—documentary; Fridays—sport; Saturdays—magazine programmes.

There is a huge untapped source of material waiting to be opened up for children and adults with children. What more endearing families could be seen in your own home than the Louisa Alcott *Little Women*, or E. Nesbit's *Railway*

TELEVISION FOR CHILDREN

Larry the Lamb (BETTY BLACKLER) and Dennis the Dachshund (MALCOLM THOMAS) in a Toy Town adventure

Below:
JEREMY SPENSER as Puck in *A Midsummer Night's Dream.*

Below: An attentive audience watches a children's programme.

ELIZABETH CRUFT
talks about
'Your Puppy'
in the Television
Children's Programmes.

THE YOUNGEST LISTENERS

A member of the 'Listen with Mother' audience.
See article on p. 49.

Children, poised and natural and resourceful, or the naughty boys of *Just William*. The child of today is keenly conscious of the world he lives in and the part he has to play in it in a way preceding generations were sheltered from. He or she is frank and natural—with discussion as 'Junior Wranglers', or histrionics when they 'Play the Game'.

Experiment has been the keynote of this first and formative year of regular visual entertainment and information for children. Experiment in specially written plays (*Gunpowder Guy*), experiment in specially dramatized novels (*Treasure Island*, *The Malory Secret*), simple ways of presenting Shakespeare (*A Midsummer Night's Dream* and *The Tempest*), experiment in animations, in use of transparencies and shadows for fairyland effects. None of this would have been possible without the enthusiasm of young producers who have thrown themselves so whole-heartedly into the work.

One play specially commissioned, *The Little Swan*, showed the struggles of a young girl to earn enough in a pantomime chorus to pay for her classical dancing lessons. This provoked a small child into begging for a sequel. After the success of *The Powder Monkey* in company of no less than Nelson and Hardy at Trafalgar, we soon discovered the need for further adventures for the same boy as *Midshipman Barney*.

As a contribution to the Festival of Britain, Children's Television invited over two French children as their guests for three weeks. This is a prelude to a larger plan to send two children (with a cameraman and chaperone) right round the world, so that every child everywhere will effectively go with them on the grand tour and see children of other lands through the eyes of children.

Children's television has deliberately set out to build up personalities children now know and like—Humphrey Lestocq ('H. L.'), Bruce Gordon (The Man in Armour), Valerie Hobson with her 'How to' needlework, Robert Morley ('Parent-craft'), Harold Glover ('Men of Action'), Annette Mills, impeccable in her technique at the piano, Doris Langley Moore, with her authentic costumes of other periods, Richard Hearne (Mr. Pastry), 'Fish-Hawk' and Percy Edwards in 'Nature Calendar'; Harry Rutherford, moving about with his 'Sketchbook' and his novel 'Book

Bag' reviews, Cliff Michelmore, ubiquitous in sport, Barrie Edgar, out on the O.B.s, Peter Madden, who in his time has played many parts, Peggy Cameron ('What's the Object?'), Hugh Gee, the story-teller, and the charming trio of young announcers Jennifer Gay, Janette Scott, and Elizabeth ('Your Puppy') Cruft. There are the 'Immortals', the Reluctant Dragon, the veteran Muffin, Mr. Turnip, Hank, Dudule the Duck, Timothy Telescope, Cactus the Camel, Prudence Kitten, Daisy May, Matilda Mouse, Cyril the Centipede, Dash and Dither, Johnny Chuck and Grandma, Vegetable Village and Cuthbert the Camera.

Among the newer presentations are Kipling's *Puck of Pook's Hill*, Mrs. Frances Hodgson Burnett's *Sara Crewe*, Noel Streatfeild's *The Bell Family*, Billy Bunter and the 'Greyfriars' school stories, Arabian Nights, Hans Andersen's life, *Sherlock Holmes*, *Emil and the Detectives*, *At your Service*, *Ltd.*, *John at the Fair*, and a series on the boyhood of the Great.

In my view the television children of today are lucky, for he and she, given the best acting, good design, expert advice, and high standards in presentation will be helped to reject for themselves the second-rate in their life to come.

A LIBRARY FOR BROADCASTERS

BY FLORENCE MILNES

Librarian, BBC

'"The time has come", the listener said,
"To check so many things,
On spelling, ships, Beethoven's Third,
The Festival, French Kings,
And why the world revolves at all,
And could a frog have wings?"'

With profound apologies to Lewis Carroll, this is what might have happened. With the knowledge, however, that accuracy in all broadcast statements was part of the foundation on which the BBC was building its reputation, the Library came into being some twenty-five years ago. Now, in an average year, forty-five thousand queries are put to the

Library, including such things as a request for material on the dramatization of the novel, the definition of Euler's pendulum paradox, information on a composer 'whose symphony has just had a first performance in New York', and a list of famous novels and poems written in 1851.

The Library is a unique collection of books in that it is built to serve the special needs of all who are concerned with broadcasting. The aim from the beginning has been to include authoritative works on every possible subject. The total stock of the Library numbers approximately fifty thousand books. These are divided between a Central Library at Broadcasting House and five branch libraries. The branches contribute small specialist collections for different programme services. There is a library of books of European interest, another on Commonwealth and Dominion subjects; there is a library for the Latin American Service, another for the Monitoring Service, and finally the library for Television. This, in addition to its book stock, has a collection of nearly a hundred thousand illustrations. The kind of enquiry it may receive includes a request for pictures of eight assorted ancestors, four male and four female, covering the period 1500–1750, or pictures to convey the atmosphere of the Lincolnshire Fens.

It is impossible in a short article to outline all their separate and several functions or to deal with the particular domestic problems arising in each of these branch libraries. It is possible, however, to underline the meticulous care which is taken by the compilers and the producers of every type of programme. The responsibilities of the librarians in assisting in this work are heavy.

In addition to the loan of books, all the other usual library services are undertaken, including the compilation of bibliographies and book lists and the assistance to research workers on which the basis of many a programme rests. Because of the vast field of subjects with which broadcasting now deals, and the highly specialized nature of some of the programmes, contact is maintained with a large number of other libraries and specialist collections.

In the preparation of book lists to be used with school broadcasts, the Library collaborates with educational pro-

ducers and prepares bibliographies from which books are selected for inclusion in the pamphlets for schools.

The Library is also called upon to help in answering letters from listeners. One listener may ask for the source of a quotation used by a broadcast speaker, another whether the play or short story heard on the wireless 'a little while ago' has been published. The checking by the Library of dates of publication is also useful for the BBC's Copyright Department. Requests for information from BBC publications—the *Radio Times* and *The Listener*—often come with the urgency of 'going to press'. The Library's collection of books on music and its many specialist indexes are much used by announcers and others concerned with the presentation of a programme. Other sections of special use in broadcasting comprise books of topographical interest, particularly on London, books on the theatre and cinema, and a comprehensive collection of poetry: there is a wide coverage of literary works and biographies and sections dealing with the fine arts, pure and applied sciences, and religion. The collection of books on broadcasting itself both in this country and abroad is, finally, one of the main features of the Library. Much retrospective material has also been put together for use in 'Scrapbook' and other programmes in which a contemporary review of past events is needed. The BBC's personal scrapbook is maintained by the Library in the form of cuttings from the British Press. These are filed and indexed and cover all matters relating to the Corporation and its activities. The Library also supplies all the Corporation's departments with periodicals in many languages from the lighter magazine to the learned journal.

Special occasions also call for special effort. In 1951, in connection with the Festival of Britain, a display was made in the Library Reading Room of material covering the 1851 Exhibition, all of which had been collected since the idea of the Festival had first been suggested, and, needless to say, was extensively used by many broadcasting departments.

This briefly is the sum of the Library's services to broadcasting. In the best traditions of library work, the BBC librarians are content to remain behind the scenes. Their routine work makes a real contribution to the programmes.

ALL CHANGE!

These are days of expansion in television. More listeners. More variety of programmes. And more and more people coming into television, to plan, to produce, to perform. It is natural that many of them should have moved over from sound broadcasting; many, indeed, are now on easy terms with both media. The Year Book *invited some of them to say how the change from sound to vision struck them.*

First, a planner—ALEC SUTHERLAND, *Television Programme Organizer, who worked on the Light Programme and has directed the British Forces Network in Germany.*

The difference between planning sound schedules and television schedules is the difference between draughts and chess —there are a great many more factors to be considered. A symphony concert from the Albert Hall need not affect the next day's Home Service. In television it would offer the chance of a valuable extra day in the studio, which would in turn allow a complex documentary programme to get into the schedule. The repeat on Thursday of television's Sunday play is conditioned by an intricate shift system involving scores of technicians; the artists who are to reappear must be made up and dressed over again. In sound, 'Curtain Up' or 'Saturday Night Theatre' may be recorded on a few discs and repeated at any convenient time.

The sound planner can largely ignore technical considerations. In television he has, along with the producers, to consider the number of cameras needed, how many sets, the need for film sequences, the availability of certain types of apparatus. He must try to spread the load to avoid congestion in the carpenters' shop or in the scenic artists' section. He cannot fall back on a gramophone record programme, and he has only a tiny number of films at his disposal.

With so many complexities to affect schedules, the falling out of one programme may require a complete readjustment over a whole week, with consequent dislocation to the carefully prepared work of producers, designers, and many others. Hence the rueful slogan which hangs over the television planning desk—'Be a Programme Organizer—You Can Earn Big Acrimony!'

Acting has the same basic rules, whatever the medium, says BARBARA COUPER. *But she finds, after many brilliant years in sound, that vision calls for an adjustment of existing knowledge.*

How I hated the thought of televising. How convinced I was that I was right to have done so after my first experience at Alexandra Palace. Never again! Except perhaps a second time, in order to convince myself finally. And then a third time, due entirely, of course, to the nature of the part I had been offered; it would undoubtedly prove an interesting contrast to the previous two. How delighted I was to be asked a fourth time. These cheek-by-jowl performances were becoming a pleasurable, though nerve-racking, experience.

The specialized intimacy required for television acting was one of the lessons that had been learned from sound broadcasting. So much had had to be accomplished with the voice alone, and just as the tricks and insincerities of speech were magnified on the air, so the camera now revealed with similar devastation the unnecessary gesture, the over-fussy facial expression. A further invaluable lesson was the ability to give *apparently* the full intensity of voice necessary in a fiery speech, without vocal projection resulting in volume of sound and little else.

Acting possesses the same basic rules in whatever medium it is expressed. There is, therefore, no new form of playing to be applied to television, only an adjustment of existing knowledge—a self-discipline—measured to mechanical limitations, which though often disconcerting, can eventually prove beneficial in forcing one to combine different and interesting rules with those already accepted as essential. Television is dispeller-in-chief of the *non*-essential.

ERIC FAWCETT *has handled most forms of entertainment, but he writes here as a producer of television drama.*

I think it is generally agreed that, provided a person has a 'dramatic sense' and a good ear for inflection, he or she may be capable of directing good actors in a successful radio play, given, of course, the basic knowledge of studio technique.

In television something more is called for. The producer

must have a background in the world of entertainment. Starting from where he left off as a 'sound' producer, he also needs a knowledge of stage and film techniques, both from the actor's and the technician's points of view. How an actor sounds over the microphone is one thing—how he looks and moves in front of the camera is another, and the producer who directs a television play must have the knowledge that can be acquired only in the theatre and film studio.

Remember, too, that television as a medium falls somewhere between stage and film. Like the stage and the 'sound' broadcast, it has strict continuity of action; like the film it consists of a series of separate takes varying from close-up to long shot. In fact, it has the advantages and disadvantages of all three media, whilst playing to an audience that is found only in broadcasting—an audience that numbers its hundreds of thousands over a wide area, yet, at the point of actual contact, consists of no more than the handful of viewers before a single screen.

As for rehearsals, the sound producer can work with his cast from the earliest days in a studio under actual broadcasting conditions. The television producer—until accommodation becomes easier—must rehearse for a fortnight in bleak rehearsal rooms with no scenery and only imaginary furniture, until he and his cast find themselves confronted with a six-hour camera rehearsal. Then, an hour and a half later, viewers see the show once only. And here is where sound and vision join hands: the producer of either has no second chance—the show is either a failure or a success, for whatever the result there is no possibility of improving upon it.

From 'straight' to 'light'. BRYAN SEARS, *a veteran of variety in sound, but writing as a comparative 'new boy' in vision, finds satisfaction and high endeavour as well as problems.*

Having passed from the stage to sound radio and so to television, I am wondering if I ought not to write on my identity card 'Quick-change Artist', as each move has required a complete reorientation of outlook and in the latest move a completely contradictory one.

Not so long ago I was waging a ceaseless—and not always successful—battle against any form of visual entertainment. Innumerable times a day I would say 'That gesture (or hat) is undoubtedly the last word in humour, but the listeners cannot see it and a spoken commentary on what you're doing would sound somewhat out of place in "Variety Bandbox" '. I would fall asleep at night murmuring restlessly 'Too visual'.

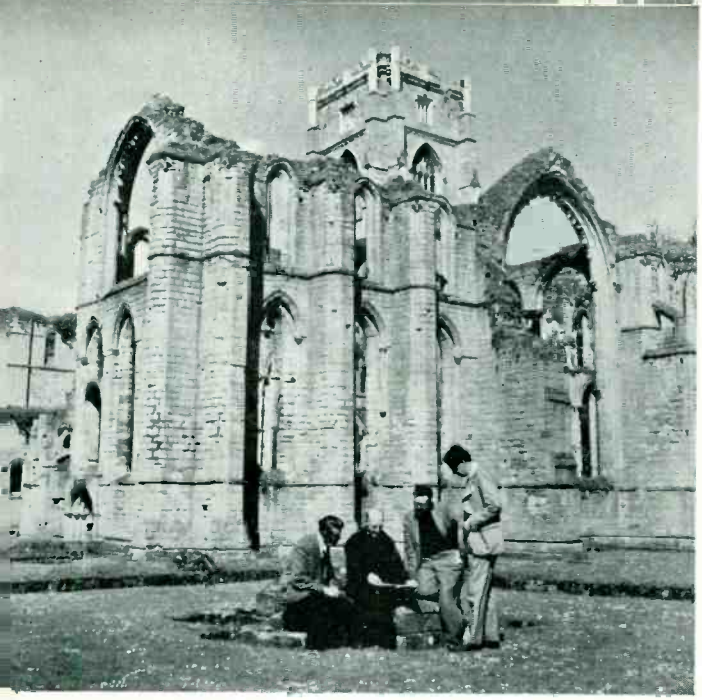
Now I am very much on the other side of the fence. Innumerable times a day I cry, 'Make a funny gesture. Pull a funny face. Wear a funny hat. Fall on a funny banana skin. Fetch a funny ambulance'—and I feel a graceless traitor.

But, whatever the result, from a production point of view television is infinitely more satisfying—and infinitely more complicated. To the microphone—once the be-all and end-all of my existence—are now added the far-from-simple refinements of cameras, settings, lighting, and costumes—not forgetting the script—assembled in one hectic fortnight—and resembling nothing so much as a cross between an obscure manuscript by Chaucer and a disarranged copy of the King's Regulations.

Nevertheless, there is a spirit of adventure—an undercurrent of high endeavour that—although it may not as yet produce results comparable with its intentions—is in itself a compensation and a signpost to the highway of the future.

To some speakers vision added to sound makes broadcasting easier. FRANK TILSLEY *is definitely one of them.*

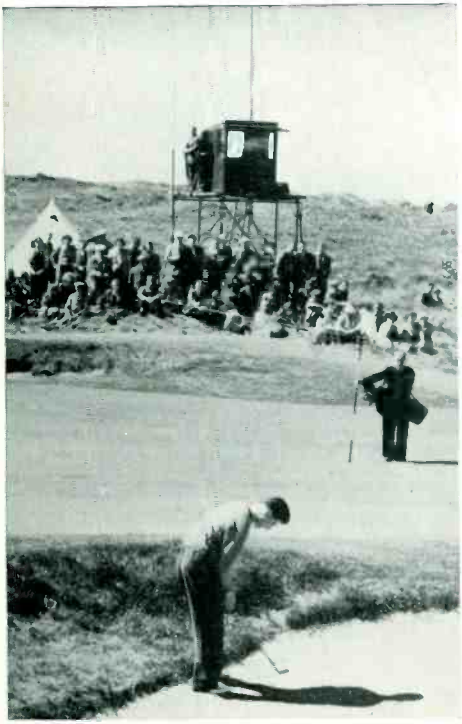
To me radio technique boils down to one thing: behaving at the mike as naturally as you would behave to a small group of people sitting round your own fire. The trouble is this: what you say is only partly conveyed by your voice: the eyes, gestures, physical presence, add a whole world of meaning the voice alone doesn't carry—and I'm a great one for flapping my arms, grimacing, wagging an admonishing forefinger. I have a particularly mobile face—and a voice inclined to be monotonous. It's not a bit of good my grimacing at the microphone, pursing my lips, shaking my head



ROUND THE REGIONS

At Fountains Abbey (*above*) producer and speakers meet to compare impressions for a programme in the NORTH REGIONAL series, 'Viewpoint'. At Bristol Docks (*below*) John Arlott goes aboard a launch to give a commentary for the WEST REGIONAL series, 'Here is our Home'.

'The Archers', of MIDLAND REGION, are firmly established as a radio family. Here are Grace Fairbrother (MONICA GREY) and her father (LESLIE BOWMAR, in the car) with Philip Archer (NORMAN PAINTING).



A commentary point at the British Open Golf Championships at Portrush, NORTHERN IRELAND.

IN SCOTLAND when the Festival Ship *Campania* visits the Tay, William Holt talks to canteen girls and Dundee Sea Cadets.

JOHN DAVIES has an impromptu pithead rehearsal with members of the Treorchy Male Voice Choir, which frequently broadcasts in the WELSH HOME SERVICE.

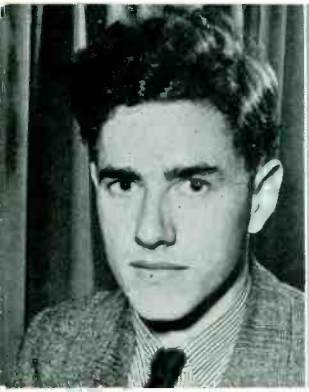
ALEC SUTHERLAND

FRANK TILSLEY

CHARLIE CHESTER

BARBARA COUPER

RICHARD DIMBLEBY



MEWTON-WOOD

BRYAN SEARS

ERIC FAWCETT

—though I do all this, go through a whole pantomime of gestures. What I have to do, and I learned the technique only slowly, is to add all this animation to my voice, convey to people who cannot see my gestures the fact that I am on edge with life and interest, not just drooling down my own shirt front. As far as I'm concerned, the correct use of radio technique is to show myself to the listener as I really am.

For me, therefore, television is much easier than radio. I just forget all about technique, behave perfectly naturally —well, no: there are certain things you have to remember. If you shake a finger at the camera, for instance, it will look like a gigantic banana; and you must know which camera is taking you and give cues for changes. The only real difficulty is the fact that you have to show the viewers something besides your own face. Listeners will be content with your voice for half an hour, if you are good; however good you are viewers won't stare at your face for more than three minutes at the outside. Therefore . . . but that's the producer's job, and so far as I know it hasn't been properly solved.

To the musician there is a vast difference between the calm solitude of a sound studio and the technical clutter of T.V. One pianist at least—MEWTON-WOOD—*welcomes release from loneliness.*

The big difference in televising, as opposed to sound broadcasting, is the comforting feeling of being able to see lots of people all around having to work extremely hard. I find playing in an empty studio unnerving. There is none of this loneliness in television.

At first it is rather alarming suddenly to find a camera over one's shoulder where no camera was before, but at the average rehearsal every movement is gone through five or six times, and when the performance comes one is inured to anything. There is certainly a horrible moment when the producer is about to signal the artist to come on, and one thinks of a dozen excuses to rush away, give up the piano, retire to a farm in Wales, and stay there; but when he does give the signal, one goes on, and enjoys it a great deal. I am not one of those people who say they don't like their work.

Although there are critics who think televised music is not

real television, I must say I do not agree. I have watched a great many music transmissions and always enjoyed them enormously. Purely from a professional point of view, the shots of a pianist's hands are fascinating, and to anyone interested in music to be able to have real close-ups of the orchestral instruments in action is extremely useful. I hope that the anti-music-on-television believers become converted to the opposite point of view, and that televised concerts become part of our regular weekly fare.

The successful comic must be, above all things, adaptable. There can be few more so than CHARLIE CHESTER, *who realizes that in television comedy the accent is on vision.*

When one is a comedian for a livelihood, one has to expect all manner of audiences, all manner of places of entertainment, and reactions derived from those audiences.

From performing in Nissen huts for the Army, I switched to radio, where comedy props mean nothing and madness can be conveyed only by sound effects and verbal humour. That is one of the reasons why I wrote my signature tune, with some of the sound effects used in radio. It is not particularly clever, but it is the humour of *sound*, and listeners do not easily forget it. Creating comic characters on the air, verbally, is great fun—ask three people what they think the character looks like, and you will get three different answers.

But the switch from sound to vision is so complete that it is likely to throw one completely. Remember, nobody says, 'I listened to television last night'; they say, 'I *watched* the television'. They have changed from listeners to viewers. Now the characters of sound, when transferred to vision, might be a terrible disillusionment to the audience who had formed their own idea of what they look like. That is why, at the time of writing, I have brought only two of my radio characters into television—Tish and Tosh, the spiv boys, and Bertha Bigprint, the bookworm. There is also the whole question of fitting your act to the limitations of the screen, bearing in mind that the more elaborate the show is on the floor, the longer the shot must be and the smaller the characters will appear. Big effects mean few characters.

Another thing. Until some convenient form of recording television is readily available there is no chance to see or hear yourself or criticize the work you have done. Now with a sound show I can take a recording and play it back. But it is all a great adventure.

Finally, RICHARD DIMBLEBY, *whose experience of radio commentary is wider than most, finds that television calls for annotators rather than commentators.*

To become a television commentator—particularly on those occasions in the life of the nation which the Americans classify so neatly as 'special events'—you have to unleash a good deal that you acquired by painful practice in sound radio. To know when not to speak is of great importance; even more important is never to exceed the limits of the picture being shown to the viewer.

These are technicalities, and it is in technical things that there is the greatest difference between sound and vision commentating. Fundamentally, the two arts—and I call them that without blushing—are very much the same. You must have the ability to find words and phrases that fit the scene before you; you must understand the machinery and order of public occasions and, most important of all, you must do your 'prep.' in advance, so that all the relevant facts and background material are lying in reserve in your brain.

These are the essentials of a good radio commentator. To turn to television as well, he must be prepared to reduce drastically in verbiage, explain only when it is necessary, work to a carefully pre-arranged plan with his producer, for he is no longer his own master, and subordinate himself to the televised picture. In short, he must become an annotator rather than a commentator.

That is why, to me, though television commentary, with the commentator an unseen voice, is fascinating as a relatively new and developing art—and not to be confused with television outside broadcasting where the speaker is seen—commentary in sound, when I have to try to convey the whole picture in words alone, remains the more satisfying.

SIR MALCOLM SARGENT

Sir Malcolm Sargent is one of the most dynamic musicians of our day. Tireless, youthful, slim, dark-haired, described as Britain's busiest 'musical ambassador', the BBC Symphony Orchestra's principal conductor—he was appointed in 1950, succeeding Sir Adrian Boult—has crammed into his fifty-six years of life an almost incredible amount of activity. His conducting has taken him all over the country and all over the world. Organist at Melton Mowbray Parish Church in 1914, he served in the first world war with the 27th Durham Light Infantry, and in 1921 made his début at the Promenade Concerts to conduct his 'Impressions of a Windy Day'. He has distinguished himself in operatic as well as symphonic and choral work, and his success as a conductor of children's concerts has been phenomenal, as the story of the Robert Mayer concerts amply testifies. The Royal Choral Society and the Huddersfield Choral Society owe an immense debt to his vitalizing zeal and his insight into choral art. Sir Malcolm touches life at many points. He is a keen first-nighter when he can be off the rostrum; he is a brilliant conversationalist and raconteur. His popularity, with the Promenade audience for example, is of the kind that endangers the vast dome of the Albert Hall. Hard work seems to make him younger. He never fails to communicate the sense of his own enjoyment in the occasion. He has been called a galvanic battery that never runs down. A true description.

C. B. R.

CYRIL SMITH AND PHYLLIS SELLICK

Cyril Smith and Phyllis Sellick provide a very brilliant and a very charming picture in the musical life of this country. Each is a successful concert pianist; together they form an admirable pair of duettists; and they are husband and wife. They are both very well known to radio listeners: Cyril has been broadcasting since 1929 and Phyllis since 1935.

Cyril Smith comes from Middlesbrough in Yorkshire, and won an open scholarship to the Royal College of Music in 1925. In his earlier years people used to advise him to change his name—'You can never make a success in England with so English a name', they said. But he steadfastly refused to desert the family of Smiths—and he has been proved right. Indeed, taking the name with him all over the world, he has given it added lustre by his success.

Phyllis Sellick is from Essex, and won her way to the R.A.M. in the same year as her future husband won his into the College. They are both phenomenal workers—(I still remember Cyril's regular six hours a day of practising at College)—for in addition to their careers as concert pianists, Cyril finds time to teach, and Phyllis to bring up their two children, a girl and a boy.

Their musical tastes have a common basis—otherwise they could not make so admirably matched a duo; though where Cyril won his fame by his performances of such works as the Brahms B flat Concerto and the Rachmaninoff Nos. 2 and 3, Phyllis made her early reputation predominantly as a player of French music. In fact, they are both extremely fine players of the piano, which provides, of course, the 'common basis' referred to, and two artists of whom the country can be proud. L. I.

MARTYN C. WEBSTER

Twenty-five years ago, about the same time as Gladys Young was making her début as a radio actress at Savoy Hill, a very youthful Martyn Webster was getting enough engagements in the Glasgow studio of the old British Broadcasting Company to cause him to be invited to join the staff in the comprehensive role of announcer-producer and to forsake the stage as an actor and the platform as a singer for the broadcasting studio, where he continued to do both in the intervals of producing and announcing actors and singers on the air.

So it began, and so it has gone on—he is still 'always in

the studio': from Glasgow to Edinburgh, from Edinburgh to London—concentrating first on variety programmes; from London to Birmingham—giving Midland Region a reputation for musical comedy and radio revue in the middle thirties; back to London and the war with an ever-lengthening tale of serial dramas to his credit, until today, what with Paul Temple and Martyn C. Webster's productions of popular plays for 'Curtain Up!', his name has become a radio household word.

So much for career; what about him as a professional producer? Sensitive, neat, and tidy, like his shows; possessing a wonderful sense of timing, and a pretty well infallible feeling for the right 'cuts' to make, a shrewd nose for talent, and the born producer's gift of effacing himself in the process of getting artists to 'give' a little better than their best.

And the man? A bachelor, an unassuming type with a vein of merriment, essentially amiable, but with the backbone of a born Scot. The 'C' stands for Comyn, a family name.

E. A. H.

MARJORIE WESTBURY

In the early 1930s, during a rehearsal break in a BBC canteen, a producer overheard someone imitating the leading lady of the show. It was a brilliant if wicked impersonation, and looking round the corner he found it was a member of the Midland Wireless Singers. He was so impressed by her mimicry that he asked her to give him an audition, and that was how Marjorie Westbury began her career as a radio actress. Since that day listeners have become aware that there is no more versatile actress in British radio.

It would need a book to give the parts she has played, but three will give an idea of her astonishing versatility—Pippa, the young girl of sixteen in *Pippa Passes*, Steve in the 'Paul Temple' serials, and Marguerite in *Faust*. She will tackle any part with a zest and intelligence that is stimulating both to the listeners and to those who work with her.

Having abundant vitality she cannot bear to be idle, and frets if she is not continually working. A musician of con-

siderable talent, she is also an accomplished linguist, and her needlework and tapestry are exquisite pieces of craftsmanship.

She has a keen sense of humour, loves people but does not suffer fools gladly. She has the real common sense of the northerner, and while she is aware of her ability this same common sense keeps her feet firmly on the ground, and all the flattery in the world has no effect.

The late C. B. Cochran did his best to lure Marjorie Westbury to the stage, but in radio she has found complete satisfaction and the perfect medium for her talents.

M. C. W.

JIMMY EDWARDS

James Keith O'Neill Edwards, D.F.C., M.A., enjoys a reputation for early rising. The theory that he gets up before it is light derives from the belief that no man would wear clothes like that if he could see what he was putting on. The Professor generally wears a flat cap, elderly duffle-coat, sagging check suit, and a mauve tie decorated with small handle-bar moustaches.

His colleagues in 'Take it from here' refer to this ensemble as his 'Farmer's Set'. It has now been grudgingly accepted that the Professor's enthusiasm for farming is as strong and deep-seated as the clothes he wears. His farm in Sussex is a well-ordered and successful enterprise to which he applies himself with an unsuspected seriousness, shrugging off the inevitable references to 'corn' and 'laying eggs'.

Nevertheless, the Comic Muse is never far from one of her favourite protégés. So, of course, the Professor's long-awaited pedigree Ayrshire herd, ordered from Scotland, went astray on the railroad and turned up at a Sheffield slaughter-house. One of his farm-horses was found to be an ex-circus veteran and, when idle, still insists on rehearsing. It can be seen cantering round in stately circles, tossing its head to an invisible audience.

We can't help feeling that in fifty years' time, on his pleasant green acres, the Professor will present a similar picture.

F. M. and D. N.

PETULA CLARK

More than any other artist of her generation, Petula Clark is a true child of radio. She was broadcasting 'requests' to troops overseas before she was ten. The difficult formative years Petula took in her stride, until at eighteen, to her own astonishment (for she is a modest young person), she was voted the most popular television artist of the year.

Broadcasting has given 'Pet' Clark an enormous audience. Radio eliminates space and the voice of a girl who in other days might have been heard only in theatres or on a concert-platform, can become famous from Kilburn to Korea. This is what happened to Petula Clark when in 'Calling all Forces' she first sang 'Let me call you Sweetheart'. From barrack, bivouac, and battleship the mail poured in. 'Calling all Forces', primarily intended for the exiles, made an equally strong appeal to listeners at home. It was given the 'Variety Bandbox' spot on Sunday nights, thus establishing Petula even more firmly as a star of 1951 radio.

Even in her schooldays Pet Clark was finding her way about the film studios—she acted with that brilliant comedian, the late Sid Field, in *London Town*. She is a gifted mimic with a charmingly mischievous sense of humour.

But in her work shines a highly professional quality and a clear realization of what her singing means to tens of thousands of Britons wearing uniforms in 'khaki and two shades of blue'. In brief, Petula Clark, a radio artist who never knew a world without a microphone, has kept her head throughout her journey to success, and deserves it, therefore, all the more. G. P.

WILFRID GARLICK

On the twelfth of October 1948, his thirty-ninth birthday, the Reverend Wilfrid Garlick, Vicar of St. George's, Stockport, broadcast in the North Home Service the first of a series of talks entitled 'The Parson calls'. His intention was to discuss some of the everyday problems encountered by ordinary men and women. A simple enough formula—but

its results surpassed all expectations. Since that day, ten thousand letters have poured in to 'The Parson' seeking his advice on the widest range of personal and social problems, whilst in countless homes a fresh hearing for the Christian viewpoint has been won.

Beyond doubt, the explanation for this reaction lies in the personality of Garlick himself. Born the son of a Chadderton cotton-spinner, he is essentially a man of the people; he combines Lancashire logic and directness with a boundless sympathy for the man or woman with a worry. His approach has no vestige of false solemnity; his rich, full-throated voice proclaims frankness and sincerity; his words express the ideas and aspirations of the ordinary chap. In his radio programmes, Wilfrid Garlick in effect walks straight into people's homes—and straight into an attack upon their troubles. His reward is the knowledge that through the medium of 'The Parson calls' he can help so many people in real need . . . and in ever-increasing degree can pass on his own living faith. H. R. V. J.

ANDREW MARTIN

Some months ago a group of about 150 Hungarians who had escaped from their country were asked what they thought about the broadcasts of Andrew Martin in the BBC's Hungarian Service. These people who came from all walks of life, but mostly from peasant and workers' families, found no fewer than twenty-seven adjectives in praise of Andrew Martin's weekly broadcasts. They gave, in fact, further proof that the name of Andrew Martin (who began broadcasting to Hungary early in 1947 as a man comparatively unknown to Hungarians) has become a household word with them.

Andrew Martin has brought to his task a wide knowledge of international affairs, many years of experience in broadcasting to Europe, and the training of a brilliant jurist. A Hungarian by birth, he came to this country before the last war with an already high reputation in the legal world of his own country. He was called to the English Bar in 1940, and later joined the European Services of the BBC. In

1947 he returned to professional practice, and at the same time began his regular weekly commentaries to Hungary. He is lecturer in international affairs at Ruskin College, Oxford, co-author with Professor Norman Bentwich of an incisive commentary on the United Nations Charter, and has just completed a book for UNESCO on Collective Security.

On the air, Andrew Martin is the accomplished personality commentator, happily blending the clarity of legal argument with a racy directness of language, and a biting irony which endear him to his audience. G. M.

DONALD HODSON

The chipmunk, says the Encyclopedia, is distinguished from the ordinary squirrel by the possession of cheek-pouches for the storage of food. With the assistance of these cheek-pouches he accumulates large supplies for the winter, during which season he lies dormant in holes. Although generally keeping to the ground, when hunted he takes to trees.

On the face of it, one cannot see why Donald Hodson was given the nickname. The brilliant younger son of a University Professor, he had an orthodox education and now lives with his large family in the house where he was born in 1913. At Highgate School he collected butterflies, in part from acquisitiveness, but mainly to get off cricket. On one occasion, before his hobby acquired its obsessive character, he had been thrashed for shirking cricket with no better alibi than the weather.

At Gresham's School he won prizes for French and Latin. He was friends with a boy called Benjamin Britten who spent his time composing music. Before going up to Balliol he had read all twelve volumes of Proust in the original. He also shone at games.

At Oxford there are prizes known as Heath Harrison scholarships which enable outstanding linguists to spend some months in the country of their specialization. Hodson won a scholarship in French, but emerged from the University with honours in philosophy, politics, and economics.

He went straight into the office of *The Economist*, where his subject was Banking. For financial reasons he transferred a year later to the *Financial Times*, and for cultural reasons a year later to the *News Chronicle*, where he edited the Leader Page.

In 1940 Hodson joined the European Service, where as Dawn Editor he had to look after the forty-six bulletins which went out between midnight and eight. He looked after them with an efficiency which earned universal respect.

For six years he has been in charge of European talks, and besides doing some hundreds himself, he has commissioned about twelve thousand from other people.

About the chipmunk, it should be noted that, besides taking to the trees when hunted, it flicks back nuts with a speed and accuracy which have been known to expel the breath of pursuers. In spite of this, it is a creature to be cherished, for it wins the devoted affection of all those who observe it. T. L.

HAROLD NICOLSON

Harold Nicolson excels in the spoken word, largely because he genuinely enjoys it. Ever since he began talking over the air more than twenty years ago, his success as a broadcaster has rested upon his ability to translate graceful and picturesque prose into easy, conversational speech, and upon his instinctive respect and friendliness for the listener. He is a wise man, yet despite his great knowledge of history and literature, and a wide acquaintance with the world and its affairs, he seeks to stimulate the interest of the listener, be he suburban householder or remote Commonwealth farmer, more by the simplicity and honesty of his approach than by the impact of his intellect. Harold Nicolson is always more concerned to let the quality of his material rather than his own personality make the impression, and this he does by speaking in that rambling, apparently artless, way that highlights its import while the man himself remains modestly unobtrusive. His unorthodox delivery, his seeming disregard of all the established rules of punctuation and pre-

cision, his calculated casualness, these are the essence of his technique.

Whether he is speaking of André Gide, whom he knew and admired, or of the affairs of Persia, where he was born and later served as a diplomat, or of Anglo-American understanding, which deeply concerns him, he heightens the listener's appreciation of the subject by selecting, with disarming carelessness, some vivid personal reminiscence from the capacious resources of his experience. He may seem, by his references back to earlier and less chaotic times, to dwell overmuch on the past, but in reality he only exploits his sense of history and continuity to put the present into perspective. His alert and ever-enquiring mind seeks to comfort us by showing that our modern age need not have such great cause for alarm. D. H.

ANGEL ARA

Ara was born in Spain in 1911. He spent some time in the Canary Islands. He took a degree in law at the university in Madrid. Had he practised I think he might have achieved fame as a judicial humorist rather than as a legal luminary.

His father, like his grandfather before him, was a high official in the Bank of Spain, and Ara was supposed to follow in father's footsteps. Fortunately for the BBC's Latin American Service, he decided to leave Spain and come to England a few years before the outbreak of the second world war. He joined the Latin American Service as a translator in 1938. When it was decided to broadcast features and drama in Spanish, Ara, like the lady in *The Mikado*, 'who doesn't think she waltzes but would rather like to try', tried his hand at producing. He was somewhat nervous and diffident to start with, but he soon got over that and decided with his usual frankness that he really was quite a good producer. His programmes grew more and more ambitious. He was given enough rope to hang himself, but used it instead to climb higher and higher. His first major effort was a two-hour feature about the Incas in Peru. It was whilst writing this that he developed a taste for historical research which proved of great value later. The

script included a certain amount of poetry, and I well remember Ara coming to me and saying with a broad grin, 'I am now a poet and quite a good one too, in addition to being a producer'. He was quite right. 'Don Quixote' followed, a tremendous undertaking of twenty-seven half-hour programmes, and 1951 saw the launching of the 'Christopher Columbus' serial of twenty-one programmes, an outstanding feat of script-writing, production, and research. N. Z.

PHILIP HARBEN

This bearded cook has appeared before the television cameras more than one hundred times. He is an example of the man who has adopted his hobby as his work.

Several things distinguish Harben as a television cook. He loves good food and glories in his love. His hands reveal a remarkable economy and smoothness of movement under the searching eyes of cameras that would immediately draw attention to faulty technique. But it is above all the way he 'puts it over' that makes his demonstrations so different and outstanding. His delivery of witty lines reveals that he was once an actor; indeed it is difficult to believe he could be otherwise with Mary Jerrold as mother and 'Mona Lott' of ITMA as sister.

What does not appear directly in a Harben cookery demonstration is the vast amount of research and practice done by him beforehand in the privacy of his own kitchen. He has no respect for generally accepted practices unless he has tested them and found them good.

His enthusiasm for his job and his teaching of correct methods and techniques must have gladdened many hundreds of stomachs. S. E. R.

HUMPHREY LESTOCQ

Humphrey Lestocq is the sort of jolly, boisterous person that every small boy would like as an uncle. He has a boy and a girl of his own and feels, quite rightly, that if his jokes, falls, and contortions pass muster with them they should go down all right with the vast television audience who will always

associate him with 'Whirligig' in the Television Children's Programmes. This is H. L.'s first great virtue—that he has a pretty shrewd idea of what children like. His second is his own great enjoyment of life. If you ever meet him in a depressed mood, something must be really wrong. Then, he is a professional; he knows the tricks of the trade. Timing and co-ordination when you are working with a puppet like Mr. Turnip (involving his string-puller, Joy Laurey, and his voice, Peter Hawkins) need very careful and precise rehearsal and great concentration. H. L. and Mr. Turnip could never be the success they are if they did not both know their job backwards before they start 'being funny'.

By now both Humphrey and Mr. Turnip are on intimate terms with their audience. Not only do they receive quantities of letters from children asking for autographs and photographs but many of their viewers take sides in their arguments. One child sympathized with Mr. Turnip and agreed with him that H. L. was very troublesome, adding 'I don't know how he gets into so many scrapes—I never do'.

Long may H. L. continue to get into scrapes, and long may Mr. Turnip be at his elbow to see that nothing goes seriously awry. M. W.

ATKINS–ROSS

The film editor had come in on his day off. He explained, 'I wanted to work on the Ian Atkins script', and then produced a wad of foolscap clearly entitled 'Written by Duncan Ross'. This inaccurate statement was convincing proof of the work of two craftsmen who together have produced some of the best television programmes of the past year.

Ross is a mercurial Highlander. He does not buy his wood ready-turned from the lathe. He spends weeks in the woods choosing his tree, sees it felled, saw-milled, and seasoned, and then smooths and planes and sand-papers. He stops work only when the sign in the studio flashes 'VISION ON'. In his 'Course of Justice' series, it was not enough for Ross to cross-question probation officers about their work, he had to confirm it by doing the same rounds and bring-

ing home his own sore feet. And such practical experience will come out in the script.

A dozen categories of technicians work on the floor of a television studio. It is difficult to avoid what the industrial psychologists call 'waste motion', Ian Atkins excepted. As one technician remarked, 'If he had a stroke five minutes before deadline, we would all still know exactly what we had to do'. Atkins is the consummate planner without that faint connotation of aloofness the word implies. Everything is where it should be when it should be. And since he first studied and discussed the script weeks ago, details have been clicking precisely into place.

So, finally, Atkins and Ross watch on the monitors in the production gallery the ordered unfolding of their skill. If some day it is permitted to film and repeat the programme, Producer Ian Atkins, the general who has arranged for the last nail in the infantryman's boots, can stay at home and watch. Writer Duncan Ross will be in the Control Room, hoping that by some miracle he will be allowed to polish a little more, and wincing still at that line about aching feet.

A. E. S.

'ELIZABETH'

May Elizabeth Jenkin, M.B.E., 'May' to her friends and 'Elizabeth' to the thousands of listeners who have passed, as it were, through her kind hands in the course of over twenty years of listening, is in real life very much what you would expect her to be from her voice as it comes over the air. Not very tall, but not very small, she fits comfortably and happily the niche she has made for herself in a programme which depends more perhaps than any other on its qualities of intimacy, quiet good-humour, shrewd common sense, and simple, sterling sincerity. The first woman to reach the proud distinction of Head of Children's Hour, May Jenkin has her feet firmly planted in both worlds: the world of the nursery, and the world of grown-ups, the one incomplete without the other. She talks to her children as a grown-up, but the kind of grown-up that a child would like its grown-ups to be: an auntly Mrs. Do-as-you-would-be-done-by.

Her courage matching her beliefs, she guides her department's many activities with a hand that is never lacking in firmness, where firmness is called for. Her memory for names and details is extraordinary, as is the clear logical way in which she can survey a tangled skein of argument and reduce it all to a neat workable ball. To her colleagues in broadcasting she is the wise and kindly chief for whom no little personal trouble or problem is too much. D. D.

MARY SOMERVILLE

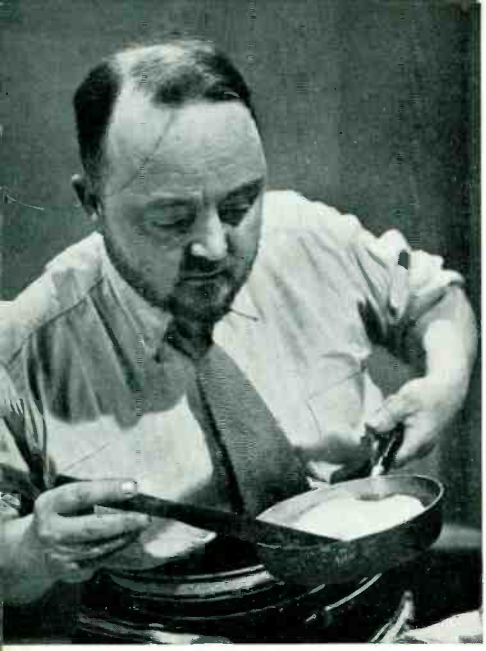
The BBC's first Director-General was a Scot. The founder of its successful broadcasts to schools and its first woman Controller is also a Scot, Miss Mary Somerville, O.B.E. What is she like?

Mary Somerville is fiftyish, square-ish, with wide-set light-blue eyes over which arch two strong eyebrows. From her pale face protrudes a holder in which a cigarette always burns. She has an open candid countenance. If you engage her in official conversation you will find her, like many Scots, at home in the realms of philosophy, politics, and ideas; you will remark the breadth of her acquaintance with contemporary thought and notice how meticulous she is in picking from a copious vocabulary just those words which will express what she means. If you meet her at home, she will be snipping at roses, doing something with a basket of needlework, pouring tea from a silver teapot, or engaging in some other thoroughly feminine activity. She walks with a limp, but will drive you rapidly in a commanding and dextrous manner in a very elderly eight-horse-power car.

The combination of an unusual mental endowment with a generous and feminine personality is, you would find, fortified by great courage, tenacity, and vision. Born into a family with a naval tradition, brought up under the influence of great figures of an earlier day—Haldane the statesman, Bridges the poet, Alexander the philosopher, Mary Somerville absorbed their visions and greatness and gives them back in unflinching high standards in her life and work. In the world of British broadcasting, there is no one who can deal so impersonally and single-mindedly with a

RAYMOND
GLENDENNING

DUNCAN ROSS and IAN ATKINS study the model for a set.



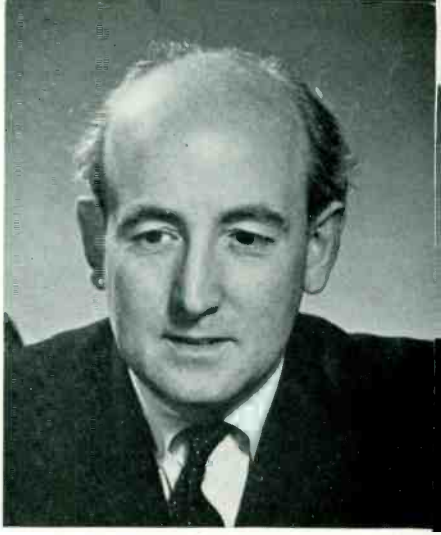
PHILIP HARBEN

'ELIZABETH'
(MAY E. JENKIN)

BERNARD MOORE

HAROLD
NICOLSON

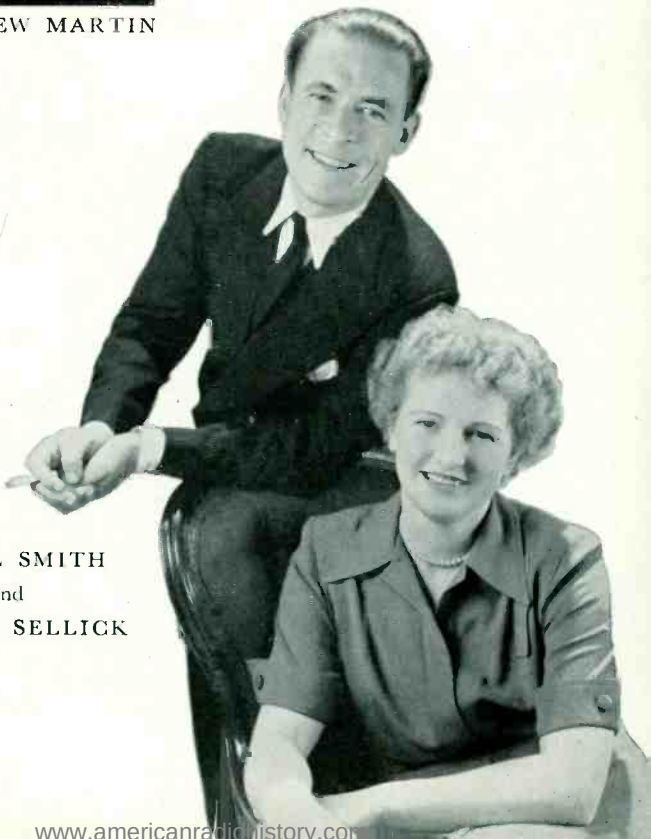
ANGEL ARA



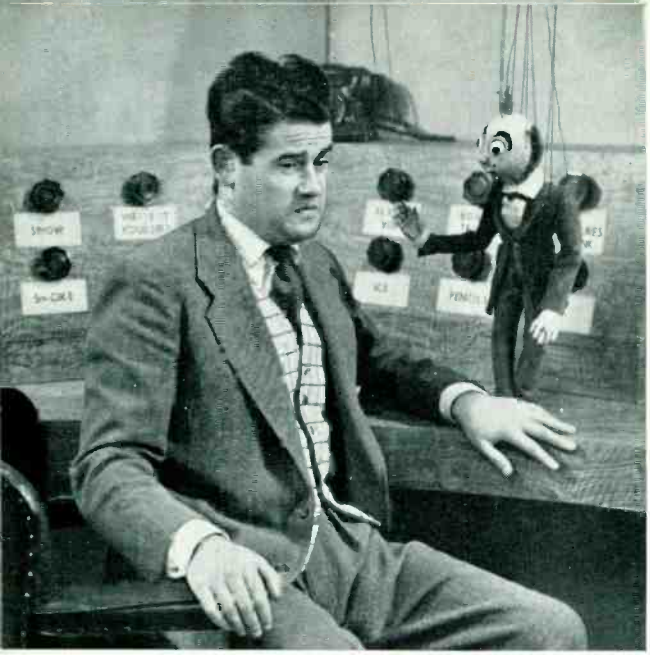
DONALD HODSON

JIMMY EDWARDS

ANDREW MARTIN



CYRIL SMITH
and
PHYLLIS SELLICK



HUMPHREY LESTOCQ with Mr. Turnip in 'Whirligig'.

PETULA CLARK

MARTYN C. WEBSTER

SIR MALCOLM SARGENT

From the Sunday Times *portrait gallery. Photograph by Douglas Glass.*

MARY SOMERVILLE

MARJORIE WESTBURY

WILFRID GARLICK

programme and its producer, and yet so personally and affectionately with the producer himself; very few with the intellectual grasp and understanding which can compass the whole sweep from Third to Light, and none with a greater devotion to her work. R. S. P.

BERNARD MOORE

The maturity and precision which characterize Bernard Moore's work as the BBC's United Nations Correspondent derive from a long experience of international organizations and from his good judgment. Before joining the Corporation in 1940, he had reported for four years the League of Nations' proceedings at Geneva and had spent ten years with a banking firm in London and in India.

Moore turned from banking to journalism in 1931. He went to Geneva as correspondent for *The Natal Witness* and then successively for the *Morning Post* and *Daily Herald.* When he left Geneva, it was to return to Fleet Street as the *Herald's* assistant foreign editor and deputy diplomatic correspondent.

Moore joined the BBC's Empire News Department. He showed restless energy, and a passion for detail and accuracy. He became Empire News Editor in 1942 and, to the regret of a staff from whom much had been demanded, five years later accepted the newly created post of United Nations Correspondent. Since 1947, from New York and from Paris (when the General Assembly has been meeting there), Bernard Moore has recorded the intricate proceedings of the U.N. with perception and skill. Few can envy him his exacting assignment. Fewer still, it might perhaps be said, could take, day by day through the years, such an incessantly watchful and knowledgeable note of the many activities of so huge an organization and then present the essence as a steadily sustained narrative. The events it reports ensure that this narrative shall be sometimes inspiring, sometimes heart-rending, occasionally triumphant: Bernard Moore takes care that it is always humanly and clearly told, disciplined, comprehensive. G. R. T.

RAYMOND GLENDENNING

Raymond Glendenning is one of the boldest of broadcasting men. Few of us possess the social courage to walk abroad with a complete key to our character proudly displayed on our upper lip. For consider that splendid object, the Glendenning moustache! What better example could you find of the hirsute apparel proclaiming the man? In sheer bulk, this moustache is as ample and as generous as Raymond himself. Its texture is smooth and flowing like a Glendenning commentary. But the downward curves that precede the final flourish do not reflect the one quality that has carried Raymond to the top of the Broadcasting Tree—his absolute confidence in himself before the microphone.

Confidence is essential in that difficult world of sporting commentary where Raymond rules supreme. One slip in the name of the scorer of a vital goal, one mistake in the order of the horses past the winning-post, and he forfeits his hold over his audience in a moment. But how rare is that slip! Day after day Raymond performs his astonishing trick of accurate description without turning a hair of his moustache. He even adds to the difficulty of the trick by performing it at high speed. He holds the BBC record for speed of speech.

Once while describing a greyhound race he succeeded in firing off two hundred and ninety words in one minute and in giving the positions of the dogs four times before they flashed past the winning-post. The story might well be true that an astonished race-goer standing by gasped as he heard Raymond race off: 'Hi, governor, slow down a bit and give the dogs a chance to catch up!'

Today Raymond—his cigar, his moustache, and his microphone—are a part—and a much loved part—of the London sporting scene.

And, when you come to look again at that moustache, the downward curves before the final flourish are in character after all. Do they not reflect the pleasant modesty which has never deserted Raymond at any moment of his broadcasting career?

W. V. T.

REPORT OF THE YEAR'S BROADCASTING

AT HOME

The Home Service: Throughout the year, the BBC Home Service, with its regional variants, has tried, as in the past, to provide a mixture of entertainment, information, and instruction. 'Entertainment' is used here as a term broad enough to cover a wide span of programmes, from the two symphony concerts, two recitals, and one chamber music programme broadcast each week, on the one hand, through plays, features, outside broadcasts, and the like, to 'Twenty Questions' and 'Ray's a Laugh' on the other. 'Instruction', as such, is limited to the Broadcasts to Schools—a regular service during school terms which is unique in the world of broadcasting. 'Information' refers to the service of news bulletins, talks and discussions in which the Home Service takes particular pains to state, illuminate, and discuss the events which happen in the world of today, and the ideas which give rise to them or are induced by them.

From May to October of this particular year the Home Service has played its part in the Festival of Britain. It has done so in three ways—by describing and reflecting Festival happenings and ceremonial, by broadcasting many of the specially arranged concerts and operas, and by broadcasting programmes of its own making which gave foreign visitors a cross-section view of British broadcasting, and provided interesting and entertaining listening for all.

Light Programme: During the year, the tendency of the Light Programme audience to swing away from background listening as such towards programmes with information or controversy as their main ingredient has noticeably increased. 'Any Questions', an established favourite with a twelve-million audience, has been joined by 'Argument', with a ten-million audience, captured at once and consis-

tently maintained, and by 'Dear Sir', almost equally popular, in which listeners themselves provided the material for discussion. In the radiodramatic field, authors such as Shaw, O'Casey, Pinero, Coward, and Maugham joined forces with foremost artists, including American visitors of the calibre of Bette Davis, to provide 'Curtain Up' with its most ambitious series of programmes to date. The pre-eminence of 'Take it from here' in the Variety programmes remained unchallenged, but the successful arrival of 'Calling all Forces', 'Life with the Lyons', and the 'Billy Cotton Band Show', among others, ensured that the contributions from this department matched its name. During the period of the Festival, 'Music in Miniature' presented a rich and distinguished list of performers. 'London Rhapsody' and other programmes assisted in the policy of offering genuine alternatives to the Home Service on Saturday nights. Use was made of certain stock commitments in the schedules to introduce more items of a highly topical nature. 'Family Favourites' introduced exchanges with the United States.

The Third Programme devoted the week which preceded the opening of the Festival of Britain to broadcasting material originally published or performed in 1851. The aim was to convey to the present-day listener some feeling of the atmosphere of the year of the Great Exhibition by the concentration and juxtaposition of the writings, music, and drama which were all part of the general experience of persons living a hundred years ago. It was an experiment in the use of broadcasting of a kind and scope never previously attempted, and it exemplified, once again, the value to the Third Programme of its freedom from a rigid programme schedule with regular commitments.

Another experiment was the examination in a number of programmes, grouped in one week at the end of May, of Impressionism and Symbolism and of the conception of a fusion of the arts.

Among other notable programmes broadcast during the year have been the complete orchestral works of Brahms, the six lectures on 'The New Society' by Professor E. H. Carr, the six public recitals of English Song at the Wigmore

Hall which were organized by the BBC as a contribution to the Festival, and Professor C. Day Lewis's new translation of Vergil's *Aeneid* commissioned by the Third Programme. Operas, broadcast at the rate of more than one a week, included some of the less familiar works of Verdi in addition to his more popular operas in commemoration of the fiftieth anniversary of the composer's death. The Third Programme celebrated its fifth birthday on 29 September 1951.

News: The News Division's services have been maintained in their established pattern. Seven news bulletins and three summaries were broadcast daily in the Home Service and Light Programme. Listeners at home could hear also: 'Radio Newsreel' daily in the Light Programme; 'Today in Parliament' every evening in the Home Service when Parliament was sitting, with a repeat next morning in the Light Programme; 'The Eyewitness' twice weekly in the Home Service; 'The Soviet View' in the Third Programme; and a regular service of sports news. For listeners to the English-language services broadcast overseas there were thirteen news bulletins in each twenty-four hours, as well as six editions of 'Radio Newsreel', and several special services.

It has been a varied and eventful year for the Division's team of general and specialist reporters at home and of resident and special correspondents in Commonwealth and foreign countries. In Korea, the Division's special correspondent and the Television Newsreel cameraman have worked together as a unit—an experiment that can be said to have provided a pattern for future activities of this kind. Special arrangements were made, as in former years, for comprehensive coverage of the United Nations Assembly and the Council of Europe meetings at Strasbourg. At home, descriptive reporting of the main Festival of Britain events was on a scale to ensure adequate reflection of them.

Religious Broadcasting: The Christian foundations of the 'British Tradition' have been the subject of many broadcasts in this Festival Year; these included the Service of Dedication at the opening of the Festival, and services from churches associated with great spiritual movements of

the past and where the Church can be seen 'in action' in the contemporary world. Long thought and consultation lay behind the decision to televise more church services and to try out 'Epilogues' in television programmes on Palm Sunday, Good Friday, and Whitsunday. A new daily programme, consisting of a story, a hymn, and a short prayer, was enjoyed by an increasing number of listeners to the Light Programme. It was decided to open Sunday broadcasting with devotional readings. Holy Week was marked by many special broadcasts, including a series of anthology programmes at 10.0 a.m., and striking talks by Professor T. W. Manson in the late evening. On Trinity Sunday an Ordination Service was broadcast from an Anglican Cathedral for the first time. Canon Raven gave a series of six talks on 'Science and the Christian Man'. In the Third Programme, talks covered developments in studies of the Bible and contemporary theological thought.

Music: The various services of the BBC presented as much music as in previous years, and of the same diversity of types. The Winter Series of Henry Wood Promenade Concerts again attracted record attendances, and the Wednesday evening Symphony Concerts included performances of Purcell's *King Arthur* conducted by Sir Adrian Boult, and Mozart's Mass in C minor conducted by Sir Thomas Beecham. During the 1950–1 season Sir Malcolm Sargent appeared three times.

During the Festival of Britain period Sir Malcolm conducted the three concerts that were to have been directed by Toscanini and also three other public appearances of the Symphony Orchestra. Sir Adrian Boult and Stokowski also appeared with the Orchestra. It was a disappointment that Pierre Monteux was forced to cancel his proposed engagement, but in his absence we were very happy to be once more associated with Rafael Kubelik. The BBC also promoted a series of six public concerts of English Song. Finally, plans were made for the Symphony Orchestra to visit Bristol, Cardiff, and Swansea in November.

There has been much in programmes from the studio, in relay and in recorded form, from home and abroad, to

please the opera-lover. The Thursday concert, the Friday recital, and similar programmes present the chamber music ensemble and the solo performer. Light music has not been neglected, and the Third Programme continued to present much that is novel, both ancient and modern.

Drama: A production output of well over 200 long plays a year, about 175 short ones, and a score or so of weekly serials as well as 'Mrs. Dale', makes the choice of productions for individual mention more than usually invidious in a year which included special Festival of Britain productions.

The record for the year is most remarkable perhaps for the number of performances by star artists, ranging, for example, from John Gielgud and Edith Evans in the Festival 'World Theatre' production of *The Importance of being Earnest* on the Home Service to Bette Davis as a guest artist with Emlyn Williams in the Festival 'Curtain Up!' series in the Light Programme. Radio stars too have been much in evidence, with Gladys Young giving her silver jubilee performance in *The First Mrs. Fraser* for 'Saturday Night Theatre', and James McKechnie demonstrating his staying power as radio's leading narrator in the massive Festival production of Thomas Hardy's *The Dynasts* for the Third Programme. Shakespearean productions have included *Macbeth* with Donald Wolfit and Catherine Lacey; *Measure for Measure* with Stephen Murray and Laidman Browne; and *Richard II* with Michael Redgrave in the Stratford-on-Avon production.

Outstanding among new works written for the microphone have been three plays by James Forsyth, including the Nativity play *Emmanuel*; Helena Wood's *Heart of Diamond*; *Lines of Communication* by Paul Scott; and John Richmond's dramatization of *The River Line* by Charles Morgan. Foreign plays, several produced for the first time in this country, have included *The End of Things* by Gabriel Marcel, Lorca's *Yerma*, and *On the Eve of a New Day* by Ernst Schnabel. In the serial field the event of the year was Desmond Hawkins's successful dramatization of Thomas Hardy's *The Mayor of Casterbridge*. A serial dramatization of *David Copperfield* achieved remarkable popularity on the Light Programme.

Features : The wide limits of programme output covered by Features Department were further enlarged, both in the documentary field and in the sphere of creative radio-writing.

Feature-producers again travelled widely throughout the world in search of original material. A three-month visit to the United States by Edward Ward and Marjorie Banks resulted in a series of American programmes. The documentation of life in Europe was continued in the series 'Window on Europe' with programmes dealing with the present-day trends and possibilities in Western Germany, Trieste, and Yugoslavia. One of the most popular Home Service series of the year retold in dramatized form hitherto secret exploits of fighting men in the war, under the title 'Now it can be told'.

In the Light Programme, the turn of the half-century was marked by six full-length documentaries, in which the first five decades of the century and the two world wars were passed in review. Notable contributors to this series were Compton Mackenzie, Rebecca West, Francis Dillon, Frank Tilsley, Chester Wilmot, and Dr. J. Bronowski.

The department's other main contribution to the Light Programme in the course of the year was the continuation of the weekly topical feature 'Focus', in which authoritative information on subjects of current interest was presented in popular form for the mass Light Programme audience.

In the field of creative writing for radio as distinct from the documentary, main activity has centred in original work for the Third Programme. Outstanding programmes of the year included 'The Face of Violence' by Dr. J. Bronowski, 'A Study of Talleyrand' by Christopher Sykes, and Terence Tiller's 'The Owl is a Baker's Daughter' and 'The Juniper Tree'.

Variety : The success of a new series, 'Life with the Lyons', with Bebe Daniels and Ben Lyon left no doubt as to the popularity of domestic comedy. This truth was underlined by the continued demand for 'Bedtime with Braden', the problems of 'My Friends the Braithwaites', and the happy banter of the Ted Ray–Kitty Bluett *ménage* in 'Ray's

Through the Eye of Television

Ballet is an art form that has settled happily into the frame of television. These dancers were seen in 'Casse Noisette'.

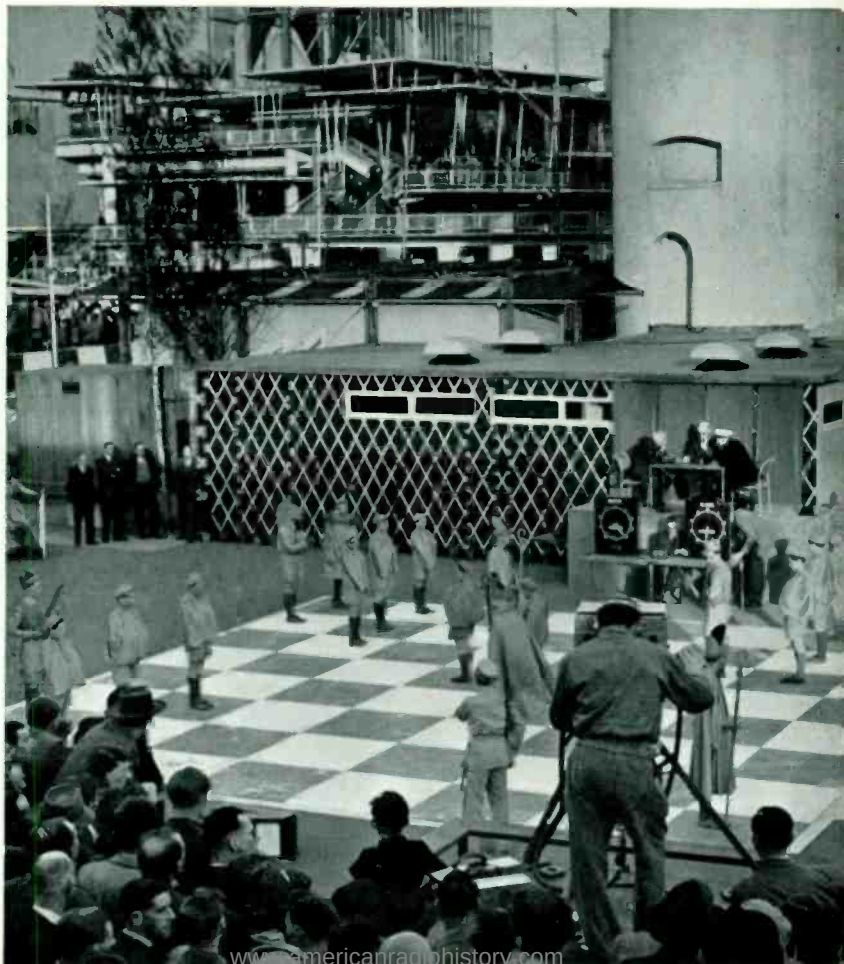
VALERIE HOBSON displays dolls' clothes in a 'Telescope' programme.

CHRISTOPHER MAYHEW, the main speaker in the series 'International Commentary', illustrates a point on one of the wall maps.

One of the biggest composite sets ever built for a television programme was erected in a Lime Grove studio for the 'Course of Justice' series. Nearly eighty actors took part in this episode which was based on a trial held in the West of England.

The Thames was the scene of a Royal Progress when the King of Norway arrived for his State Visit to London in June 1951. The Royal Barge and its escorts are seen passing the South Bank Exhibition. Television recorded KING HAAKON'S arrival and other events during his stay in the capital.

Living Chess, one of the events seen by television cameras in the sports arena at the South Bank Exhibition. On the platform at the back DR. C. E. M. JOAD can be seen playing a match with T. W. BAXTER, Champion of the London Passenger Transport Board.



When the Lord Mayor of London, Alderman SIR DENYS LOWSON, Bt., went behind the scenes at the Richmond Royal Horse Show in the Old Deer Park to visit the Television Outside Broadcasts Unit, he was received by HARRY NEWMAN (*left*), Assistant Engineer-in-Charge, and BARRIE EDGAR, who produced the television programme from the Show.

An entertaining event of the television year was a special performance of *Cosi fan Tutte* at Glyndebourne. The opera, a scene from which is seen above, was televised through three radio links, connecting the mobile control room (*below*) with Alexandra Palace, London.

Hank and his horse, Silver King, with their animator, FRANCIS COUDRILL, in 'Whirligig'.

Andy Pandy (*right*) is adored by the very young.

A small visitor meets some of Annette Mills's puppets: Oswald the Ostrich, Muffin the Mule, Wally the Gog, and Peregrine the Penguin.

PUPPETS ARE POPULAR IN TELEVISION

Peter Rabbit, Johnny Chuck, and Shadow the Weasel, in 'Peter Rabbit and his Friends'.

eft: Timothy Telescope nd Cactus the Camel in he magazine programme Telescope'.

ANNE ZIEGLER and WEBSTER BOOTH, famous in sound radio, have proved to be as popular in television.

Postscript to Puppets: Grey Rabbit and Hedgehog, the glove puppets presented by Jan Bussell and Ann Hogarth.

Fashion shows seen from a fresh angle and brought to a wider public than ever before are a popular feature of television programmes.

LESLIE MITCHELL and TERRY-THOMAS have a few words to say to each other in 'How do you view?'

RONALD WALDMAN contacts the viewer selected to answer his questions in 'Puzzle Corner'.

The Golden Year by Jack Hulbert and Barry Baker, with music by Harry S. Pepper, was the first musical play written expressly for television in Britain. Here are the principals: PETER GRAVES, SALLY ANN HOWES, and JACK HULBERT.

A scene from *Shout aloud Salvation!*, with (*from left to right*) BASIL APPLEBY, MARJORIE FIELDING, TILSA PAGE, VIRGINIA MCKENNA, and NICHOLAS HANNEN.

CONSTANCE CUMMINGS
as Saint Joan

MRS. ELEANOR ROOSEVELT was a distinguished and welcome visitor to the Lime Grove studios during the year. She took part in an impromptu discussion on topical affairs.

'We few, we happy few, we band of brothers!' . . . A scene from an Alexandra Palace production of *King Henry V.*

a Laugh' (a comedy show which gaily passed its century in May of 1951). 'Calling all Forces', the programme designed for troops and other exiles overseas, made an immediate hit, not only with its intended audience, but also with listeners at home, and was accordingly promoted to a Sunday-evening peak hour.

Eric Barker forsook the more familiar surroundings of Waterlogged Spa for the realm of 'Just Fancy'. One outstanding feature was the impact upon the public of the boisterous but none the less melodious 'Billy Cotton Band Show'.

Many ambitious Festival programmes were broadcast, notably 'Festival of Variety', a tribute to a century of achievement by the British Music Hall; and 'Show Business', a survey of entertainment between 1851 and 1951. 'Music Hall', as listeners have known it for so many years, vanished from programmes, but was replaced by the new formula of 'Festival Music Hall', while 'Festival Parade' offered variety in the literal sense by bringing to the microphone artists celebrated in various fields of entertainment. Old favourites whose hold on the public was obviously as strong as ever, were 'We beg to differ', 'Twenty Questions', 'In Town Tonight', 'P.C. 49', 'Taxi!' 'Riders of the Range', 'Starlight Hour', and 'Henry Hall's Guest Night'.

Talks: Over 4,000 talks were broadcast from London during the year, and the range of topic and type was very wide indeed. In the Light Programme a number of innovations appeared which the public welcomed—'Argument', a half-hour series in which two political figures argued their cases with great freedom; 'Dear Sir', a programme of listeners' letters selected and arranged by Leslie Baily; and the regular five-minute 'Topic for Tonight'. Among a host of other programmes Nontando Jabavu's four talks contrasting the primitive African and civilized European attitudes to courtship, marriage, the family, and old age will be remembered by 'Woman's Hour' listeners, and Jenifer Wayne's series 'Everybody's Business' dealing with everyday incidents in which the individual meets public administration in a way which may seem to him incomprehensible or unfair.

The Home Service continued its steady supply of serious matter. The most unusual, and perhaps the most widely successful, talk was L. Constantine's talk on China and Communism; of discussions, the 'Taking Stock' series produced two notable programmes, one on Defence, another on the Health Services. 'The Week in Westminster' celebrated its twenty-first anniversary. The Reith Lectures, in which J. Z. Young, F.R.S., Professor of Anatomy at University College, London, spoke on 'Doubt and Certainty in Science' and discussed the latest evidence about the functions of the brain, attracted much interest and comment; so also did three accounts of observers sent abroad in the listeners' interest, Colin Wills to West Africa, John Seymour to Karachi, and Julian Duguid to Pakistan.

Of the many Third Programme talks, three series of special interest were 'The Scientific Concept of Man', 'The Idea of a University', and 'The Colour Bar'.

Outside Broadcasts: Seldom have the resources of this department been so stretched as during this summer, due to the many and various Festival of Britain activities.

The opening ceremony from St. Paul's Cathedral on 3 May was broadcast in full throughout the world. In order to give coverage in many foreign languages, some thirty commentary positions were made available. The same evening listeners were able to hear the inaugural ceremony and concert at the Royal Festival Hall situated on the South Bank site. Apart from coverage of many other Festival opening ceremonies throughout the country and commentaries on sporting events with a Festival flavour, a number of actuality broadcasts dealt with Festival exhibitions.

Two Royal visits provided material for several special broadcasts, in English, Danish, and Norwegian. At the dinner in honour of the King of Norway, the final broadcast from a banquet at Buckingham Palace, listeners heard speeches by Princess Elizabeth and King Haakon.

The normal run of sporting commentaries were included, as well as commentaries on such colourful events as Trooping the Colour and the Lord Mayor's Show.

Broadcasts for Schools: Audience figures continued to increase, and in March 1951, 22,182 schools were registered against 19,864 in March 1950. In the Spring Term a series of nine programmes on the British Commonwealth and Empire was broadcast in the 'Talks for Sixth Forms': of these, six were talks by authoritative speakers and three were 'features', of which one was produced by the Schools Department of the Malayan Broadcasting Corporation.

As a result of a survey by the School Broadcasting Council of the provision for music series for children of all age ranges, two new series were introduced in September. One of them, 'The Music Box', was planned to provide an experimental series of ten-minute programmes for older infants to promote the appreciation of music through singing and listening. The second, 'Time and Tune', was planned to provide for children of about eight a series to develop their enjoyment of music and to teach them, mainly through songs, the elements of notation. The illustrated pupils' pamphlet is regarded as an essential adjunct to this series.

Children's Hour: During the past year the Children's Hour microphone has paid an unusually large number of visits to places not only in the British Isles but also abroad. Sound pictures from the Dover–Dunkirk Night Ferry were followed by those from Paris celebrating Quatorze Juillet, while Empire Day saw a visit to an aircraft-carrier.

Children's Hour listeners continued to show a strong preference for serial plays, not only for adaptations of well-known books like Muriel Denison's *Susannah of the Mounties*, but also for romantic adventure such as Modwena Sedgwick's eighteenth-century serial, *The Secret of Winterstream*, and the series, *Green Sailors*, by Gilbert Hackforth-Jones.

In the field of talks, Commander Stephen King-Hall contributed a notable series of autobiographical talks entitled 'Fifty Years of Life', while John Guise coached budding cricketers in almost every aspect of the game. After a break of some years, regular talks from the London Zoo were resumed under the auspices of the Superintendent.

Music plays an important part in nearly all Children's Hour programmes, and many gifted young artists have been

given a chance to broadcast. A marked success was achieved with fairy plays by Barbara Euphan Todd and Lucia Turnbull for which the music was specially written by David Davis and Ianthe Dalway.

Gramophone Department: The Gramophone Department continues to play its part in broadcasting music that can normally be heard only on records, and in using the gramophone not as a mere understudy but as an invaluable illustrator for discussions, debates, and critical or biographical sketches of famous composers or artists. 'Desert Island Discs' was revived, the speakers including such diverse artists as Maggie Teyte and Larry Adler. Christopher Stone, the first man to make the broadcasting of gramophone records really human, returned to give weekly reviews of new issues, and a very popular programme was 'Records I like' in which a number of distinguished musicians like Sir Thomas Beecham, Leopold Stokowski, Moiseiwitch, and Elisabeth Schumann discussed and played some of their favourite music. Also popular was 'Movie Matinée', adaptations from the sound tracks of some of the most successful films. We had also obituary programmes of music associated with Sir Charles Cochran, Ivor Novello, and Al Jolson. Jack Jackson passed the hundred mark during the year with his popular 'Record Round-up'. In actual popularity, however, there is as yet no serious rival to 'Housewives' Choice', which has run for six years and for which the Gramophone Department still receives more than 3,000 postcard requests each week. The same preference applies to 'Family Favourites', and in the General Overseas Services, the most eagerly awaited programme is 'Listeners' Choice'. It is an interesting fact that about half these overseas requests are for serious music.

Scotland: The pattern of broadcasting in Scotland as elsewhere during 1951 was considerably influenced by the Festival of Britain. The many events with which Scotland marked the Festival were reflected in a notable increase in the number of outside broadcasts, one of the most memorable of which was the opening of the great Industrial Power

Exhibition in the Kelvin Hall, Glasgow, by H.R.H. Princess Elizabeth. How Scots were celebrating the Festival was mirrored week by week by a magazine programme, 'Festival Scotland', and radio made its own contribution by presenting a number of plays by contemporary Scottish dramatists and in five Scots Festival music-hall programmes.

The variety programme 'It's all yours' made such gains in popular favour that it was re-introduced in the autumn, and Scottish dance music broadcast three times a week continued to command a large and appreciative audience. Concerts by the BBC Scottish Orchestra and the Scottish National Orchestra, and the experiment of combining both orchestras in two concerts were events of the Scottish musical year. A more melancholy landmark was the disbandment of the Glasgow Orpheus Choir on the retirement of its conductor, Sir Hugh Roberton.

An experimental discussion programme, 'A Matter of Opinion', tried out in the spring proved stimulating and was continued later in the year. In 'Exploring Scotland', 'This is my Country', 'Scottish Affairs', 'Scottish Heritage', and other programmes for schools, Scotland's history, industry, and contemporary problems were explained to children. Religious broadcasts, such as the series 'Make up your Minds' and 'Why I believe', followed up the work of the Radio Mission last year, and an interesting experiment in Gaelic programmes dramatized world classics for Gaelic-speaking listeners. Relays from the Edinburgh Festival and reports of the deliberations of the British Association were other highlights of the year in radio in Scotland—a year characterized by a sense of anticipation induced by the expected arrival of television in Scotland during 1952.

Wales: Have the resources of broadcasting in Wales been used to reflect adequately the Welsh scene and to contribute positively to the continuing development of Welsh culture? A brief survey can be merely a summary: Welsh news, talks, discussions both in the studio and before audiences, outside broadcasts of major cultural and sporting events have given listeners vivid and up-to-date information of what has been happening in Wales. Then there have

been competitions for the best radio short stories in English and Welsh, and the best radio play in Welsh; new translations of classical plays into Welsh; dramatized biographies of famous figures; first performances of new music by Welsh composers, and many programmes expressing the vigorous indigenous culture of rural Wales.

This year, the Festival of Britain has coloured broadcasts in Wales to a very large extent, with 'Festival Review' as a weekly programme and a monthly edition in Welsh. The staff of the BBC contributed to many important Festival events, notably the St. David's Festival, the Welsh film *David*, and in co-operation with the Welsh National Opera Company, the performance in Welsh of *Cavalleria Rusticana* at the Llanrwst National Eisteddfod.

Northern Ireland : In Northern Ireland intense programme activity marked the Festival of Britain, culminating in the visit of the Queen during the first week of June. Her Majesty's speech at the presentation of a Royal Charter to Campbell College, Belfast, was broadcast, and listeners also heard descriptions of the Royal progress during the four-day visit in a number of special programmes. The Ulster Farm and Factory Exhibition at Castlereagh was given several programmes to itself, and Festival events around the Province were reported in a weekly Festival Magazine. During a two-month Festival of the Arts there were broadcasts of public performances by the Hallé and other leading orchestras. A studio performance by orchestra and massed choirs of Hamilton Harty's cantata, *The Mystic Trumpeter*, was broadcast in June and a feature programme about Harty was also broadcast later in the year. Drama productions during 1951 included radio adaptations by Tyrone Guthrie of *The Passing Day* (by George Shiels) and *Danger, Men working* (by John D. Stewart), two of the three plays presented in London and Belfast during the summer by the Northern Ireland Festival Theatre Company under Tyrone Guthrie's direction. James Mageean upheld his reputation as a producer with work which included *Straw in the Storm*, a new radio play by Joseph Tomelty, and a revival by the Ulster Group Theatre Company of St. John Ervine's

comedy, *Friends and Relations*. James Mageean left the BBC during the year on reaching retiring age. He performed in his first radio play in 1924, and from 1939 was Drama Producer.

North: The Drama Department mounted some special Festival productions, including a studio reconstruction of the York Mystery Plays, a performance by the Old Vic Theatre Company of *Henry V*, and a three-instalment version of *The Good Companions*. The characteristics of the Region were threaded with the strands of its literature in features and talks by distinguished writers of the Region. Four novel cross-country programmes, a new 'Viewpoint' series and lively discussions in 'Country Window' provided colourful reflections of other facets of north-country life. The Region supplied to the national services the ever-popular 'Have a Go' and other highly successful entertainment series including 'Variety Fanfare', 'Seat in the Circle', and the popular, competitive 'Top Town'. Other variety highlights included the 'Club Night' series featuring Dave Morris, and a summer series which presented Norman Evans in some of his famous characterizations. Children's Hour maintained its high reputation and numbered 'Young Explorers' among its especial favourites; a new formula for 'Public Enquiry' brought increased audience appreciation; 'News from the North' continued to play a vital part in the presentation of domestic news and topical talks, and outstanding among the religious broadcasts were 'The Creed of a Christian' talks heard nationally, and 'The Parson calls'. In the north-east industry was reflected in outside broadcasts, news, and talks, whilst 'Wot Cheor, Geordie!' and the 'Northumbrian Barn Dance' programmes continued to represent the lighter side. The great choirs and symphony orchestras of the North were frequently heard, along with the best of the brass bands and soloists. In addition to its considerable studio work the BBC Northern Orchestra under Charles Groves repeated the success of the midday promenade concerts, and also performed publicly at Kendal, Workington, and Ulverston. A Festival of twentieth-century British music was given by the orchestra in Manchester in July.

West: *The Mayor of Casterbridge* as a Sunday night serial with a strong Wessex cast, and *Caesar's Friend* for 'Saturday Night Theatre' were outstanding successes.

The BBC West of England Light Orchestra broadcast regularly in the Light Programme as well as in the Home Service, and met listeners for the first time in public concerts, and in another form shared the success of 'Western Music Hall' in which many variety stars came back to the West. 'Any Questions?' tops the bill of national favourites from the West Country, which includes 'Country Questions' and two new-comers, 'Birds in Britain' and 'Let's go', both produced by Desmond Hawkins. Listeners' opinions are aired in 'Speak your Mind' and 'Air Space', and west-country villages contribute to the lively sessions of 'Village Barn Dance', which, with 'Dance them around', is putting country dancing on the map.

The famous Luscombe family, which with 'Any Questions?' and 'Air Space' reached the 100th broadcast during the year, is as popular as ever, and all the other Regional activities in farming, sport, news, and horticulture continue to develop. The works of west-country composers, writers, and poets have been heard in programmes, and Festival of Britain activities include 'Here is our Home', a series of documentary features of typical Regional towns and cities.

Midland: Midland Region's Festival of Britain contribution was the County Weeks in which the focus was on each of the thirteen Midland counties in turn. Many aspects of county life were reflected, and such subjects as folk-music, craftsmanship, natural history, industry, and the views of the people were dealt with. Amateur variety talent was also given its chance, and the programmes were well received and stimulated a healthy spirit of rivalry.

'The French have a word for it', a light-hearted but instructive French 'refresher' course, brought letters of appreciation and interest from far outside the Region. The course was repeated in the Scottish Home Service.

A series which has graduated to a national hearing on the Light Programme is *The Archers*, recording the daily activities of a Midland farming family against a background of

STUART HIBBERD (who resigned in June 1951 after twenty-seven years with the BBC) and the REV. R. TATLOCK going through some of the letters from listeners to 'Silver Lining'.

A Query of Question Masters: This gathering, convened by MICHAEL BARSLEY, standing in the centre, consisted of (*left to right*) LIONEL HALE, WYNFORD VAUGHAN THOMAS, JOHN SNAGGE, GILBERT HARDING, ROBERT MCDERMOTT, and LIONEL GAMLIN.

VERNON BARTLETT,
a frequent broadcaster
in the
General Overseas Service.

YVONNE ARNAUD temporarily forsook the stage to accompany SOPHIE WYSS, celebrated singer of French folk-songs, in a programme for 'Woman's Hour'.

GERALDO, seen here conducting the George Mitchell Choir, and TED RAY (*inset*) are two of the mainstays of 'Calling all Forces'.

JOSH WHITE, the American folk-singer and guitarist.

YEHUDI MENUHIN and his sister HEPZIBAH, with Hepzibah's son, in the interval of a Festival of Britain Symphony Concert at the Royal Albert Hall.

SIR MALCOLM SARGENT conducting the London Symphony Orchestra in a broadcast from the Royal Festival Hall.

village and country life. The authenticity of farming details and country lore in this programme has contributed in large measure to its popularity.

'Town Forum' further cemented its international reputation by more visits to the Continent; and 'Now's your Chance', in which members of the audience ask the questions, has swung the spotlight from public utilities on to local-government issues.

The East Midland studio, which opened towards the end of 1950, has already had a marked effect on the output of programmes from that area of the Midlands.

TELEVISION

By 1951 television could be said to have grown up and knocked about a bit. It had freed itself from the reproach of being 'only a London service', having already spread itself over the Midland shires and the North of England.

Like the service itself, programmes grew steadily in stature. The Festival of Britain was an extra incentive, but expansion was afoot anyway, bringing the fresh approach of new minds and new ideas. During 1951 the outside world was combed for more subjects. More mobile units sought out new sights in town and country; one unit was transplanted permanently to the Midland and North Regions. Far beyond the present reach of mobile units, BBC Television Newsreel, extended to three editions a week, secured pictures from many parts of Britain and overseas.

As was to be expected in a year of pageantry, the Outside Broadcast units scored the more spectacular triumphs. Never has there been such a panorama of ceremonial on the home screens. The Royal week in May, when viewers had an excellent sight of the King opening the Festival of Britain, was followed by State Visits of the King and Queen of Denmark and the King of Norway. Earlier in the year cameras in St. James's Palace showed Queen Elizabeth inspecting the display of the Royal School of Needlework. These and other royal occasions were added to those annual ceremonials like Trooping the Colour, Ascot, and the Cenotaph Service.

New and more sensitive cameras made it possible to televise in normal lighting from church interiors and places like Hampton Court Palace and the Tower of London. 'Microwave' relays, introduced so successfully in 1950, brought programmes like Music Hall from Bourneville and Mozart from Glyndebourne.

In sport, despite continued difficulties with certain managements, the O.B. cameras had a bumper year. Outstanding events were the University Boat Race, the Football Association Cup Final (second half), England *v.* South Africa Test Matches, International Lawn Tennis, Ice Hockey, and Motor-cycle Speedway Racing. Professional boxing had a look-in, too.

Studio programmes still, however, supplied the 'sustaining' element in the service, with drama maintaining the popularity lead.

Among new plays written specially for television were two by famous playwrights to mark the Festival of Britain. Terence Rattigan's *The Final Test* was performed in July, and J. B. Priestley's *Treasure on Pelican* in September.

Among television's *premières* were *Face to Face* by Emery Bonett, *Rush Job* by Denis Constanduros, and *Shout aloud Salvation!* by Michael Barry and Charles Terrot.

Viewers will recall a succession of other plays, ranging from drama to comedy, tragedy to farce, interpreted by outstanding casts. *The Scarlet Pimpernel*, one of the big earlier successes, was repeated with the original stars, James Carney and Margaretta Scott. There were Galsworthy's *The Skin Game*, with Arthur Wontner, Arthur Young, Barbara Couper, and Helen Shingler; and Somerset Maugham's *The Sacred Flame*, featuring Mary Jerrold, Joyce Heron, and Mary Kerridge. Shakespeare was represented with *Julius Caesar*, starring Anthony Hawtrey, Walter Hudd, Patrick Barr, and Clement McCallin; and *Henry V*, with Clement McCallin as the King. Ibsen's *Ghosts*, with Cathleen Nesbit and Andrew Osborn; Sherwood's *The Petrified Forest*, with Douglass Montgomery, Robert Ayres, and Jane Barrett; the Kaufman and Ferber drama, *Dinner at Eight*, with the American actress Jessie Royce Landis in her first

public performance in Britain—these and many others showed that the scope of television drama has no limits.

Variety, music hall, ballet, documentary, and discussions were all included in the programme stream from the studios. Light entertainment proved its breadth of view by ranging from turn-of-the-century numbers (in the 'Passing Show' panorama of fifty years' entertainment) to the late-night sophistication of Terry-Thomas and Michael Howard. 'Café Continental', which celebrated its fourth birthday in May; other 'regulars' were 'Vic Oliver presents' and 'Music Hall'. Names like Arthur Askey, Wilfred Pickles, Charlie Chester, Jewell and Warriss, Norman Wisdom, and Arthur English continued to hold viewers to their sets; so did those of Bernard Braden and Barbara Kelly. Jack Hulbert, another television favourite, was featured in Festival style in *The Golden Year*.

It was perhaps in the field of talk and documentary that the sense of adventure was most apparent. That the cut-and-thrust of controversy made such good television material surprised many. 'In the News', with its unrehearsed debates, has gained an ever-widening audience; so has Christopher Mayhew's 'International Commentary'. No documentary series has excelled 'The Course of Justice'; a close runner-up was 'Matters of Life and Death', impressively rounded off with 'A Hundred Years of Medicine'.

Music and ballet both found a welcome place. If the inaugural concert in the Royal Festival Hall was television's biggest musical event, there were others scarcely less appealing in the studio—appearances by virtuosi like Moiseiwitch, Pouishnoff, and Mewton-Wood at the pianoforte, solo or in concerto; singers of the calibre of Victoria de los Angeles; and, less seen than heard, the orchestras directed by Eric Robinson.

Women's programmes widened in scope. Besides 'Designed for Women' and many striking parades of fashion, there were 'Women's Viewpoint' to bring argument and programmes like 'Twelve Weeks with Baby' to keep the domestic note.

With an hour of television to themselves each day, children have watched programmes of infinite variety, done in

their own studio at Lime Grove. Plays for entertainment, 'magazines' like 'Whirligig' and 'Telescope' for mixing amusement with instruction, and educational features like 'Men of Action', have all gone into the making of 'For the Children', which also includes its own weekly newsreel.

The BBC Film Unit made a number of pictures during the year, the most notable being the series of four Festival films portraying the British people, their past and present, and their hopes for the future.

Many important O.B.s were repeated by telefilm.

THE EXTERNAL SERVICES

Developments during 1951 in the organization and output of External Services affected listeners in most parts of the world. In the spring of this year the British Government decided, in the interests of national economy, to reduce the Grant-in-Aid whereby the BBC's External Services are financed, and, as a result, during May, the programme schedules were modified in a number of ways. In general the modifications were devised so as to maintain the established services, but in the output to Europe cuts totalling two and a quarter hours daily were made in the transmissions in English, French, Dutch, and German (though at the same time the three half-hour programmes to the Eastern Zone of Germany were expanded from five to seven days a week). Nor was it possible to avoid some reductions in services directed to audiences beyond Europe—more particularly, those in Spanish and Portuguese for Latin America and the General Overseas Service.

On 13 May two new high-powered transmitters were added to those operated in Malaya by the BBC under the name of the British Far Eastern Broadcasting Service; their task is to relay programmes from London in English and other tongues to audiences in the Far East and in South and South-east Asia.

The year showed an increase in the rebroadcasting of BBC programmes by local networks or individual stations, so that, in the British Commonwealth, the Colonial Empire, Europe, and in many other countries, whether by means of transcriptions (recordings) or rebroadcasts from the direct transmissions, more people were able to hear BBC programmes on their local medium wavelengths. An outstanding example was afforded by Canada and the U.S.A., where, on occasion, as many as three hundred stations simultaneously carried BBC material. In many of the services, following consultation with the interested stations on the continent of Europe and elsewhere overseas, projects were devised expressly for the purposes of rebroadcasting.

Progress was notable, too, in the promotion of 'exchange' programmes between Great Britain and other countries. Over the year, a number of discussion programmes were broadcast simultaneously in all the participating nations.

OVERSEAS SERVICES BEYOND EUROPE

In both variety and volume, the interchange of programmes, staff, and information between the BBC and other broadcasting organizations was greater during 1951 than ever before.

This day-by-day co-operation with the Dominions, Colonies, and many foreign countries had practical results for listeners throughout the world—and demonstrated, incidentally, that bringing the four corners of the world together in one programme has become almost a routine technical achievement. Two events from a long list will serve as illustrations: Toronto, Delhi, New York, and Melbourne took part in four-way discussion programmes; South Africa competed against England, Scotland, Wales, and Northern Ireland in a series of 'quiz' contests.

Apart from broadcasts such as these, the list includes reports and commentaries on exceptional events such as the boat races between Cambridge University and Harvard and

Yale; music, talks, and features from Australia to mark the Jubilee of the Commonwealth, and a two-way exchange broadcast of which the Cabot Tower in Bristol and that in St. John's, Newfoundland, were the sources. Arrangements for commentaries on news of the day involved contributions from speakers in Australia, New Zealand, India, Pakistan, South Africa, and the U.S.A., and a new departure was the organization for the BBC's Television Service of a link-up between a speaker in the studio at Alexandra Palace and news correspondents in Paris, Prague, and New York.

The now-customary transmission to the contesting country of ball-by-ball commentaries on the cricket Test Matches was organized for South African listeners, in collaboration with the South African Broadcasting Corporation. This followed hard on the heels of the arrangements to bring into Britain accounts of the M.C.C. tour of Australia and New Zealand.

Throughout the year, personal contact with other broadcasters complemented programme contact. Apart from the organized exchanges of staff between the BBC and sister organizations, a large number of officials from other countries visited the BBC to make on-the-spot studies of its activities and methods.

In the reverse direction, BBC officials maintained personal contacts and gained valuable experience, in visits to almost every part of the Commonwealth, many of the Colonies, the U.S.A., Latin America, the Middle East, and most of the European countries.

Reference was made in the *Year Book* for 1950 to the arrangements whereby recordings and scripts of BBC programmes for schools are supplied to Commonwealth and Colonial broadcasters, whether for study, or for adaptation or use in their local programmes. The demand for this service continued to reflect the world-wide interest in educational broadcasting; it was reflected, too, in the frequency with which other countries sought to draw on the BBC's advice and long experience in this highly specialized field.

In many of these activities, a major part was played by the BBC's representatives in Sydney, New Delhi, Cairo, Toronto, New York, Jamaica, Mexico City, Rio de Janeiro,

and Buenos Aires. An office was also maintained at Bogotà until the middle of the year, when, for reasons of economy, it was closed down.

General Overseas Service: The task of the General Overseas Service in projecting as widely and faithfully as possible the main events, institutions, and opinions of the day in Britain and the Commonwealth called for a careful sharing of attention between a critical international situation and the gradually mounting interest in the Festival of Britain.

As always in times of tension, there was evidence of an even greater than usual audience for the news broadcasts of the Service.

A feature of the year was the development of discussion programmes, in which well-known commentators in Australia, Canada, India, and Great Britain represented to each other over the air their countries' views on the great issues confronting the Commonwealth and the free world.

The turn of the half-century was marked by a number of radio documentaries on the period 1900–50. Preparations for the Festival of Britain were described, and in the Festival spirit of proud, but not uncritical, recollection, leavened with humour, a monthly series of radio feature programmes, 'The Heritage of Britain', recalled to mind the foundations of the country and its people.

Special arrangements, including ball-by-ball commentaries on the Test Matches, enabled listeners in South Africa to follow the achievements of their cricketers in England.

The desire of the growing number of British Forces overseas for programmes designed for them from the home country led to the introduction of 'Calling all Forces' and 'Forces Favourites', both of which won immediate popularity. A special weekly sports programme was also introduced for British Forces in Korea.

The General Overseas Service continued to blend with these special broadcasts a representative selection of items from the Home, Light, and Third Programmes.

Pacific Service: Rebroadcasting by the Australian Broadcasting Commission and the New Zealand Broadcasting Service of programmes in the Pacific Service was maintained throughout the year at a high rate, upwards of forty minutes' programme time was taken daily. News, 'Radio Newsreel', sports reports, and events such as the opening of the Festival of Britain were among the programmes brought to Pacific listeners in this way.

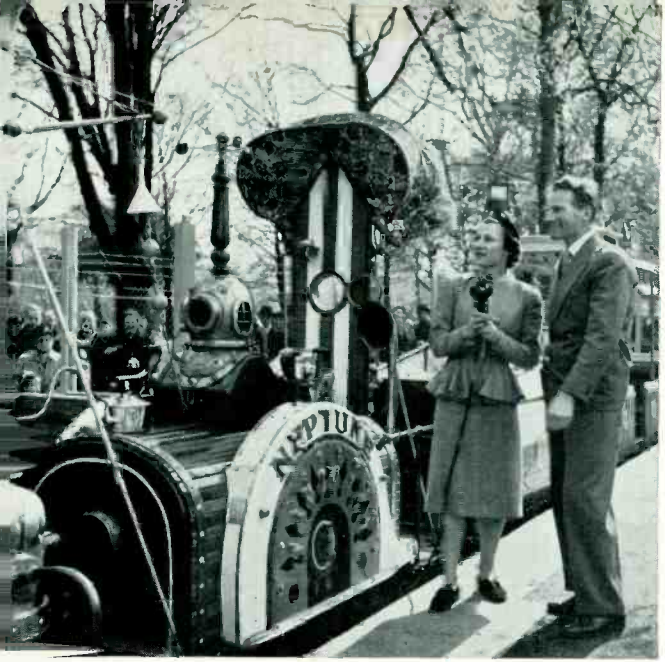
Many transcriptions of BBC programmes were also included in the output of Australian and New Zealand stations, among the most successful being a weekly series, 'This is Britain'. This magazine programme was carried by the Macquarie commercial network, and several other independent stations, as well as by the A.B.C.

Eastern Services

ENGLISH FOR SOUTH ASIA: In the first half of the year special half-hours for India, Pakistan, and Ceylon were initiated in the weekly two and a half hours in English for South Asian countries. That for Ceylon was particularly successful. From 13 May, new schedules were introduced, as a result of which the Eastern Service programmes in English were amalgamated with the former 'English Half-hour' in 'London calling Asia'.

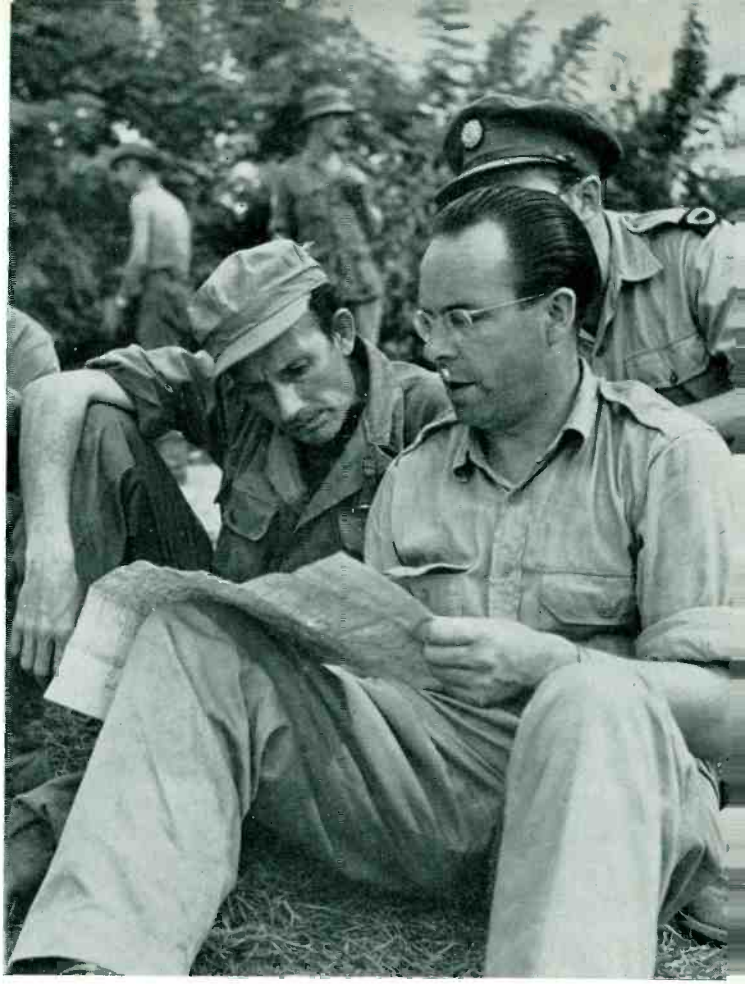
INDIA: There was a daily quarter-hour news bulletin and news commentary in Hindi, and a programme in Hindi five times a week. Of the weekly half-hour programmes in regional languages of India, Bengali maintained its large audience, there was remarkable listener-response from South India to the Tamil programme, and that in Marathi made steady progress. Figures of listeners' letters were nearly double those for the preceding year.

PAKISTAN: The Service in Urdu extends for forty-five minutes on six days a week, and a quarter-of-an-hour on the seventh. The Service is widely listened to, not only in Pakistan, but also in India—to some extent by Hindus as well as by Muslims. Besides news bulletins and commen-



ROWLAND EMETT, designer of the railway in the Festival Pleasure Gardens, interviewed by MARY HILL.

Television at Ascot: the camera views the Royal Procession along the course.



From the earliest days of the fighting in Korea, front-line reports were being sent home by the BBC's own correspondents. Here, the first of them, BERNARD FORBES (*with map*), is seen discussing with other correspondents the situation around Taegu.

taries, the transmissions included series of feature programmes, talks by visiting Pakistanis, and programmes for women and children. There was also a half-hour magazine programme in Bengali for East Pakistan.

CEYLON: The weekly half-hour programmes in Sinhalese and Tamil continued to be popular.

THE ARAB WORLD: In order to cover the four hours' difference in time between Morocco and Muscat, the western and eastern extremities of the Arab world, the Service was extended from two and three-quarters to three and three-quarter hours daily: there are now five separate transmission periods between 0345 and 2030 GMT. Though the Service also covers North Africa, the primary audience is that in the Middle East, and the programmes are designed for the Arab world as a whole.

PERSIA: In the spring of 1951, the BBC was receiving letters from Persian listeners at the rate of twenty-five daily. These correspondents, widespread throughout the country, asked innumerable questions concerning British life, thought, and policy. When the oil crisis arose this correspondence provided an excellent opportunity for putting the British point of view forward in the form of replies to questions raised by Persians themselves. Two extra news bulletins daily were instituted during the crisis. BBC commentaries aroused much discussion in the Teheran Press, and tributes were paid by the British authorities on the spot to the utility of the transmissions in Persian from London.

ISRAEL: The Hebrew Service was remodelled after the visit of the programme organizer to Israel in the autumn of 1950. Two magazine programmes, 'British Album' and 'Radio Newsreel', and a 'Question and Answer' feature provided scope for illustrating aspects of British life. Quarter-hour playlets were given in alternate weeks. A fortnightly music feature was based on musical settings of biblical themes and words, and features on Jewish institutions in Britain evoked a favourable response.

Latin American Service: The Latin American Service was seriously affected by the economies which were made necessary in the Overseas Services. The hours of transmission, in both Spanish and Portuguese, were considerably curtailed, but in spite of this an effective service was maintained, and the most important features in the programmes in both languages were retained. As always, news bulletins enjoyed the largest audience.

Many Latin American artists performed for the Service, and their programmes not only attracted a large audience, but were widely rebroadcast, especially in the particular artist's own country.

'Radio Theatre' played an important part both in the direct transmission and in the Transcription Service. The highlight of the year was the launching of a series of twenty-one half-hour programmes reconstructing the first voyage of Christopher Columbus to America in 1492. These programmes, which were broadcast to mark the five-hundredth anniversary of Columbus's birth, began on 3 August, the day on which he set sail.

North American Service: Comparatively few American and Canadian listeners tune in to short-wave broadcasts from trans-Atlantic countries. That is why the North American Service concentrates on obtaining rebroadcasting of BBC material by North American medium-wave stations.

In the past year, this operation paid handsome dividends. The United States rebroadcast 4,556 station hours of British radio (an increase of sixty-six per cent). The Canadian figure was 8,685 station hours (fourteen per cent increase). The four major American networks increased their intake from Britain by seventy-five per cent. On one occasion, 737 American stations were simultaneously transmitting BBC programmes.

As quantity grew, quality improved. Discussions, features, and music found an expanding audience.

Specialist North American Service activities included American tourist interviews designed for rebroadcasting by the visitors' 'home stations'. American professional broadcasters were made welcome, and, from Britain, continued to

speak regularly to their American audiences. Drama and feature programmes of a generally 'high-brow' character were highlighted by American educational stations.

The ready co-operation of the Canadian Broadcasting Corporation accounted for more than ninety per cent of BBC material heard in Canada. Daily five-minute British commentaries on current affairs were carried by the Trans-Canada network throughout the year. Considered programmes on major British economic enterprises (coal, motor cars) and on important social issues (industrial councils, trades unions) were heard by Canadian listeners. The CBC's 'Wednesday Night', Canadian equivalent of the Third Programme, made frequent use of British programmes.

French-speaking Canadians continued to be served by the North American Service through daily talks in French on current affairs, and in several series of fifteen-minute programmes on British traditions and culture.

The Colonial Service: Except for the abandonment of the programmes for Cyprus, programmes for the Colonies maintained the pattern of previous years. Within this framework, an interesting experiment was conducted in a series of broadcasts for West Africa that had, as their objective, direct adult education. These broadcasts were arranged in collaboration with the Directors of Extra-Mural Studies of the University Colleges at Ibadan in Nigeria and Achimota in the Gold Coast. Some groups for listening and discussion were organized, and it is hoped that the experience gained may lead to further developments in this sphere of Colonial broadcasting.

In the field of broadcasting about the Colonies in the domestic and overseas services, the reporting of the elections in the Gold Coast and in Nigeria were notable events.

The BBC has been able to contribute in many ways to the development of broadcasting in the Colonies. Mr. T. W. Chalmers, Controller of the Light Programme, was seconded to Nigeria to set up a broadcasting service and has made con-

siderable progress. Mr. Henry Straker was seconded to the West Indian Colonies of Jamaica and the Bahamas, and British Honduras, and Mr. R. K. Ablack to Trinidad, Barbados, and British Guiana, to develop public-service broadcasting on behalf of the various Governments concerned. Engineers have been seconded to Cyprus and Tanganyika, to set up services, and the Corporation has given training to many programme officers and technicians from the Colonies.

The BBC was represented at the conference of Colonial Public Relations Officers in London in June 1951, and some useful discussions on the possibilities of broadcasting in Colonial areas took place.

Far Eastern Service: Broadcasts in English, Kuoyü, Cantonese, Japanese, Burmese, Thai (Siamese), Indonesian, and Malay continued daily. The service also included a daily programme in French, prepared by the European Service. News bulletins were supplemented by talks and commentaries, usually on social, industrial, and cultural developments in Britain and the Commonwealth.

In May, 'English Half-hour' was replaced by a new programme, 'London calling Asia', which is designed for English-speaking listeners not only throughout the Far East, but in India, Pakistan, and Ceylon. It is broadcast daily for forty-five minutes, and carries on the high intellectual and cultural standard set by 'English Half-hour'.

Arrangements have been made during the year for the introduction of a daily programme in Vietnamese, which will be audible throughout Indo-China.

It is clear that the programmes of the Far Eastern Service are now firmly established, and that the numbers of those who listen to them are constantly on the increase. Largely as a result of listeners' competitions, the amount of correspondence has greatly increased, making it possible to introduce listener-research on a modest scale.

The Far Eastern Service is ensured effective coverage throughout the area through relays by the powerful new transmitters of the British Far Eastern Broadcasting Service, which came into service on 13 May.

The work of promoting friendship with the Continental population has reached a new stage in the past year, although the means of achieving it have necessarily varied with the attitude of broadcasting organizations and governments. In the West (including Italy, Greece, and Turkey) there have been more relays and joint programmes than at any time in the history of the BBC's European Service. At the same time the peoples of Eastern and Central Europe, in spite of the implications of a new crop of 'Peace Laws', have heard the voices of more of their compatriots on our wavelengths—refugees from Rumania and Poland, peasants and army officers from the Soviet Union—whose account of the atmosphere and living conditions of East and West has been added to those of the regular BBC commentators like Sir Robert Bruce Lockhart and Desmond Clark, with their own widespread and longstanding audiences.

Throughout the period there were instances of important world news reaching Eastern Europe solely from the Foreign Services News Department of the BBC. Sometimes we were first even with the national news of the country addressed; in May, for instance, the BBC gave the resignation of Hungary's Foreign Minister, Kallai, four days before Budapest's official admission. In the longer-term task of describing underlying developments at home, the Festival of Britain provided an invaluable chance of taking stock; seventy hours of programme time were devoted to it in May alone.

France and the Low Countries: 'Des deux côtés de la manche' is the title of a series of features broadcast by the French Service; it is a series, begun two years ago, which links French and British places or occupations or individuals (for instance, the miners of St. Etienne with those of South Wales, or a French village schoolteacher with his equivalent in Britain). The title is also one which might be taken as indicating the leading characteristic of this Service in the past twelve months, for the programmes have been very Anglo-French in their emphasis, trying to show the interdependence and the close community of interests of the two

nations, which is based on their long joint-leadership of West European civilization. In commentaries and discussion programmes the differences of economic and political opinion prevailing on 'the two sides of the channel' have been debated with much frankness. In such discussions and commentaries Jacques Duchesne, Jean Paul de Dadelsen, and William Pickles have again been conspicuous. Some of the Service's discussion programmes were also broadcast by Radiodiffusion Française. The State visit of Queen Juliana and the Prince of the Netherlands was the Dutch Service's 'great occasion' during the year; the Service, in co-operation with Hilversum, reported this visit very fully, and, indeed, achieved a *tour de force* in doing so. During the year the Dutch Service also broadcast its first 'two-way' discussion between speakers in London and in the Hague. The principal innovation in the Belgian Service has been its fortnightly 'London Letter', which was rebroadcast by the Belgian National Radio from Christmas 1950 onwards.

Southern Europe: Of the countries covered by the South European Service, two, Italy and Portugal, have ties both old and new with Britain. In broadcasting to Italy, therefore, two of the main themes (besides day-to-day projection of events and comment from London) were the common task and common effort in Western defence. Interviews with Italian visitors and special programmes on Italian workers in this country were used to document life in Britain and the links between the two countries. Collaboration with the Italian Radio increased, and now includes a weekly contribution to an international actuality programme broadcast by Rome Radio, as well as a monthly Rome–London Quiz.

In the Portuguese transmissions, much time was devoted to the projection of British life and culture, the remainder being occupied by news and news talks, which included comments on alternate weeks by an English commentator of international standing and a well-known Portuguese journalist.

In Spain, the unchanged political situation gives the BBC's Spanish Service the important task of acting as the listeners' main source of objective world news. It therefore

again devoted the greater part of its time on the air to news and the factual presentation of the British case in both domestic and international affairs. A new daily programme was introduced, giving a round-up of comment on the main political events of the moment.

Scandinavia and Finland: In response to many requests, a fifteen-minute evening transmission to Finland was introduced in the second half of 1950. In February 1951, the 'English by Radio' programmes to Norway were expanded to take in the BBC's specially prepared course 'Listen and speak', complete with Norwegian explanations. The first edition of the Norwegian textbook sold out at once, and interest in the course continues to be as keen as ever.

The traditional ties of friendship between Britain and Denmark and Norway found expression in the visits to this country of King Frederik and Queen Ingrid, followed by that of King Haakon, and were reflected in the BBC Danish and Norwegian Services. Danish listeners were able to hear direct live transmissions of the Royal couple's arrival in Dover, their drive through the streets of London, and the ceremony at the Guildhall, where King Frederik's and the Lord Mayor's speeches were broadcast. In co-operation with the Norwegian State Radio, running commentaries were broadcast on King Haakon's journey up the river from the Pool of London to Westminster and his drive to Buckingham Palace.

The full-scale visit of the Swedish Home Fleet was an occasion of great significance in Anglo-Swedish relations, and by having its own correspondent crossing the North Sea with the Swedish Navy, the BBC Swedish Section was able to give listeners vivid accounts of this memorable occasion.

Germany and Austria: In Germany and Austria the prospects of co-operation between broadcasting organizations are good as far as the Iron Curtain. Many stations have taken recorded contributions from the European Service, and a joint programme, the London–Frankfurt Quiz, was revived during the winter of 1950–1 and broadcast simultaneously in Western Germany and by the BBC. A counter-

part, the London–Graz Quiz, was broadcast by the Austrian Service and Sendergruppe Alpenland. The first post-war international football match played by Austria in the United Kingdom was covered throughout by a joint running commentary provided by the BBC's Austrian Section and two visiting commentators. In addition, daily relays of the BBC's Austrian half-hour evening programme were carried by two networks in Austria—a quarter of an hour by Sendergruppe Alpenland and a quarter of an hour by Rot-Weiss-Rot. The second of these relays was introduced in June 1950. For listeners in Eastern Germany the three half-hour programmes for the East Zone were expanded in May 1951 from five to seven days weekly. Many new features were introduced, and the programme has proved scarcely less popular in Western than in Eastern Germany.

Central Europe: Of great value to the BBC's Polish transmissions are the Poles living in this country and throughout the West. It was possible with their aid to arrange programmes between Polish miners in South Wales and Polish miners in Northern France, and to produce a Christmas programme bringing contributions from Great Britain, Italy, France, Germany, Brazil, Canada, North America, Australia, and South Africa. A Polish fisherman in Scotland had a radio conversation with a Polish farmer in Wales and a Polish technician in London.

Among regular features was a series entitled 'The Bridge of Sympathy', where Poles of different professions or industrial groups spoke to their own kind in the home country; in addition, the satirical fortnightly production, 'Café Gossip', continued with success throughout the year.

The outstanding Hungarian success of the year was a skit on the Peace Campaign, entitled 'The Sleep Campaign', by George Mikes, and broadcast in many other language services of the BBC. There was also a lively New Year's Eve cabaret, featuring among other items a popular 'Democratic' operetta.

A further fifteen-minute transmission period to Hungary at 2200 GMT devoted to news and comments was introduced into the schedule in June 1950.

In the Czech Service considerable attention was paid during the year to talks on imperial and colonial developments to counter the propaganda distorting British rule which is especially virulent from Prague. The series of weekly talks contributed by Sir Robert Bruce Lockhart continued unbroken. On 11 May 1951, he made his two-hundredth broadcast in this unbroken series—a notable achievement which has had probably a historic effect on the Czechs in their present difficulties.

Russia and Eastern Europe: Although the BBC's Russian Service continued to be audible in widely separated points in the Soviet Union, seven extra transmitters were added in June 1951 to the already massive barrage which the Soviet jammers try to blot out.

The content of broadcasts to Eastern Europe remains as described last year, with the chief emphasis on reliable, undoctored news, followed by commentaries describing how the news looks in its setting, as seen from London, by descriptions of British people and institutions at work, and by statements by refugees recently escaped from behind the Iron Curtain now able, for the first time, as one of them put it, 'to speak for the dumb' who are left behind. Newly arrived refugees from the Soviet Union, Rumania, and Bulgaria have given memorable descriptions of those parts of Communist reality personally known to them.

The testimony about the U.S.S.R. ranges from the detailed analysis by Dr. Julius Margolin of his five years' experience in Soviet forced-labour camps, to the simple personal accounts of young Soviet peasants describing the pressure of the tightening screw of the collective-farm system on them and their families, and of soldiers who fought against Hitler describing their bitterness and disappointment when they found that, with victory, they had not won the liberty promised them during the war.

A landmark in broadcasts to Yugoslavia was the BBC broadcast by Tito's close colleague, Pijade, who praised the objectivity and reliability of the BBC as a valuable fact in the modern world, even if not always welcome to Governments, including his own!

English by Radio: English lessons for foreign listeners with explanations in the listeners' own language now appear in twenty-three of the BBC's language services.

A new bilingual course of English lessons for beginners, devised and produced by the BBC's English by Radio Department in association with the Institute of Education of London University is the most widely used. The new lessons are called 'Listen and speak', and are intended for those listeners who have no knowledge of English and little experience of formal language teaching.

A special 'Listen and speak' series of 'English by Radio' books is being produced in six volumes, and the first four volumes have already appeared on sale in Western Europe. Editions are also on sale in Turkey, Burma, Thailand, and North Africa, bringing the total of 'English by Radio' books to more than eighty editions in eighteen languages.

There has been a considerable increase in the number of overseas stations relaying and rebroadcasting 'English by Radio' programmes; they now total several hundreds.

The BBC collaborates with certain Dominion Governments in providing special lessons for European countries with large-scale emigration schemes.

For listeners in 'Iron Curtain' countries where the BBC cannot publish books, bilingual lessons designed to overcome as far as possible the need for a printed text are broadcast.

During the year there were considerable developments in the technique of listener participation, and in both the bilingual lessons and the all-English lessons new methods of helping the learner to overcome his shyness in speaking the language were introduced.

Transcription Service: The turn of the century was marked by the distribution of six programmes, under the general title of 'The Half Century', originally broadcast by the Light Programme. Of the transcriptions inspired by the Festival of Britain, the chief item was the series originated by the General Overseas Service, 'The Heritage of Britain'.

The regional centres of the BBC played a generous part in

contributing to the output, events such as the Gaelic Mod, the International Eisteddfod, and the Edinburgh International Festival providing many successful programmes in several languages. The Features and Drama Departments also provided some outstanding productions.

In the Talks field Mr. Fred Hoyle's lectures on 'The Nature of the Universe' created a great deal of interest, as did Professor Young's Reith Lectures.

The demand from Latin American stations for transcriptions of productions in 'Radio Theatre', which is presented regularly in the Latin American Service itself, consistently exceeded the supply. Transcriptions of the 'Christopher Columbus' serial were also released.

The Monitoring Service: The listening commitments of this Service now extend to transmissions from forty-seven countries in voice, morse, and hellschreiber, which are monitored in thirty-five languages. As before, important news derived from this complex and continuous operation is made available by teleprinter for the immediate information of BBC news departments and the Government, while frequently published documents convey the material in a more detailed and analytical form.

During the past year the tension in international affairs has again been reflected in increased pressure on the Service, which has had to extend its listening to the many additional transmissions emanating from the U.S.S.R. and its satellites. (The increase in the total weekly transmission times of Moscow's foreign language service from 458 hours in April 1950 to 582 in April 1951, gives some idea of this problem.)

The Korean war and general developments in the Far East have naturally called for an expansion of listening to that area, and in this the Service has derived considerable assistance from its American counterpart.

Apart from its basic value as a most rapid source of news and information, monitoring has acquired new importance as the result of the growing tendency, primarily on the part of Communist countries, to use broadcasting as a first medium for announcements of international concern and for important diplomatic statements and soundings.

THE ENGINEERING DIVISION

The outstanding event of 1950 was the introduction in March of the Copenhagen Wavelength Plan, which had been negotiated by the Governments of most countries in the European Zone. The purpose of this Plan by which the wavelengths of almost all European broadcasting stations were changed, was to arrest the post-war deterioration in reception caused by the steady increase in the number of stations and in transmitter power. So far as Great Britain is concerned, the Plan has been a disappointment. Conditions have improved in a few areas, but severe interference with reception of the Home Services has occurred in parts of the North and West Regions and in the south-east of England, particularly in coastal areas. This interference has arisen partly because some countries did not participate in the Copenhagen Plan and partly because certain stations outside the European Zone, not covered by the Plan, have used the same wavelengths as those allocated to the BBC. Representations have been made by H.M. Government to the Governments of the countries concerned, but so far there has been little improvement.

The problem of improving Home Service reception in areas affected by foreign interference, or which are too far from any BBC transmitting station for reliable reception to be obtained, is most difficult because of the strictly limited number of wavelengths allocated under the Copenhagen Plan. Furthermore, a limitation in capital expenditure has been imposed by the Government. A plan has, however, been prepared to effect local improvements in reception in the areas worst affected, by building a number of low-power transmitters. Some of these will be in operation by the winter of 1951–2.

As expected, there has been an improvement in reception of the Light Programme since the power of the main transmitter at Droitwich has been more than doubled. This transmitter, which operates on a wavelength of 1,500 metres, is now using the full 400 kilowatts permitted in the Copenhagen Plan, and is one of the most powerful broadcasting stations in the world.

Reception of the Third Programme has been much improved by the opening in April 1951 of a high-power transmitter at Daventry, working on the wavelength of 464 metres. This station has an aerial system specially designed by BBC engineers to provide the maximum non-fading range.

As a long-term project for overcoming the difficulties due to the shortage of long and medium wavelengths, the BBC has prepared a plan for providing national coverage by means of a number of transmitters working on Very High Frequencies (V.H.F.). This plan, which has been submitted to the Postmaster-General for approval, is a new departure, making use of wavelengths of the order of three metres. Experimental transmissions on such wavelengths, using amplitude modulation and frequency modulation, have been continued from Wrotham, and much practical information indicating the superiority of frequency modulation has been accumulated from listening tests over a wide area.

Although the total transmission times of the BBC's Overseas and European Services were reduced during 1951, as many as ten simultaneous programmes are still broadcast during the peak periods. The technical facilities for the radiation of these programmes have been improved by the taking over of the British Far Eastern Broadcasting Service in Singapore and the construction at Tebrau in Malaya of a high-power transmitting station equipped with two 100-kilowatt short-wave transmitters and two 7½-kilowatt transmitters with a modern directional aerial system. This high-power station is being used mainly to relay services originating in the United Kingdom and addressed to audiences in the Far East and South-east Asia, and has greatly improved the signal strength available to listeners in those areas. The programmes are received in Singapore at a receiving station specially constructed as part of the main project and are then fed to Tebrau by special telephone lines.

At home, improvements have been made in the acoustics and equipment of several of the studios used for sound broadcasting, and new control-room equipment, designed by BBC engineers, installed in more centres. In sound recording plans have been made, after extensive trials, to introduce magnetic tape-recording on a large scale.

The development of television has continued, and a further eleven million people have been brought within range of the service by the opening of the high-power transmitting station at Holme Moss. Though the rearmament programme has led to the postponement of the medium-power television stations, work on the remaining two of the five high-power stations is progressing as rapidly as circumstances permit. The Scottish station, Kirk o' Shotts, is expected to open early in 1952, followed later in the year by the last station, Wenvoe, covering the Bristol Channel area.

A second large and completely equipped studio at Lime Grove was brought into operation in December 1950. It has been equipped with six camera channels and its own telecine channel, which is used mainly for film inserts in studio programmes. This has brought the number of studios available for the Television Service up to four—two each at Alexandra Palace and Lime Grove. Work on a third studio at Lime Grove has begun, and will be completed by the spring of 1952. Equipment for two more large studios and for a small presentation studio has been ordered.

Some of the latest developments in outside broadcasting are described in an article on page 54.

The televising of films has been greatly improved by the commissioning of two pairs of new telecine machines at Alexandra Palace, designed and made by British manufacturers. A method of recording television pictures on film, developed by BBC engineers, has been used during the year to record events, televised 'live' during the day, for inclusion in the evening programmes.

Looking to the future, investigations are in hand into methods of improving the quality of television pictures and into fundamental problems of colour television.

The BBC has continued to take part in work on the problems of electrical interference with reception, including television. Members of the Engineering Division are also serving on the Advisory Committee set up by the Postmaster-General to advise him concerning regulations for the control of electrical interference which are provided for in the Wireless Telegraphy Act 1949.

REFERENCE SECTION

THE DOMESTIC SERVICES

The BBC is a public corporation, created by Royal Charter, which lays upon it the duty of carrying on and developing a public service of broadcasting as a means of information, education, and entertainment. Sound Broadcasting at home and Television are financed out of licence revenue and the External Services by a Grant-in-Aid.

BBC HOME WAVELENGTHS AND FREQUENCIES

The wavelengths allotted under the Copenhagen Plan were brought into use in March 1950.

The Home Services

WAVELENGTHS	FREQUENCY	MAIN AREAS SERVED
434 metres	692 kc/s	Lancashire, Yorkshire, Cheshire, Flint, Nottinghamshire, Derbyshire, Lincolnshire.
371 metres	809 kc/s	Scotland.
341 metres	881 kc/s	Wales.
330 metres	908 kc/s	London, South-east England, Home Counties.
285 metres	1,052 kc/s	Cornwall, South Devon, Dorset, Isle of Wight, South Coast.
276 metres	1,088 kc/s	Midland Counties, Norwich area.
261 metres	1,151 kc/s	Northern Ireland, North-east England, Scottish Border.
206 metres	1,457 kc/s	Somerset, South Gloucestershire, South Hampshire, South Wiltshire.

Additional Home Service transmitters are under construction to serve the following localities:

Location	*Wavelength*	*Frequency*	*Programme radiated*
Barnstaple	285 metres	1052 kc/s	West of England
Scarborough	261 ,,	1151 ,,	Northern Ireland
Bexhill	206 ,,	1457 ,,	West of England
Folkestone	206 ,,	1457 ,,	,, ,,
Brighton	206 ,,	1457 ,,	,, ,,
Whitehaven	434 ,,	692 ,,	North of England
Barrow	202 ,,	1484 ,,	,, ,,
Ramsgate	202 ,,	1484 ,,	London
Pwllheli	341 ,,	881 ,,	Welsh
Cromer	330 ,,	908 ,,	London
Montrose	202 ,,	1484 ,,	Scottish
Dumfries	371 ,,	809 ,,	,,

The Light Programme

The main transmission is on long waves, 1,500 metres (200 kc/s), and is audible throughout the British Isles. In addition, there is an auxiliary service on medium waves, 247 metres (1,214 kc/s) with a restricted range, serving:

Moray Firth area of Scotland.
Aberdeen.
Edinburgh and Glasgow.
Parts of Northern Ireland.
Tyneside.
South Lancashire and South-west Yorkshire.
London.
Plymouth.
Redruth, Cornwall.

The Third Programme

WAVELENGTH	FREQUENCY	AREAS SERVED
464 metres	647 kc/s	Within about 100 miles of Daventry, Northamptonshire, including London ; also local services in Edinburgh, Glasgow, Aberdeen, and Newcastle-on-Tyne.
194 metres	1,546 kc/s	Local services in : Belfast, Bournemouth, Brighton, Cardiff, Dundee, Exeter, Hull, Leeds, Liverpool, Middlesbrough, Portsmouth, Preston (Lancs.), Plymouth, Redruth, Sheffield, Southampton.

SOUND BROADCASTING PROGRAMMES

The Home Service

This programme, with its regional variants, is planned to make the widest possible appeal. Culturally, it is designed for the ordinary listener. It reflects the life of the nation in all aspects. Its fixed points, round which the programme items are grouped, are the six news bulletins of the day, and, when Parliament is in session, the nightly report of its proceedings. During school terms the Home Service also carries the school broadcasts, in the morning and afternoon. Outside broadcasts take the listener to the scene of national occasions and the great sporting fixtures. World affairs are reflected in a number of regular series, and con-

The Petrified Forest: BETTE DAVIS discusses the script of the Light Programme broadcast with EMLYN WILLIAMS and GARY MERRILL.

Below: Mrs. Dale's Diary: Behind the tea-pot are Dr. and Mrs. Dale (DOUGLAS BURBIDGE and ELLIS POWELL) with other characters in this popular serial.

SIR RALPH RICHARDSON was still in his stage costume when he met DANNY KAYE 'In Town Tonight'.

RAWICZ AND LANDAUER, with their playing on two pianos, have repeated in television the success they made years ago in sound radio.

troversial topics freely discussed in such programmes as 'Taking Stock' and 'The Critics'. History, the law, and scientific progress are often presented by using the technique of the feature programme. The 'service' aspect of the Home Service is carried into the field of agriculture, social legislation, and medicine, by means of straightforward talks and discussions. Symphony concerts, chamber music, and recitals, are broadcast every week; variety programmes, including the evergreen 'Music Hall', attract large audiences. The broadcast play and the dramatized serial versions of the classics are increasingly popular.

Light Programme

The aim of the Light Programme is to interest listeners in the world around them, without ceasing at any time to entertain them. Those who first and foremost seek relaxation and amusement from broadcasting may be expected to turn to the Light Programme for its variety shows, its light and dance music, and its widespread coverage of sport. But those, too, who want to keep abreast of events and who enjoy discussion of a lively kind on current controversies will listen to such programmes as 'Focus', 'Any Questions', 'Argument', and 'Topic for Tonight' in addition to the perennial 'Radio Newsreel' and 'Woman's Hour'. The Light Programme seeks to establish, through its methods of presentation, and such programmes as 'Family Favourites' and 'Dear Sir', a close and friendly relationship with its listeners. Its audience for plays, and for serials such as *David Copperfield*, increases from year to year. Youth is served, at its extremes, by 'Listen with Mother' and 'The Younger Generation', and by the Forces Educational Broadcasts.

The Third Programme

The Third Programme, flanking the Home Service on the other side, is designed for listeners of cultivated tastes and interests. The aim is to include only items of artistic value or serious purpose. Fifty-two per cent of the time is devoted to music, twenty per cent to talks, fifteen per cent to drama,

and thirteen per cent to feature programmes, readings, etc. News bulletins, sports commentaries, and the lighter forms of entertainment are not provided. There are no fixed points, and many programmes tend to be longer than in other services because plays and operas, for example, are usually presented unabridged, and writers and speakers are given time to deal with their subjects comprehensively. While the Third Programme gives many opportunities for study, it is intended primarily for enjoyment rather than instruction.

News

Every day, all over the world, people listen to BBC news bulletins which are broadcast in English and foreign languages. At home more than fifty per cent of the adult population hears one or more of the ten main news broadcasts of each day. Overseas, news is the kernel of the BBC's services. The daily total of news broadcasts, addressed in forty-four languages to overseas listeners, is between 100 and 110. Many countries hear BBC news by rebroadcast through their own radio organizations. In order that the latest news shall be heard by the countries to whom it is directed, whether in the Commonwealth, the Colonies, America, Europe, or the East, at the time which is most suitable to them, the BBC maintains its news services throughout the twenty-four hours. Although international broadcasting is one of the phenomenal developments of the post-war world, there is no parallel to this never-ending stream of news from London.

The ideal of every news bulletin is 'a fair selection of items impartially presented'. That was the phrase used by the Ullswater Committee, and it has survived the test of war. The treatment of an item in an overseas bulletin does not materially differ from its treatment in domestic bulletins. The principal difference, perhaps, is length. Consistency is achieved by a constant striving after accuracy in the facts and their objective treatment. For its resources the BBC relies upon the leading news agencies, monitored material based on the broadcasts of other countries, and its

own correspondents abroad and reporters at home. The Corporation has correspondents at twelve foreign centres, and diplomatic, parliamentary, industrial, and air affairs are covered by special correspondents. News magazines, including short talks, recorded extracts from speeches and interviews with people in the news have now been added to the straightforward news bulletins in some cases. Regional news, based on information supplied by local correspondents and by public bodies, is a regular commitment in the Home Services outside London, and includes bulletins in Gaelic and in Welsh.

Outside Broadcasts (Sound)

More than a thousand times in any year listeners are taken by broadcast to the scene while the event is in progress. The event may be a great national occasion, a sporting engagement, a Prom Concert from the Albert Hall, or some small and specialized item in the national calendar. Taken together, these things, reported on or reporting themselves as they happen, help to bring to every home in Britain with a wireless set a sense of community, of sharing in a family life. Some of them have become familiar annual occurrences to millions of people; others are unique events. The Cup Final, the Lord Mayor's Banquet in Guildhall, and the Derby are examples in the first category; the Wedding of Princess Elizabeth, the Olympic Games at Wembley, and the State Visit of the King and Queen of Denmark are typical of the second category.

It is when a national, or international, occasion arrives that the BBC Outside Broadcasts Department, with its teams of commentators trained in what is perhaps the most exacting of all broadcasting techniques, moves into action as a single unit, drawing upon all the resources of British broadcasting to present a planned and detailed coverage of the event.

Talks

For the home listener programmes include some twenty-five hours of talks, discussions, and readings each week. This

output covers the wide range of the BBC's functions as laid down in its first Charter; it informs, it educates, and entertains by turns or at one and the same time. The forms adopted after more than a quarter of a century of experiment are many; there are discussions, critical symposia, records of personal experience, the formal lecture, and conversations. In all of these the objective is to stimulate interest at the loudspeaker, and to preserve and expand the freedom of the microphone. Since the end of the war, the BBC has pursued a policy of encouraging wider and more vigorous controversial broadcasting while refraining as scrupulously as ever from editorial comment of its own.

In the field of politics the BBC has a special responsibility. Its services, and in particular the Home Service, are recognized as a suitable medium for pronouncements of national policy by Ministers of the Crown. For many years now during General Elections, in Budget week, and at other times, the BBC has handed over its microphone to the spokesmen of political parties, in consultation with the parties themselves. In 1947 a new agreement with the leaders of the three political parties was reached which had four main provisions. The first was that the Government of the day had the right to use the wireless from time to time to explain legislation approved by Parliament, for purely factual broadcasts, or to appeal to the nation to co-operate in national policies. These are termed Ministerial Broadcasts. The second was that a limited number of controversial broadcasts should be allocated each year to the leading parties in accordance with their polls at the last Election. (At present the number is twelve a year—Labour six, Conservative five, Liberal one.) Subjects and speeches are chosen by the parties. These are known as Party Political Broadcasts.

The third is that Members of Parliament may be invited by the BBC to take part in round-table discussions on controversial political matters, but not while they are the subject of legislation. The fourth is that there should be no discussions on issues within a fortnight of debate in either House.

The appearances of M.P.s in any type of broadcast are regulated broadly over quarterly periods to accord with the

party ratio adopted for Party Political Broadcasts. This policy applies, *inter alia*, to the long-established 'Week in Westminster' series, when Members, on Saturday nights, give a personal narrative of the previous week's proceedings. The contributors are asked to represent the events of the week fairly and to distribute criticism and praise impartially.

In choosing other controversial issues for discussion, the BBC takes account of prevailing public opinion. An important development took place in 1947 when the Board of Governors decided that controversial broadcasting on religious subjects should be permitted.

Religious Broadcasting

Religious broadcasts are to be found in all the BBC's services, Home and External, in English. From the earliest days of broadcasting in Great Britain they have been a distinctive feature of the sound programme. Experience has taught that there are three distinct kinds of listener whose needs should be met: the church-goers; the 'shut-ins', as the Americans picturesquely describe the old, the infirm, and the sick; and the large numbers of the public who do not go to church but who like to hear religious broadcasts. At the present time, the home audience is offered fifteen religious services each week, not counting talks on religious subjects or programmes of hymns. These services may come from churches or from the studio. Preachers, choirs, and congregations are heard from all parts of the country and from the great towns. Short morning services throughout the week on the Home Services are widely listened to. The Light Programme's 'People's Service' on Sunday mornings is heard by four or five million people, and 'Sunday Half-hour' in the evenings, consisting of community hymn-singing, is popular with all ages and all classes. The Third Programme carries broadcasts of choral services, sermons and talks on religious subjects from time to time.

For twenty-six years the BBC has been guided by a Central Religious Advisory Committee, on which leading members of the Anglican Church, the Church of Scotland,

the Free Churches, and the Roman Catholic Church have served. Broadcasts of services are usually confined to churches in the main stream of historic Christianity, it being considered that the message given by preachers from any of those churches is likely to be acceptable to the overwhelming majority of listeners.

Music

The responsibility of the BBC in respect of music is threefold: it admits first a duty to the art itself, secondly a duty to the national manifestation of the art, and finally a duty to the practitioners of the art. In its programmes, the range of music represented is immense, and much expenditure on research and rehearsal is necessarily involved. Music advisory committees scrutinize the work of the Music Department; expert panels assist it by reading and listening; long-term surveys of musical output are commissioned from time to time. Thus the professionalism of the BBC's music staff is reinforced from outside. Great importance is attached to the holding of auditions for new talent.

Approximately 1,000 artists will be given preliminary auditions. Out of these about 400, together with artists coming up for the second, third, or even fourth time, including foreign visitors, some 600 in all, will be heard at final auditions. Last year, the number of contracts issued by Music Booking Section was in the region of 13,500, and from 700 to 800 were for foreign artists. The BBC accepts willingly the obligation of helping and encouraging the British artist, both the executant and the composer. In light music, at least one British item in each programme is encouraged. In the Third Programme contemporary works by British composers find their opportunity.

Over a hundred separate musical programmes are broadcast every week, and in a year over a thousand orchestral concerts of serious music are heard. These concerts, the most important part of the BBC's musical life, may be given by the BBC Symphony Orchestra of ninety-six players, the BBC Opera Orchestra of sixty-three players, the BBC Scottish Orchestra of fifty-seven players, the BBC Northern

Orchestra of fifty-one players, the BBC Midland Light Orchestra, the BBC West of England Light Orchestra, or the BBC Welsh Orchestra, each of thirty-one players, or by other orchestras engaged to play in the studio or relayed from outside halls.

Chamber music, in its clear texture and intimate manner, may be considered especially suited to the medium. Six concerts are given in a week, occupying six hours, and 'Music in Miniature', in which chamber music is presented in an informal way in the Light Programme, has proved a highly successful experiment. Nineteen recitals, occupying ten hours, are given each week.

Brass- and military-band music finds a faithful audience, and about fifteen concerts are given weekly. Other light music occupies in the week some twenty-four hours of broadcasting time.

Drama

The main work of the BBC's Drama Department is to find and produce plays and dramatizations of novels or stories, generally in serial form, according to the requirements of the Home, Light, and Third Programme services. Drama having become one of the most popular ingredients of sound radio programmes, the requirements of the programme services are very large, involving on the part of the Drama Department the production each week of some four to five long plays, upwards of ninety minutes each in duration; two to three short plays from thirty to sixty minutes in length; and some eight quarter- or half-hourly instalments of three weekly and one daily serial. The total output averages a thousand initial productions a year. The audiences for these productions range from upward of ten million people for the plays broadcast in the 'Saturday Night Theatre' and 'Curtain Up' series on Home and Light, down to an average of fifty thousand for dramatic works broadcast in the Third Programme. The choice of plays for this mass production of drama on the air ranges over the whole field of dramatic literature from Greek tragedy to current West End successes, and from serial dramatizations

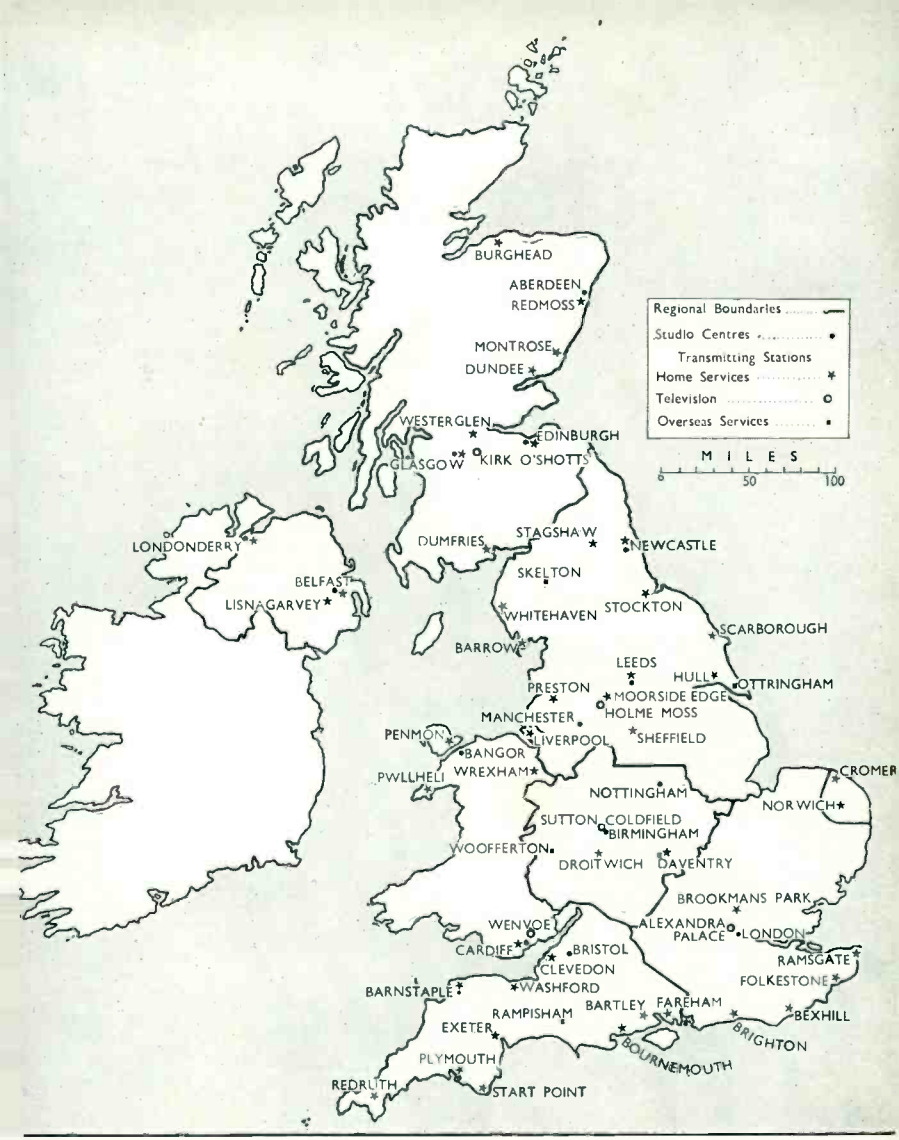
of classic novels to *Mrs. Dale's Diary*—the British domestic equivalent of American radio's 'soap opera'. Many works in dramatic form rarely if ever performed in the theatre, e.g. Goethe's *Faust* and *The Dynasts* by Thomas Hardy, are given full-scale professional performances, often with original music, for listeners to the Third Programme; while radio versions of British and foreign plays of contemporary significance, e.g. the plays of Anouilh, T. S. Eliot, Christopher Fry, James Forsyth, J.-P. Sartre, are produced for listeners to the Monday night series on the Home Service, which includes once a month productions of classic masterpieces under the general title of 'World Theatre'.

The executive staff of the department consists of a dozen to fifteen full-time producers, and a number of specialist readers and adaptors constituting a Script Unit which deals with the hundred or more scripts and texts submitted every week for production on the air.

Casts are drawn from the ranks of professional players in the theatre (including the most eminent when available) either contracted for single productions or for full-time work with the BBC's Repertory Company. This company of thirty to fifty players, according to current requirements, has become the focus of, and training ground for, the art of microphone acting in this country. Its members play on an average one-third of the parts in major productions.

Variety

The criterion of by far the greater number of the hundred variety programmes from which the home listener can take his choice every week is that they should appeal to big, popular audiences. But the range of the output is not so simply described, for it includes comedy shows ('Ray's a Laugh' and 'Take it from here'), 'act' shows ('Music Hall' and 'Variety Bandbox'), quizzes, 'Scrapbooks', and 'plot' shows (Basil Radford–Naunton Wayne series), all these coming under the heading of 'scripted' programmes, and also mainly musical programmes of many kinds, from Geraldo's Concert Orchestra to Sandy Macpherson on the theatre organ, to quote extremes of large-scale and intimate



This map shows BBC regional boundaries, studio centres, and transmitting stations. The eastern part of Norfolk is attached to the Midland Region, the Channel Islands and the Scilly Islands are part of the West of England Region and the Shetland Islands part of the Scottish Region. The stations at Kirk o' Shotts and Wenvoe are under construction.

BHARATA NATYAM demonstrates Indian dancing for the magazine programme 'Tamilosai'.

Below: A. M. AWAD, the BBC's Arabic calligrapher, supervised the lettering on an aircraft for Kuwait.

Nigerian Native Administrators in 'Calling West Africa': (*left*) MALLAM TAFIDA IDIRISU YOLA, of Adamawa, and AL HAJI ABDUL MALIKI, of Okene.

Below: H.E. THE HIGH COMMISSIONER FOR PAKISTAN AND BEGUM RAHIMTOOLA at the transfer of H.M.S. *Onslaught* to the Royal Pakistan Navy.

Above: The exterior of the BBC Exhibition.

THE BBC ON SHOW

For the period of the Festival of Britain the BBC had its own exhibition in a converted studio in Piccadilly.

Left: Visitors could see themselves on the television screen.

performance. Scripted programmes make up about thirty-five per cent, musical programmes about sixty-five per cent, of the total. But the peak-hours output of the department is largely radio comedy in its various forms. Here the pattern has changed considerably in the last few years. Instead of a preponderance of shows arranged singly as in 1939, the majority of the programmes is planned in series, which may last six weeks or nine months. The advantages of the series are several. Artists become established in the public's favour quickly and firmly. Since twice as many programmes are now called for as before the war, the most economical use of resources is necessary, and the series helps to this end. Finally, artists and writers alike are readier to make a career in radio because the series system, with its repeats, offers more attractive rewards. Writers are still hard to find who can stand the inventive demands of a half-hour show week in and week out.

Feature Programmes

The variety of subjects covered by Feature Programmes is very wide. In the documentary field they may be said to range over the whole contemporary scene and most contemporary issues, presenting their material in dramatic or semi-dramatic form. In so far as their subjects are complex and their treatment specialized, they frequently involve the collaboration of expert scripters and authorities in the fields of industry, science, literature, history, or contemporary affairs. Mostly, the scripters are employed on the permanent staff of the Features Department, but outside contributors are regularly called upon, and it might well be said that Feature Programmes have opened up a new medium of expression for the creative writer and composer. On the purely literary side, Features have found an outlet for the work of many outstanding poets, critics, and novelists: in such series as 'The Inward Eye', 'A Year I remember', and 'The Half Century' they have found a world audience for the work of many leading names in contemporary British letters.

Recent trends in documentary production have been along the lines of vivid and first-hand reporting of topical

and controversial themes. 'Window on Europe' has included stories from many places and countries in the news. 'Focus' has continued to throw a spotlight on subjects of topical interest. 'Report to the People' has accorded rather more specialist treatment to certain themes. The progress of science has also been tackled in a number of programmes where expert scientific advice has been brought into collaboration with experienced feature script-writing.

Popular reconstructions of wartime and post war stories have been included in such series as 'The Undefeated' and 'Now it can be told', while famous court cases have told the story of British Justice in 'Crime Clinic' and 'Let Justice be done'.

All in all, Feature Programmes may be said to give listeners a thoughtful and stimulating background to a great deal of contemporary news.

School Broadcasting

This highly specialized form of broadcasting, in which the BBC was a pioneer, has now been in existence for over twenty-five years, and the number of schools making use of the service increases year by year, so that at the present time 22,411 schools are on the list to receive the full programme schedule and the teachers' leaflets which are issued to registered listening schools. The programmes, which go out both morning and afternoon during the school terms, are in a position of full equality with the rest of the BBC's output.

School broadcasts are designed to be an aid to teaching, not a substitute for it, and as they are normally listened to under supervision, study of the audience is more practicable than with other forms of broadcasting. The broadcasts are prepared by the School Broadcasting Department, staffed mainly by professional teachers with special qualifications and with knowledge of microphone technique acquired in the BBC. Advice on the educational policy of the broadcasts is committed to the School Broadcasting Council of the United Kingdom, an independent body of fifty members drawn from the major professional and educational asso-

ciations, Local Education Authorities, and the Ministry of Education. The Council specifies the aims and scope of the various series, and ascertains their effectiveness in the schools. There are separate Councils for Scotland and Wales.

Thirty-four series, and a daily news commentary, are broadcast throughout the United Kingdom. Scotland has seven series of its own, and Wales eight. In all, fifty-seven programmes are broadcast each week, in which the main forms of broadcasting technique are employed. Pamphlets, fully illustrated, are issued for the use of pupils each term.

Children's Hour

From the beginning, the BBC has had a Children's Hour, but its nature and scope have developed greatly in recent years. The aim now is to present in the fifty-five-minute period at five o'clock each day a microcosm of BBC output in all fields. Remembering that its young listeners have, for the majority, been at school all day and have homework ahead, Children's Hour does not set out primarily to educate, but rather to entertain with music, talks, drama, variety, stories, competitions, running commentaries, and 'quizzes'. Religious services of a short and simple kind have their place, and the co-operation of children in such causes as the preservation of natural beauty and road safety is enlisted. Children's Hour has many adult listeners both in the family circle and also among the elderly, the lonely, and the sick, while interest all over the world is fostered by means of the Children's Hour recordings sent out by the Transcription Service.

Audience Research

The BBC maintains an Audience Research Department to advise it on the habits, tastes, and opinions both of listeners and of viewers. The basis for estimates of the size of audiences for sound broadcasts is a continuous survey, in which a cross-section of the public is interviewed each day about their listening.

Information on the relative size of television audiences is derived from the weekly returns of a continually changing panel of some hundreds of viewers. Their comments on the programmes they see, together with those from several thousand listeners organized in a Listener Panel who report regularly on programmes they hear, enable the BBC to learn the reactions of the audiences both to television and to sound broadcasts.

TELEVISION

The first public service of high-definition television in the world was introduced by the BBC when Alexandra Palace went on the air in November 1936. The Hankey Committee, reporting in 1943, said that by the time the service was suspended at the outbreak of war, 'programme technique had made great progress, and the result was a service of considerable entertainment value'. At that time, when the service was suspended for six years, the number of receivers was just over 20,000. The Hankey Committee reaffirmed that development after the war, in the best interests of both television and sound services, should be the responsibility of one body, and recommended that the BBC should be that body. It also recommended the pre-war standard of definition of 405 lines, for the extension of the service to the provinces. In June 1946, in spite of great difficulties, Alexandra Palace resumed transmission with a highly successful relay of the Victory Parade in the Mall. Owing to wartime improvements in the cathode-ray tubes and the redesigning of the transmission aerial, the picture broadcast was technically better than before the war, and programmes soon passed their pre-war peak. A special combined sound and vision licence was introduced at £2. By the middle of 1949, the number of viewers had increased to 150,000: this figure doubled itself soon after the opening of the first provincial relay station at Sutton Coldfield, in December 1949, and by June 1951 licences numbered 885,500.

Since 1950, programmes have gone out every weekday morning, every afternoon, and every evening beginning at

8 p.m. Outside broadcasts often extend the normal hours. Television contributes to BBC news output with its own newsreel, produced several times a week. Studio programmes include an average of two or three plays weekly, varying from the world's masterpieces to the lightest of comedies, magazine features and personality interviews, documentaries and illustrated talks, variety shows and revues, ballet, and special 'hours' for women and children.

The opening of the Sutton Coldfield station—which from the first gave a good signal beyond the forecast range of fifty miles—was the first visible result of the BBC five-year plan to extend television coverage to eighty per cent of the population. The second relay station at Holme Moss, near Huddersfield, is now operating, and it is hoped that the Scottish station at Kirk o' Shotts, with its 750-foot mast, 50-kilowatt vision transmitter, and 12-kilowatt sound transmitter, will be completed early in 1952. A similar station at Wenvoe will cover the main centres of population in Wales and the West Country.

Steady progress to deal with coverage is therefore being made. The other acute problem—studio space—has also been tackled. Five large film studios in Lime Grove, London, were purchased, and conversion to television purposes—a considerable undertaking—was immediately put in hand. In addition to the studio for Children's Hour, the BBC Television Children's Newsreel was produced at Lime Grove from the spring of 1950. A second studio there came into operation by the end of the year.

Behind this progress loomed the greater plan for a new Television centre, the first of its kind in any country, at the White City, Shepherds Bush.

So the complete picture emerges: of a centre worthy of the new medium; of a chain of stations which will give coverage to most of the population. Developing programme skills and techniques, including the recording of items direct from the screen for future use, will ensure to the BBC's Television Service in the future, it is hoped, the lead which it early established in the range and variety of its offerings, and to which it has held fast. Details of Television Station frequencies, power, and population served are on p. 148.

EXTERNAL SERVICES

What they are: What they do

Programmes for listeners outside the United Kingdom are regularly broadcast in forty-six languages. They are known as the External Services, and are organized in two parts: the European Services in twenty-five languages on medium and short wavelengths, and the Overseas Services, also in twenty-five languages, on short wavelengths only. The Transcription and Monitoring Services also form part of the Overseas Division of the BBC.

All these Services are financed by a Grant-in-Aid from the Treasury, but the Government delegates to the BBC responsibility for their day-to-day operation and for the contents of the programmes.

The Services are designed to furnish to as wide an audience as possible an accurate, objective, and comprehensive news service, to present the British point of view on current affairs, and to describe and illustrate the British way of life. An important and regular feature of both the European and the Overseas programmes is the series, 'English by Radio'.

Overseas Services—non-European

The General Overseas Service, conducted wholly in English, is on the air for twenty-one hours of the twenty-four, and is the descendant of the pre-war Empire Service. It is addressed to all areas of the world in turn, and, while primarily intended for British communities (including the armed Forces overseas), has a large secondary audience among English-speaking nationals of foreign countries. It offers a comprehensive service of programmes, drawing for its material on the Home, Light, and Third Programmes as well as on material originated specially for overseas transmission. Special attention is given, of course, to matters of Commonwealth or Colonial interest. The focus of coverage by this Service moves westward through the day, and programmes are timed to reach their destinations at the most popular local listening hours. Its programme planning is flexible enough to allow the inclusion, within the appro-

priate hours of coverage, of items of particular appeal to the area to which the Service is being directed. For example, the hours of coverage of the Far East are from 1045 to 1415 GMT, and it is during this period that programmes for, say, the British Forces in Korea would be put out.

Operating in parallel with the General Overseas Service are a number of special services in English and other tongues, each addressed to a particular audience and carried on its own independent wavelengths. These services vary from the Pacific Service, broadcast to Australia, New Zealand, and the Pacific area for forty-five minutes each day, to separate services in Spanish and Portuguese for Latin America. Full details of the new services to audiences beyond Europe are given in the table on p. 146.

The European Services

BBC broadcasts to the continent of Europe were started in 1938, and are now going out in twenty-five languages for a total of thirty-eight hours a day. Every language section has to include people whose knowledge of the country to which they are broadcasting is recent, and whose knowledge of its language is perfect. The news stories flowing into the Central News Desk from agencies, correspondents, and broadcast transmissions all over the world, are built by sub-editors and translators into well-balanced bulletins, properly adapted to the needs of the listeners. Talks and programme assistants attached to the various language services are responsible for the production of talks, features, and other programmes. Some of the material is written (and may be spoken) by outside contributors; some is written by members of the section; and some is supplied in English by the European Talks Department, or by a central department known as European Productions, and is translated and arranged for broadcasting to the country concerned.

Details of Services to European audiences are given on p. 145.

To economize in man-power and to ensure the co-ordination of output, the various language services have been regionally grouped. The French, Dutch, Belgian, and Luxembourg transmissions form the West European

Service; the Italian, Spanish, and Portuguese form the South European Service; the Czechoslovak, Hungarian, and Polish transmissions are included in the Central European; the Albanian, Bulgarian, Greek, Rumanian, Russian, Turkish, and Yugoslav in the East European Service; the Danish, Finnish, Norwegian, and Swedish Sections form the Scandinavian Service; and German and Austrian transmissions come under the Head of the German Service. In addition to these, there are programmes in English addressed to the whole of the European continent, and the broadcast English lessons known as 'English by Radio'.

The European Programme Operations Department is responsible for planning the schedule of broadcasts to Europe so as to ensure that as far as possible each of the countries to which the BBC broadcasts receives at least one transmission at an optimum listening time, and that all transmissions go out on wavelengths which give good reception at their particular time of day, and are varied to suit the changing seasons of the year.

The BBC Transcription Service

This service supplies overseas broadcasters with a selection of BBC programmes in English and other languages in recorded form. By this means programmes from Britain are heard by overseas listeners, on their own home stations, often on medium-wave sets, thus increasing considerably the size of the audience.

The Monitoring Service

This service, based at Caversham, maintains a continuous watch on foreign broadcasting stations. Trained linguists transcribe news items and other material, which is transmitted by teleprinter to the BBC news organization and the Government. The listening intake is edited and published in reports which are received by BBC and Government Departments and are also available to the Press and other subscribers.

BBC EXTERNAL SERVICES

EUROPEAN (TIMES IN G.M.T.)

WEST EUROPEAN SERVICE

In Dutch	0645–0700	*0700–0715	*1600–1615
	2100–2130		
In French	0630–0645	0715–0745	1130–1145
	1830–2100		
In French (for Belgium)	1230–1245		
In Flemish	1815–1830		
In Luxembourgish	†0800–0815		

GERMAN SERVICE

For Germany	0445–0530	0600–0615	1300–1330
	1600–1615	1645–1715	*1900–2000
	2015–2115	2300–2315	
For Austria	1715–1730	1745–1800	

EAST EUROPEAN SERVICE

In Albanian	1630–1645	1915–1930	
In Bulgarian	0445–0500	*1145–1200	1800–1830
	2030–2045		
In Greek	0500–0515	1215–1230	*1315–1330
	*1615–1630	1830–1900	
In Rumanian	0415–0430	1600–1615	1900–1930
	2145–2200		
In Russian	0315–0345	1415–1445	2115–2145
In Serbo-Croat	0545–0600	†1345–1400	*1615–1630
	1715–1730	2000–2030	2145–2200
In Slovene	1945–2000		
In Turkish	0530–0545	1730–1800	2015–2030

* Only on certain days of the week.

SOUTH EUROPEAN SERVICE

In Italian	0630–0645	*0645–0700	1230–1245
	*1245–1300	1830–1900	2100–2145
In Portuguese	1330–1345	1945–2015	
In Spanish	1315–1330	*1930–1945	2015–2100

SCANDINAVIAN SERVICE

In Danish	1115–1130	1700–1730	
In Finnish	†1500–1545	1600–1630	1900–1915
In Norwegian	1100–1115	*1645–1700	1730–1800
In Swedish	1830–1900		

CENTRAL EUROPEAN SERVICE

In Czech	0515–0530	*0600–0615	1300–1315
	2030–2100		
In Slovak	1900–1915		
In Hungarian	0615–0630	1645–1700	1930–2000
	2200–2215		
In Polish	0530–0545	1330–1345	1830–1900
	2130–2200		

BROADCASTS IN ENGLISH

London calling Europe			
	0600–0630	0700–0730	†0830–0915
	‡0915–0930	1245–1300	1730–1830
	2000–2015	2130–2200	
English by Radio (Lessons entirely in English)			
	0430–0445	0545–0600	0745–0800
	1045–1100	1130–1145	1200–1230
	1300–1315	1630–1645	1715–1730
	1800–1815	1930–1945	2115–2130

† Sundays only. ‡ Not Sundays.

BBC EXTERNAL SERVICES

OVERSEAS BEYOND EUROPE

	G.M.T.	*Languages Employed*	*Principal Destinations*
1. GENERAL OVERSEAS SERVICE	0000–0100 * 1045–1515	English.	South-east Asia.
	1045–1415	,,	Far East.
	0000–0215 * 1045–1815	,,	India, Pakistan, Ceylon.
	0400–0845 1100–2245	,,	Africa, Mediterranean area, Middle East.
	0600–0800 1045–1115 2000–2200	,,	Australia, New Zealand, South-west Pacific.
	1515–1615 2200–0300 0400–0615	,,	Canada, U.S.A., Mexico.
	2000–0300	,,	West Indies, Latin America.
2. PACIFIC SERVICE	0600–0700	,,	Australia, New Zealand, Pacific Islands.
3. FAR EASTERN SERVICE	0915–0930 1030–1345 1415–1430	English, Malay, Japanese, French, Vietnamese, Thai, Kuoyü, Burmese, Cantonese, Indonesian.	China, Japan, South-east Asia.
4. EASTERN SERVICE	1400–1530 1345–1415 ‖	Urdu for Pakistan, Hindi for India, Sinhalese, Tamil, Bengali, Marathi.	India, Pakistan, Ceylon.
5. LONDON CALLING ASIA	1315–1400	English.	South-east Asia, India, Pakistan, Ceylon.

6. AFRIKAANS SERVICE	1630–1645	Afrikaans.	South Africa.
7. COLONIAL SERVICE	1615–1630	English.	Central and South Africa.
	1730–1745 ¶	Maltese, English.	Malta.
	1815–1830 §	English.	East Africa.
	2015–2100	,,	West Africa.
	2315–2345	,,	West Indies.
	1615–1645 †	,,	Falkland Islands.
8. NORTH AMERICAN SERVICE	1500–1715	English, French.	Canada, U.S.A., Mexico.
	1800–2045 ‡		
	2045–2200		
9. LATIN AMERICAN SERVICE	2300–0215	Spanish.	Mexico, and Central and South America (except Brazil), Carribean.
	2300–0030	Portuguese.	Brazil.
10. EASTERN SERVICE	0345–0415	Arabic.	Egypt, Iraq, Jordan, Levant States, North Africa.
	0445–0515		
	1700–1815		
	1830–1900		
	1930–2030		
	1545–1630	Persian.	Persia.
	1630–1700	Hebrew.	Israel.

* British Summer months only. † Sundays only. ‡ Monday to Friday.
§ Sundays and Fridays. ‖ Tuesdays and Thursdays. ¶ Mon., Tues., Thurs., Sat.

THE ENGINEERING DIVISION

DOMESTIC SERVICES

Sound Broadcasting

The BBC provides three sound programmes for listeners in the United Kingdom, namely the Home Service, Light Programme, and Third Programme. One wavelength in the long-wave band and twelve in the medium-wave band are being used for transmitting these programmes in accordance with the Copenhagen Wavelength Plan of 1948. The wavelengths used for these services and the areas which they cover are shown on pages 127–8. The number of transmitters used is forty-seven; twelve others are being brought into service.

Television

The Television Service has studios at Alexandra Palace in North London and at Lime Grove in West London. The Lime Grove building originally contained five film studios, two of which have so far been converted and equipped for television, and similar work on the remaining three is in progress. At Alexandra Palace there are two studios which were built when the Television Service was started in 1936. The programmes are transmitted to viewers in London and south-east England from Alexandra Palace, in the Midlands from a station at Sutton Coldfield, near Birmingham, and in the North of England from a new station at Holme Moss, near Huddersfield. Two further transmitting stations are under construction, one at Kirk o' Shotts in central Scotland, and the other at Wenvoe, near Cardiff.

Stations existing and under construction are as follows:

Station		*Frequencies*	*Wavelengths*	*Power*	*Population Served*
Alexandra Palace	Sound	41·5 Mc/s	7·23 metres	3 kW	12 millions
	Vision	45 ,,	6·66 ,,	17 ,,	
Sutton Coldfield	Sound	58·25 ,,	5·15 ,,	12 ,,	6 ,,
	Vision	61·75 ,,	4·86 ,,	35 ,,	
Holme Moss	Sound	48·25 ,,	6·22 ,,	12 ,,	11 ,,
	Vision	51·75 ,,	5·8 ,,	45 ,,	
Kirk o' Shotts	Sound	53·25 ,,	5·63 ,,	12 ,,	3½ ,,
	Vision	56·75 ,,	5·3 ,,	50 ,,	
Wenvoe	Sound	63·25 ,,	4·75 ,,	12 ,,	3½ ,,
	Vision	66·75 ,,	4·49 ,,	50 ,,	

OVERSEAS SERVICES

The BBC's Overseas and European Services are radiated from a total of thirty-nine high-power (50–100-kW) short-wave transmitters designed to operate on any of the eighty-five wavelengths notified for use by the Corporation. These include the two high-power transmitters at Tebrau on the mainland of Johore, which are used mainly to relay programmes originating in the U.K. and addressed to audiences in the Far East and South-east Asia. These programmes are received from the U.K. at a specially constructed receiving station in Singapore, whence they are fed to the transmitters at Tebrau.

Besides the short-wave stations there are two medium-wave transmitters in the U.K. and one in Austria radiating the European Service.

TRANSMITTER OUTPUT

	Transmitter Programme Hours (1950)	*Total Output Power (Watts)*
Home, Light, Third	203,178	1,871,000
Television	6,610	67,000
Overseas	166,830	3,410,000
	376,618	5,348,000

STUDIOS

The total number of studios in use for the sound programmes is 190, plus twenty-two specially constructed rooms for the production of artificial echo. The largest studio is at Maida Vale, London, with a floor area of 7,776 square feet. The floor area of all the studios is approximately 133,100 square feet.

The two television studios at Alexandra Palace have a floor area of 2,100 square feet each. The floor areas of the Lime Grove studios, of which two are at present in use, range from 2,650 to 9,600 square feet.

OUTSIDE BROADCASTS

The function of the Engineering Department of Outside Broadcasts can best be described by a typical year's activity. During the year Sound O.B.s reached a total of 4,950, of

which 1,295 were in the London area and 3,655 in the six other Regions. In addition, 4,982 broadcasts took place from public halls, theatres, etc., which have been converted for broadcasting use. In the same period there were 428 hours of television O.B.s

Several months of preparation were necessary to cover, in sound and vision, events at the major Festival events in London and the provinces.

One of the outstanding sound broadcasts was the Mass Channel Swim in August 1951. Four launches were equipped with mobile transmitting equipment to give full coverage to various broadcasting services and organizations.

Television O.B.s were taken from further afield than ever before by means of new radio-link equipment. The highlight of the year was probably the successful cross-Channel transmission from Calais, a feat of engineering far in advance of anything previously attempted. Other notable 'firsts' included O.B.s from Southend Pier and Kursaal and a Test Match from Trent Bridge, Nottingham—the first provincial match to be televised.

RECORDING DEPARTMENT

This is a technical department serving the requirements of BBC programme departments and BBC Transcription Service. At present, approximately ninety per cent of all recordings are made on disks, but an increasing number is now being made on magnetic tape. During the year 232,000 disks were used.

The number of recorders installed at London and Regional studio centres is thirty-one, and the number of playback turntables exceeds 900. In addition to static equipment there are twenty-seven mobile recording units, some equipped with disk-recording machines and some with magnetic-tape machines. During the past year these units covered 236,000 miles collecting programme material at home and abroad. Increasing use is also being made of small portable tape recorders which can be operated by commentators and news reporters.

During the year 1,400 programmes were recorded for the

Transcription Service, and 70,000 pressings were despatched to all parts of the world.

LINES DEPARTMENT

The network of music circuits connecting BBC studios and transmitting stations is rented by the BBC from the Post Office. Some 10,000 miles of these circuits are in use, and although general supervision of their quality is undertaken by the Post Office, the Lines Department is responsible for routine tests and 'equalization' in order to achieve the high standard of performance required. Lines for outside broadcasts are provided by the Post Office as required, but here again, testing and equalization are the responsibility of the BBC Lines Department.

The Television network, including both permanent and temporary vision lines, is one of the major responsibilities of Lines Department. At present, with three television transmitters in service, roughly 500 miles of vision cable circuit are rented from the Post Office to link these with the studios at Alexandra Palace and Lime Grove. With the addition of the Scottish transmitter, in the early part of 1952, a further permanent link giving two-way service will have been added. This link will be operated by radio, and will add approximately another 360 vision circuit miles to the system.

SPECIALIST DEPARTMENTS

Broadly speaking, the job of the Specialist Departments is to furnish the Operations and Maintenance Department with the means to broadcast the programmes. In the main, they have grown up as a result of the BBC's policy of developing, designing, and to some extent also manufacturing, much of the highly specialized equipment it needs, where this cannot be economically produced by commercial firms.

RESEARCH DEPARTMENT

The activities of Research Department embrace every aspect of sound broadcasting and television, and are described on page 41. Other departments in the Engineering Division look to Research Department for information and guidance

on such matters as the design of aerials, siting of new transmitting stations, studio acoustics, recording methods, television developments, and measuring techniques.

ENGINEERING PROJECTS GROUP

The Engineering Projects Group consists of two departments—Designs, and Planning and Installation.

Designs Department

Designs Department is engaged on development work which has a specific application to broadcasting. When the Operations and Maintenance Department, working in close touch with the programme side, finds a need for a new type of equipment, Designs Department will either undertake the design work itself or guide a manufacturer in the production of the required apparatus to ensure that the performance specification is met in the most economical manner. Except for transmitters and receivers, much of the apparatus used by the BBC is designed in the laboratories of this department.

Planning and Installation Department

Though much of the BBC's engineering equipment is designed by the Corporation's own engineers, and some of it is manufactured in its own workshops, a good deal is put out to contract. This work is handled by the Planning and Installation Department, which prepares the specifications and conducts all the negotiations with the manufacturers. This Department is responsible for the planning of new stations as a whole, and for the installation of the plant and equipment. Where the installation is done by a contractor, Planning and Installation Department supervises the work.

BUILDING DEPARTMENT

It is the function of Building Department to interpret accommodation requirements for new stations and premises so as to provide a satisfactory and economical architectural solution to the problem of relating technical and other needs to aesthetic considerations and site conditions.

The Department prepares plans, elevations, and specifications for new buildings, and for alterations to existing premises. It is responsible for all building works from start to finish, except only where works are of a size and importance likely to attract public interest, in which case it is the BBC's policy to engage outside professional advice and assistance. The Department has the broad direction and assistance of the Corporation's Civil Engineer on all technical matters, including the drawing up of specifications of structural requirements for high masts and towers, the provision and erection of which, to specialists' designs, is arranged and supervised. Ventilation and heating installations and the maintenance of all BBC premises and masts are also among the responsibilities of the Department.

EQUIPMENT DEPARTMENT

The Engineering Division has of necessity to manufacture some of its equipment, and this is done by the Equipment Department. Where large quantities are required, these are produced under contract by outside firms. The Equipment Department holds in its Central Stores stocks of equipment for replacement purposes and for new Stations and Centres. Maintenance repairs to equipment are undertaken in the workshops of the Department. The operation of the BBC motor transport fleet, including specially equipped vehicles for the Television Service, is the responsibility of the Equipment Department. The fleet comprises nearly 350 vehicles.

ESTABLISHMENT DEPARTMENT

Engineering Establishment Department looks after the human side of the Engineering Division. It recruits new engineers and technical assistants, decides in conjunction with the Department concerned who shall fill posts that become vacant, and generally keeps an eye on the progress and welfare of every engineer in the Division.

ENGINEERING SERVICES GROUP

The Engineering Services Group consists of three departments—Overseas and Engineering Information Depart-

ment, Engineering Secretariat, and Engineering Training.

Overseas and Engineering Information Department

This Department's functions are very diverse. They include the technical planning of the short-wave services for overseas listeners, which entails choosing the best wavelength for each transmission in the light of the diurnal and seasonal changes that occur in the ionosphere; the operation of the BBC receiving station at Tatsfield, where the carrier frequencies of BBC and foreign stations are checked, and where relays from abroad are picked up for rebroadcasting in this country; the running of the engineering side of the monitoring station at Caversham, where there are over forty aerials and more than eighty receivers; and representation of the BBC's technical interests at international conferences. O. and E.I.D. is also the information department of the Engineering Division, and is responsible for writing or editing all technical publicity and pamphlets, dealing with listeners' and viewers' queries, and giving advice on the reception of the BBC's programmes.

Engineering Secretariat

The Engineering Secretariat keeps a watch on the Engineering Division's finances; it prepares the estimates for all new schemes, and is responsible for seeing that the amounts allotted to them and to the running of existing technical services are not exceeded. This Department is also responsible for the handling of engineering patent matters, in conjunction with Patent Agents, and the investigation of engineering suggestions submitted by members of staff and the public. In the past year seventeen new patent applications were filed, and fifty suggestions were sent in by members of staff, to whom awards were made in twenty cases.

Engineering Training Department

This Department provides specialized training for BBC engineers, Technical Assistants, and Programme Operators in the application of radio-engineering techniques to broad-

casting. Courses are given for new recruits and for those seeking promotion from Technical Assistant to Engineer; there are also refresher courses for more senior staff. The Department also prepares technical instructions, training manuals, and training supplements for the use of BBC engineers. The work of the Department has recently increased by the development of courses on television. The special teaching methods developed have aroused the interest of many visitors, including some from overseas.

ELECTRICAL INTERFERENCE

Electrical interference to sound broadcasting is usually heard as a more or less continuous crackling or buzzing noise, with clicks when the interfering apparatus is switched on or off. Many kinds of industrial equipment and domestic electrical appliances may cause interference, some common offenders being refrigerators, bed-warmers, lifts, and miscellaneous electric motors, sewing-machines, vacuum cleaners, and fluorescent lighting tubes. Interference to television reception may take the form of patterns or white flashes on the screen, and may be caused by some of the types of equipment already mentioned, by the ignition systems of motor cars, or by electro-medical apparatus.

The BBC Research Department has done a considerable amount of experimental work on this subject, and BBC engineers have co-operated in the work of committees that are seeking practical means for assessing and limiting this kind of interference. Listeners and viewers who are troubled by it should first ensure that they are using the best practicable receiving aerial. The use of an efficient outdoor aerial, preferably of the 'anti-interference' type, will often greatly reduce the effect. If necessary, the services of the Radio Branch of the General Post Office can be obtained when available, free of charge, to trace the source of the interference and advise on its suppression. Holders of wireless and television licences who need such assistance should complete the Electrical Interference Questionnaire which can be obtained from any Head Post Office or write, giving full particulars, to the Telephone Manager of their area.

PUBLICATIONS

The purpose of BBC Publications is to give listeners advance information to enable them to get the best from broadcast programmes, and some 8,000,000 copies of *Radio Times* are printed each week in eight regional editions. For every listener and viewer in the country, *Radio Times* provides the complete advance details of all the week's programmes. In addition, BBC Publications provide a background to broadcasting by recording facts and opinions arising from the Corporation's activities.

For overseas listeners to the daily short-wave transmissions of the BBC, *London Calling* provides a service of advance programme information supplemented by the best of the overseas broadcast talks and illustrated articles and notes on current affairs and life in Britain today.

The best of the broadcast talks are given the permanence of print each week in *The Listener*, which provides fact and opinion on current events and other topics for both the home and overseas reader. Book reviews, controversy in correspondence, and hints and recipes for the housewife are all additional weekly features of *The Listener*.

For everyone who is interested in the art and science of broadcasting, *The BBC Quarterly* offers authoritative and interesting reading, while the year's achievements are told in a variety of articles and photographs in the *BBC Year Book*. The *Schools Broadcasts Pamphlets*, which cover a wide range of subjects, are supplied to registered listening schools all over the country. They attract also many older listeners who wish there had been such picture-books to look at when they were at school.

BBC People, a more recent arrival, presents a portrait gallery of broadcasters whose voices are known to listeners throughout Britain and the world.

The list that follows outlines the main publications: if you would like any further information, please write to

BBC PUBLICATIONS,
35 MARYLEBONE HIGH STREET,
LONDON, W.1.

RADIO TIMES, with the week's full BBC programmes, appears at all newsagents every Friday, at 3*d.*, in eight editions. Available in Europe through principal newsvendors at local currency rates. Annual subscription, including postage: inland and overseas, 19*s.* 6*d.*

THE LISTENER, with selected broadcast talks, costs 3*d.* every Thursday at newsagents and booksellers. Annual subscription (home and overseas), including postage, £1.

LONDON CALLING, a weekly magazine with advance programme details for overseas listeners, is for overseas distribution only. There are separate editions for the Eastern and Western hemispheres. A subscription for your friend costs 25*s.* a year; overseas subscriptions can be sent in local currency through agents.

THE ARABIC LISTENER, a monthly illustrated magazine in Arabic which gives advance details of BBC Arabic programmes, price 2*s.*; annual subscription 21*s.* or local currency equivalent.

THE BBC QUARTERLY contains expert opinion on radio production, administration, and engineering: 2*s.* 6*d.* a copy, including postage; annual subscription, 10*s.*

BBC YEAR BOOK, a record of work and progress, 3*s.* 6*d.*

BBC PEOPLE, a portrait gallery of broadcasters in the home and overseas services, price 2*s.*

BBC DIARIES, published for the BBC by Charles Letts and Co., Ltd., in various styles and colours: price 2*s.* 5½*d.* and 4*s.* 3½*d.* including Purchase Tax (postage 2½*d.*).

NEW EVERY MORNING, a revised edition (1948) of the book of Daily Services for broadcasting. Stiff covers 3*s.*, paper covers 1*s.* 6*d.* (postage 3*d.*).

HIER SPRICHT LONDON, a weekly magazine in German containing BBC European programmes. In Germany 10 pfennigs (quarterly 1 mark through State Post Office); Austria 30 groschen; Switzerland 25 centimes.

SCHOOLS PAMPHLETS. For use in conjunction with Schools Broadcasts, booklets are issued for the autumn, spring, and summer terms; the majority are 6*d.* each.

BBC TELEVISION SERVICE, a technical description. Illustrated. Price 2*s.*

TELEVISION PICTURE BOOK, a pictorial history. Price 2*s.* 6*d.*

BBC GOVERNORS, OFFICERS, AND ADVISORY COUNCILS*

GOVERNORS

The Lord Simon of Wythenshawe, LL.D. (*Chairman*)
Marshal of the Royal Air Force The Lord Tedder, G.C.B., LL.D. (*Vice-Chairman*)
John Adamson
The Rt. Hon. The Lord Clydesmuir, G.C.I.E., T.D.
I. A. R. Stedeford
Francis Williams, C.B.E.
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National Committee for the Training of Teachers	The Rev. J. M. Hunter, O.B.E., D.D.
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Educational Institute of Scotland	George Gunn
	Miss Pearl Kettles
	A. B. Simpson
	J. Thomson
Scottish Council for Research in Education	N. T. Walker, O.B.E., Ph.D.
British Broadcasting Corporation	Dr. W. Barry
	Professor A. M. Boase, Ph.D.
	John Crawford, O.B.E.
	R. Macintyre
	Professor A. G. Ogilvie, O.B.E.
	W. D. Ritchie, O.B.E.
	Miss M. M. Urie
	John Wishart, O.B.E., LL.D.

School Broadcasting Council for Wales

Sir Wynn Wheldon, D.S.O., LL.D. (*Chairman*)
T. Glyn Davies (*Vice-Chairman*)

Members have been appointed by the organizations named, as follows:

Welsh Department, Ministry of Education	R. W. Evans
	Dr. W. Thomas
Joint Education Committee for Wales	C. E. Gittins
	D. T. Jones
	E. Rees
University of Wales	Professor E. J. Jones
University of Wales, Schools of Education	T. J. Webley
	Professor Idwal Jones
National Union of Teachers	Griffith Davies
	Miss C. Gruffydd
	J. Gwynne Rees
	Mrs. Olwen M. Samuel
	D. Ll. Thomas
Welsh Secondary Schools Association	G. C. Diamond
Welsh Joint Secondary Committee	Gwilym Davies
National Union of Teachers of Wales	Miss Huldah Bassett

British Broadcasting Corporation

T. Glyn Davies
E. O. Humphreys
Professor Henry Lewis
Professor Glyn Roberts
B. B. Thomas
Sir Wynn Wheldon, D.S.O., LL.D.
Ffowc Williams

Agricultural Broadcasting Advisory Committee

W. S. Mansfield, C.B.E. (*Chairman*).
G. C. Beadle, C.B.E. (*Staff*).
Denys G. Bullard.
J. O. Cherrington.
Reginald Gamble.
E. G. Gooch, C.B.E., M.P.
A. W. Knee, O.B.E.
J. A. Lindsay.
W. T. Price, M.C.
Professor E. J. Roberts.
W. R. Trehane.
Giles Tuker.
Sir J. A. Scott Watson, C.B.E.

Scottish Agricultural Advisory Committee

Robert Howie (*Chairman*).
John R. Allan.
J. R. Barron.
Thomas Black.
Professor T. L. Bywater.
Colonel A. S. Fortune, T.D.
William Graham.
W. Coutts Hunter.
A. D. C. Main.
John Marshall.
James B. Miller.
W. H. Senior.
Alexander Sutherland.
R. Chalmers Watson.

Northern Ireland Agricultural Advisory Committee

A. A. McGuckian (*Chairman*).
A. G. Algeo, C.B.E.
Robert C. Allan.
Capt. John W. Brooke, M.C.
John W. Crosslé.
James J. Falconer.
John Getty.
Dr. P. A. Linehan.
F. M. B. Loane.
Professor J. Morrison.
Professor A. E. Muskett, D.Sc., M.R.I.A.
Thomas Wilson.

Scientific Advisory Committee

Sir Edward Appleton, G.B.E., K.C.B., D.Sc., LL.D., F.R.S. (*Chairman*).
Sir John Cockcroft, C.B.E., Ph.D., M.I.E.E., F.R.S. (*Vice-Chairman*).
Sir Charles Darwin, K.B.E., M.C., Sc.D., F.R.S.
Professor Willis Jackson, D.Sc., D.Phil., M.I.E.E., F.Inst.P.
R. L. Smith-Rose, D.Sc., Ph.D., M.I.E.E.
Professor F. C. Williams, O.B.E., D.Sc., D.Phil., A.M.I.E.E.

BBC Addresses

LONDON

	Telephones:
Head Office: Broadcasting House, London, W.1 *Telegrams:* Broadcasts, Telex, London *Cables:* Broadcasts, London	Langham 4468
Publications: 35 Marylebone High Street, London, W.1 *Telegrams:* Broadcasts, Telex, London	Welbeck 5577

MIDLAND REGION

	Telephones:
Broadcasting House, Broad Street, Birmingham	Birmingham Midland 3761
East Midland Representative: G. Nethercot Bentinck Buildings, Wheeler Gate, Nottingham	Nottingham 44754

NORTH REGION

Broadcasting House, Piccadilly, Manchester	Manchester Central 2931
Newcastle Representative: E. WILKINSON Broadcasting House, New Bridge Street, Newcastle	Newcastle 20961
Leeds Representative: G. P. FOX Broadcasting House, Woodhouse Lane, Leeds	Leeds 31516

WEST REGION

Broadcasting House, Whiteladies Road, Clifton, Bristol	Bristol 33052
Plymouth Representative: R. S. STAFFORD, D.S.O., M.C. Broadcasting House, Seymour Road, Mannamead, Plymouth	Plymouth 2283

SCOTLAND

Broadcasting House, Queen Margaret Drive, Glasgow	Glasgow Western 8844
Edinburgh Office: Broadcasting House, Queen Street, Edinburgh	Edinburgh 30111
Aberdeen Representative: A. H. S. PATERSON, M.B.E., M.C. Broadcasting House, Beechgrove Terrace, Aberdeen	Aberdeen 25233

NORTHERN IRELAND

Broadcasting House, Ormeau Avenue, Belfast	Belfast 27411

WALES

Broadcasting House, Park Place, Cardiff	Cardiff 3207
North Wales Representative: S. JONES Bron Castell, High Street, Bangor	Bangor 214
West Wales Representative: T. J. PICKERING The Grove Schoolrooms, Uplands, Swansea	Swansea 56451

BBC Representatives Overseas

U.S.A.

F. B. THORNTON 630 Fifth Avenue, New York 20, N.Y., U.S.A. *Cables:* Broadcasts, New York	Circle 7–0656

CANADA

T. J. H. SLOAN — Midway 5481
354 Jarvis Street, Toronto, 5, Ontario, Canada
Cables: Sloan, Broadcasts, Toronto

MIDDLE EAST

J. H. WHITEHEAD — Cairo 48244, 49357, 58857
11 Sharia Ahmed Pasha, Garden City, Cairo, Egypt
Cables: BBC, Cairo

INDIA AND PAKISTAN

W. F. ASH — Delhi 8009
Prem House, Connaught Place, Delhi, India
Cables: Loncalling, Delhi

SINGAPORE

British Far Eastern Broadcasting Service
Head of Service: J. F. MUDIE — Singapore 3925
Thomson Road Studios, P.O. Box 434, Singapore
Cables: Febrocast, Singapore

AUSTRALIA AND NEW ZEALAND

C. P. JUBB — M6991, M3894
National Building, 250 Pitt Street, Sydney, Australia
Cables: Jubb, Abcom, Sydney

ARGENTINE

N. PELHAM WRIGHT — UT 31-Retiro 4903, UT 32-Darsena 3304
La BBC de Londres
Corrientes 485, Piso 4, Buenos Aires, Argentina
Cables: Broadcasts Baires

MEXICO

C. A. GRAHAM — Mex. 35.82–12
La BBC de Londres
Madero 55, Mexico D.F., Mexico — Eric. 12.36–17
Cables: Broadcasts Mexicocity

BRAZIL

J. E. L. SKELTON — 42–6170
A BBC de Londres
Avenida Rio Branco, 251–14 Andar, Rio de Janeiro, Brazil
Cables: Broadcasts Rio de Janeiro

FRANCE

BBC Representative in Paris: MISS C. G. H. REEVES — Carnot 8672
59 Avenue Hoche, Paris 8
Cables: Broadbrit, Paris

GERMANY

BBC Liaison Officer, Berlin: S. C. C. WHEELER — Berlin 866944
c/o I.S.D., Lancaster House, Fehrbellinerplatz, Berlin

Some BBC Staff changes since July 1950

ADAM, K., *Head of Publicity*	appointed CONTROLLER, LIGHT PROGRAMME
ANDREWS, A. M., *Assistant Chief Accountant (Services)*	appointed ASSISTANT HEAD OF LONDON AREA
BARNES, G. R., *Director of the Spoken Word*	appointed DIRECTOR OF TELEVISION
BARRY, M., *Drama Producer, Television*	appointed ASSISTANT HEAD OF TELEVISION DRAMA
BOYD, D. F., *Chief Producer, Talks*	appointed CHIEF ASSISTANT, TALKS
CHALMERS, T. W., *Controller, Light Programme*	seconded to Nigerian Government
COLLINS, N., *Controller, Television*	resigned JANUARY 1951
CONNER, C., *Head of Overseas Programme Services*	appointed HEAD OF EXTERNAL SERVICES LIAISON
FLORENCE, P. A., *Engineering Establishment Officer*	appointed HEAD OF LONDON AREA
GREEN, J. D. F., *Agricultural Liaison Officer*	appointed CHIEF ASSISTANT, TALKS
GRETTON, G. H., *Senior Assistant European Talks and English Department*	appointed ACTING HEAD OF EAST EUROPEAN SERVICE
HIBBERD, A. S., *Announcer, Home Service*	resigned JUNE 1951
HILLYARD, P. C. H., *Head of Television Light Entertainment*	appointed DEPUTY HEAD OF VARIETY
HORT, A. V. D., *Assistant Allowances Officer*	appointed ALLOWANCES OFFICER vice J. M. ROSE-TROUP retired
JENKIN, MISS M. E., *Assistant Head of Children's Hour*	appointed HEAD OF CHILDREN'S HOUR
JENKINS, RAE, *Conductor, BBC Variety Orchestra*	appointed CONDUCTOR, BBC WELSH ORCHESTRA
LINGSTROM, MISS F., *Assistant Head of School Broadcasting*	appointed HEAD OF TELEVISION CHILDREN'S PROGRAMMES
LOWE, J. S., *Assistant, Music Department*	appointed HEAD OF MIDLAND REGION MUSIC
MCGIVERN, C. J., *Head of Television Programmes*	appointed CONTROLLER OF TELEVISION PROGRAMMES
MCLEAN, F. C., *Head of Engineering Services Group*	appointed HEAD OF ENGINEERING PROJECTS GROUP
MACNAMARA, T. C., *Head of Planning and Installation Department*	resigned DECEMBER 1950

MADDEN, C., *Head of Television Children's Programmes (tempy.)*	appointed ASSISTANT TO CONTROLLER, TELEVISION
MARRIOTT, R. D'A., *Head of European Liaison*	appointed HEAD OF TRANSCRIPTION SERVICE vice T. P. GALE resigned
MEEHAN, C. F., *Assistant Head of Variety (Productions)*	appointed PRODUCTION SUPERVISOR, VARIETY DEPARTMENT
MUDIE, J. F., *BBC Programme Organizer, Ceylon*	to be HEAD OF BRITISH FAR EASTERN BROADCASTING SERVICE
PAWLEY, E. L. E., *Assistant Head of Engineering Services Group*	appointed HEAD OF ENGINEERING SERVICES GROUP
PEPPER, H. S., *Production Supervisor, Variety Department*	retired AUGUST 1951
POSTGATE, R. S., *Head of School Broadcasting*	appointed CHIEF ASSISTANT, TALKS
RENDALL, R. A., *Special Duties*	resigned DECEMBER 1950
RITCHIE, D. E., *General Overseas Service Organizer*	appointed HEAD OF PUBLICITY
SCUPHAM, J., *Assistant Head of School Broadcasting*	appointed HEAD OF SCHOOL BROADCASTING
SHEPLEY, F. L. M., *Assistant Head of South European Service*	appointed HEAD OF SOUTH EUROPEAN SERVICE
SPICER, S. D., *Acting Assistant Controller, Talks*	retired JANUARY 1951
STROTHER, C. J., *Assistant Engineering Establishment Officer*	appointed ENGINEERING ESTABLISHMENT OFFICER
SUTHERLAND, A. E., *Assistant, Television*	appointed TELEVISION PROGRAMME ORGANIZER
THOMAS, A. N., *Assistant Head of Planning and Installation Department*	appointed HEAD OF PLANNING AND INSTALLATION DEPARTMENT
THOMAS, M. T., *Conductor, BBC Welsh Orchestra*	appointed ACTING HEAD OF WELSH MUSIC
TURNER, L. W.	appointed ASSISTANT HEAD OF ENGINEERING SERVICES GROUP
WADE, R., *Head of London Area*	retired JANUARY 1951
WALDMAN, R. H., *Producer, Television Light Entertainment*	appointed HEAD OF TELEVISION LIGHT ENTERTAINMENT
WHITLEY, O. J., *Assistant Head of Colonial Service*	appointed GENERAL OVERSEAS SERVICE ORGANIZER

31 March 1950 £	£		31 March 1951 £	£
		HOME SERVICES		
		CAPITAL ACCOUNT:		
5,500,000		Balance of Appropriation for Capital Expenditure at 31 March 1950	6,500,000	
1,000,000		Appropriation for the year to 31 March 1951 for future Capital Expenditure	1,500,000	
	6,500,000			8,000,000
		REVENUE APPROPRIATION ACCOUNT:		
	458,975	Balance (unappropriated Net Revenue) at 31 March 1951 carried forward—per account annexed		647,060
		SPECIFIC RESERVES:		
250,000		Reserve for contingent contractual payments to staff	250,000	
900,000		Reserve for estimated future Income Tax Assessable 1951–52—per Net Revenue Account annexed	1,375,000	
1,150,000			1,625,000	
		CURRENT LIABILITIES		
1,114,737		Creditors	1,132,210	
	2,264,737			2,757,210
	9,223,712	TOTAL HOME SERVICES		11,404,270
		OVERSEAS SERVICES		
		CAPITAL ACCOUNT:		
3,686,220		Balance of Appropriation for Capital Expenditure at 31 March 1950	3,820,790	
161,914		Appropriation from Grant-in-Aid Account for the year to 31 March 1951	283,748	
3,848,134			4,104,538	
27,344		*Less* Plant etc. discarded during the year to 31 March 1951—at Cost	11,637	
	3,820,790			4,092,901
		GRANT-IN-AID ACCOUNT:		
	68,007	*Balance of receipts over expenditure at 31 March 1950 carried forward*		
		CURRENT LIABILITIES:		
	511,565	Creditors		371,019
	4,400,362	TOTAL OVERSEAS SERVICES		4,463,920
	13,624,074	TOTAL HOME AND OVERSEAS SERVICES		15,868,190

(*Signed*) SIMON OF WYTHENSHAWE } *Governors*
(*Signed*) JOHN ADAMSON }
(*Signed*) W. J. HALEY, *Director-General*

Notes: 1. No provision has been made for Depreciation of Overseas Services Fixed Assets. Payments from Grant-in-Aid do not include any such provision but only the cost of the renewal of these assets.

2. No provision has been made in the above accounts for dilapidations and deferred maintenance of premises and equipment still to be carried out.

3. The balance of uncompleted work on contracts for Capital Expenditure amounted at 31 March 1951 approximately to £660,000 (1950—£765,000).

31 March 1950 £	£		31 March 1951 £	£
		HOME SERVICES		
		FIXED ASSETS AT COST, *Less* DEPRECIATION—per statement 4:		
2,572,303		Sound	2,468,651	
1,053,437		Television	1,691,258	
	3,625,740			4,159,909
		CURRENT ASSETS—earmarked for Capital purposes		
		Unexpended Balance on Capital Account represented by:		
		£2,500,000 British Government Securities at par (Market Value 31 March 1950		
2,030,960		£2,026,250: 31 March 1951 £2,531,250)	2,500,000	
843,300		Deposit with Bankers	1,340,091	
	2,874,260			3,840,091
	6,500,000			8,000,000
		CURRENT ASSETS—Other		
		Stores on Hand:		
606,351		At Cost or under	825,826	
		Debtors and Unexpired Charges:		
974,148		Sundry Debtors	816,835	
		War Damage Claim Part II as agreed without interest, and reinstatement costs re-		
196,031		coverable Part I	216,143	
123,378		Unexpired charges	107,984	
1,000,000		Tax Reserve Certificates	1,000,000	
		Balances with Bankers and Cash in Hand on		
—176,196		General Account	437,482	
	2,723,712			3,404,270
	9,223,712	TOTAL HOME SERVICES		11,404,270
		OVERSEAS SERVICES		
	3,820,790	FIXED ASSETS AT COST—per statement 4		4,092,901
		CURRENT ASSETS:		
		Debtors and Unexpired Charges:		
71,957		Sundry Debtors	77,188	
		War Damage Claim Part II as agreed without interest and reinstatement costs re-		
2,831		coverable Part I	3,264	
19,830		Unexpired Charges	18,427	
		Balances with Bankers and Cash in Hand on		
444,954		General Account	176,208	
539,572			275,087	
		INCOME TAX:		
		Estimated credit to Overseas Services for relief of future Income Tax by reason of taxation		
40,000		deficit of Overseas Services	86,000	
	579,572			361,087
		GRANT-IN-AID ACCOUNT:		
		Excess of expenditure over receipts at 31 March 1951 carried forward—per account annexed		9,932
	4,400,362	TOTAL OVERSEAS SERVICES		4,463,920
	13,624,074	TOTAL HOME AND OVERSEAS SERVICES		15,868,190

REPORT OF THE AUDITORS TO THE MEMBERS OF THE BRITISH BROADCASTING CORPORATION

We have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purposes of our audit. In our opinion proper books of account have been kept by the Corporation so far as appears from our examination of those books. We have examined the above Balance Sheet and annexed Net Revenue and Appropriation Account and Grant-in-Aid Account which are in agreement with the books of account. In our opinion and to the best of our information and according to the explanations given us the Balance Sheet with the notes thereon gives a true and fair view of the state of the Corporation's affairs as at 31 March 1951, and the Net Revenue and Appropriation and Grant-in-Aid Accounts give a true and fair view of the income, expenditure and appropriations for the year ended that date.

(*Signed*) DELOITTE, PLENDER, GRIFFITHS & CO., *Auditors.*
Chartered Accountants.

6 LONDON WALL BUILDINGS,
LONDON, E.C.2.
26 *July* 1951.

HOME AND

NET REVENUE AND APPROPRIATION ACCOUNT

Year ended 31 March 1950			Year ended 31 March 1951	
£	£		£	£
		Revenue Expenditure :		
7,498,788		Sound—as per Statement 1	7,860,883	
1,172,714		Television—as per Statement 2	1,718,578	
	8,671,502			9,579,461
		Depreciation :		
290,676		Sound—as per Statement 4	278,754	
47,601		Television—as per Statement 4	110,245	
	338,277			388,999
	9,978	Premiums on Investments written off *less* realized surplus on sale (£15,634)		29,544
	100,000	Special Contribution to New Staff Pension Scheme		150,000
		Income Tax :		
900,000		On surplus for year (assessable 1951–52)	1,375,000	
22,500		Deducted from Investment Interest etc.	25,001	
922,500			1,400,001	
100,000		*Less :* Adjustment for previous years	118,799	
	822,500			1,281,202
	9,942,257			11,429,206
	1,099,512	Balance available for appropriation carried down		1,688,085
	11,041,769			13,117,291
		Transfer to Capital Account for future Capital Expenditure		1,500,000
	1,000,000	Balance (unappropriated Net Revenue) carried forward		647,060
	458,975			
	1,458,975			2,147,060

OVERSEAS

GRANT-IN-AID ACCOUNT FOR THE

Year ended 31 March 1950		Year ended 31 March 1951
£		£
4,220,553	Revenue Expenditure for the year—as per Statement 3	4,470,567
50,000	Special Contribution to New Staff Pension Scheme	50,000
	Income Tax :	
45,000	*Estimated net amount accrued for the period up to 31 March 1949*	
161,914	Transfer to Capital Account representing Capital Expenditure for the year	283,748
4,477,467		
68,007	*Balance, being excess of Grant-in-Aid Receipts over Net Expenditure to date, carried forward*	
4,545,474		4,804,315

TELEVISION SERVICES
FOR THE YEAR ENDED 31 MARCH 1951

Year ended 31 March 1950		Year ended 31 March 1951
£		£
	Licence Income :	
9,393,423	Net Licence Income from Sound-only Licences	10,680,906
545,494	Net Licence Income from Combined Sound and Television Licences	1,413,292
9,938,917		12,094,198
1,039,464	Net Revenue from Publications	955,230
13,388	Interest on Bank Deposit, Tax Reserve Certificates, etc.	13,708
50,000	Interest on Investments	54,155
11,041,769		13,117,291
1,099,512	Balance available for appropriation brought down	1,688,085
359,463	Balance brought forward as at 31 March 1950	458,975
1,458,975		2,147,060

SERVICES
YEAR ENDED 31 MARCH 1951

Year ended 31 March 1950			Year ended 31 March 1951	
£	£		£	£
	132,232	Balance of Grant-in-Aid brought forward as at 31 March 1950		68,007
4,365,000		Grant-in-Aid Receipts for the year	4,634,500	
1,000		Interest on Bank Deposit	475	
7,242		Receipts from sales of discarded assets, etc.	5,401	
	4,373,242			4,640,376
		Income Tax :		
		Estimated credit to Overseas Services for relief of future Income Tax by reason of taxation		
	40,000	deficit of Overseas Services		86,000
				4,794,383
		Balance, being excess of Net Expenditure over Grant-in-Aid Receipts to date, carried forward		9,932
	4,545,474			4,804,315

STATEMENT 1

STATEMENT OF REVENUE EXPENDITURE FOR THE YEAR ENDED 31 MARCH 1951

HOME SERVICES—SOUND

Year ended 31 March 1950 Amount £	Year ended 31 March 1950 Percentage of Total %		Year ended 31 March 1951 Amount £	Year ended 31 March 1951 Percentage of Total %
		PROGRAMMES:		
2,206,916	29·43	Artists, Speakers, etc.	2,232,673	28·40
308,003	4·11	Permanent Orchestras	332,585	4·23
545,544	7·27	Performing Rights	543,425	6·91
96,625	1·29	News Royalties	108,625	1·38
55,621	0·74	Publicity and Intelligence	58,520	0·75
953,785	12·72	Salaries and Wages	1,082,560	13·77
113,382	1·51	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	123,270	1·57
4,279,876	57·07		4,481,658	57·01
		ENGINEERING:		
172,148	2·30	S.B. and Intercommunication Lines	168,453	2·14
201,365	2·68	Power, Lighting, and Heating	226,782	2·89
176,642	2·36	Plant Maintenance	159,688	2·03
81,143	1·08	Transport	92,250	1·18
1,088,620	14·52	Salaries and Wages	1,101,348	14·01
104,648	1·39	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	100,849	1·28
1,824,566	24·33		1,849,370	23·53
		PREMISES:		
248,170	3·31	Rent, Rates, and Taxes	271,780	3·46
40,494	0·54	Telephones	43,800	0·56
23,044	0·31	Insurance	24,889	0·31
41,226	0·55	Household Maintenance	49,551	0·63
149,599	1·99	Alterations to and Maintenance of Buildings, Services, and Masts, etc.	160,400	2·04
502,533	6·70		550,420	7·00
		REGIONAL AND AREA ESTABLISHMENTS:		
61,231	0·82	Billeting, Hostels, and Catering	65,707	0·83
325,708	4·34	Salaries and Wages	350,291	4·46
26,588	0·36	Sundry Expenses including Travelling, Stationery, Postage, etc.	29,143	0·37
413,527	5·52		445,141	5·66
		MANAGEMENT AND CENTRAL SERVICES:		
260,665	3·48	Salaries and Wages	279,002	3·55
37,393	0·50	Sundry Expenses including Travelling, Stationery, Postage, etc.	44,466	0·57
298,058	3·98		323,468	4·12
		CONTRIBUTIONS TO STAFF PENSION SCHEMES AND BENEVOLENT FUND	207,476	2·64
176,228	2·35			
4,000	0·05	GOVERNORS' FEES	3,350	0·04
7,498,788	100·00		7,860,883	100·00

STATEMENT OF REVENUE EXPENDITURE FOR THE YEAR ENDED 31 MARCH 1951

HOME SERVICES—TELEVISION

Year ended 31 March 1950 Amount	Year ended 31 March 1950 Percentage of Total		Year ended 31 March 1951 Amount	Year ended 31 March 1951 Percentage of Total
£	%		£	%
		PROGRAMMES :		
355,949	30·35	Artists, Speakers, etc.	474,361	27·60
2,383	0·21	Performing Rights	6,034	0·35
2,127	0·18	Publicity and Intelligence	2,376	0·14
187,358	15·98	Salaries and Wages	268,747	15·64
8,704	0·74	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	14,996	0·87
556,521	47·46		766,514	44·60
		ENGINEERING :		
27,513	2·35	S.B. and Intercommunication Lines	60,755	3·54
21,894	1·87	Power, Lighting, and Heating	38,656	2·25
108,463	9·25	Plant Maintenance	173,750	10·11
26,481	2·26	Transport	40,069	2·33
185,220	15·79	Salaries and Wages	265,221	15·43
19,061	1·62	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	32,747	1·90
388,632	33·14		611,198	35·56
		PREMISES :		
46,546	3·97	Rent, Rates, and Taxes	65,923	3·84
5,034	0·43	Telephones	6,420	0·37
6,235	0·53	Insurance	9,215	0·54
6,562	0·56	Household Maintenance	8,836	0·51
47,557	4·05	Alterations to and Maintenance of Buildings, Services, and Masts, etc.	96,170	5·60
111,934	9·54		186,564	10·86
		REGIONAL AND AREA ESTABLISHMENTS :		
6,904	0·59	Billeting, Hostels, and Catering	13,919	0·81
36,231	3·09	Salaries and Wages	53,295	3·10
3,197	0·27	Sundry Expenses including Travelling, Stationery, Postage, etc.	4,399	0·26
46,332	3·95		71,613	4·17
		MANAGEMENT AND CENTRAL SERVICES :		
33,125	2·83	Salaries and Wages	40,259	2·34
11,620	0·99	Sundry Expenses including Travelling, Stationery, Postage, etc.	5,584	0·33
44,745	3·82		45,843	2·67
24,550	2·09	CONTRIBUTIONS TO STAFF PENSION SCHEMES AND BENEVOLENT FUND	36,846	2·14
1,172,714	100·00		1,718,578	100·00

STATEMENT 3

STATEMENT OF REVENUE EXPENDITURE FOR THE YEAR ENDED 31 MARCH 1951

OVERSEAS SERVICES

Year ended 31 March 1950 Amount £	Percentage of Total %		Year ended 31 March 1951 Amount £	Percentage of Total %
		PROGRAMMES:		
760,236	18·01	Artists, Speakers, etc.	716,550	16·03
41,232	0·98	Permanent Orchestras	42,681	0·95
127,103	3·01	Performing Rights	127,504	2·85
525	0·01	News Royalties		
54,555	1·29	Publicity and Intelligence	65,112	1·46
1,306,424	30·95	Salaries and Wages	1,419,738	31·76
130,400	3·09	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	130,120	2·91
2,420,475	57·34		2,501,705	55·96
		ENGINEERING:		
92,675	2·20	S.B. and Intercommunication Lines	92,633	2·07
280,563	6·65	Power, Lighting, and Heating	288,928	6·46
153,724	3·64	Plant Maintenance	180,764	4·05
45,077	1·07	Transport	45,258	1·01
511,784	12·13	Salaries and Wages	538,826	12·05
30,112	0·71	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	32,253	0·72
1,113,935	26·40		1,178,662	26·36
		PREMISES:		
233,842	5·54	Rent, Rates, and Taxes	253,095	5·66
16,981	0·40	Telephones	17,756	0·40
15,052	0·36	Insurance	17,833	0·40
13,007	0·31	Household Maintenance	18,841	0·42
49,195	1·17	Alterations to and Maintenance of Buildings, Services, and Masts, etc.	86,956	1·94
328,077	7·78		394,481	8·82
		REGIONAL AND AREA ESTABLISHMENTS:		
30,764	0·73	Billeting, Hostels, and Catering	28,927	0·65
119,997	2·84	Salaries and Wages	134,389	3·01
7,842	0·19	Sundry Expenses including Travelling, Stationery, Postage, etc.	8,682	0·19
158,603	3·76		171,998	3·85
		MANAGEMENT AND CENTRAL SERVICES:		
93,723	2·22	Salaries and Wages	100,258	2·24
15,291	0·36	Sundry Expenses including Travelling, Stationery, Postage, etc.	13,251	0·30
109,014	2·58		113,509	2·54
90,449	2·14	CONTRIBUTIONS TO STAFF PENSION SCHEMES AND BENEVOLENT FUND	110,212	2·47
4,220,553	100·00		4,470,567	100·00

STATEMENT OF FIXED ASSETS

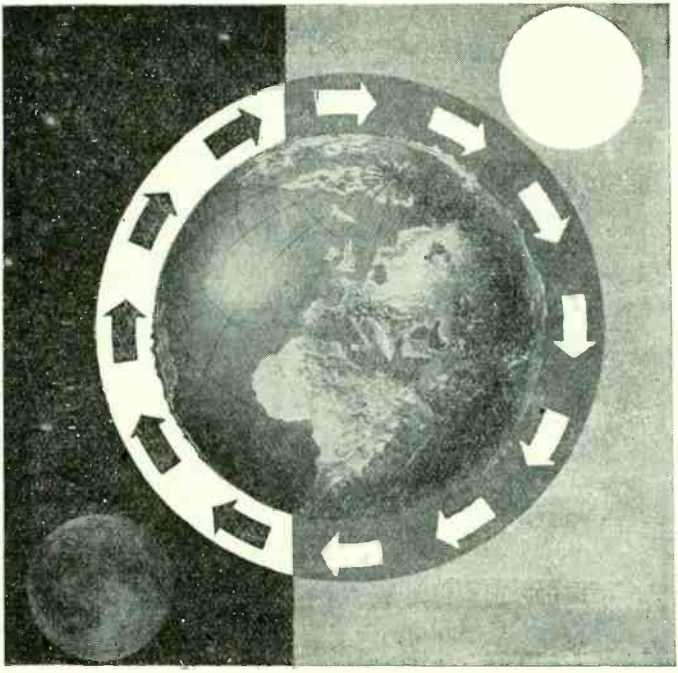
At 31 March 1950 Home Services Sound £	Tele-vision £	Overseas Services £		At 31 March 1951 Home Services Sound	Tele-vision	Overseas Services
			FREEHOLD AND LEASEHOLD LAND AND BUILDINGS :			
3,306,755	58,886	1,090,167	At 31 March 1950—at Cost	3,362,889	442,425	1,175,403
56,134	383,539	85,236	*Net Additions*—at Cost	144,785	298,359	169,409
3,362,889	442,425	1,175,403		3,218,104	740,784	1,344,812
1,742,381	10,424		*Deduct* Depreciation to date	1,823,381	35,424	
1,620,508	432,001	1,175,403		1,394,723	705,360	1,344,812
			PLANT :			
2,346,885	428,883	2,495,289	At 31 March 1950—at Cost	2,567,379	831,370	2,538,182
220,494	402,487	42,893	*Net Additions*—at Cost	193,237	414,656	92,157
2,567,379	831,370	2,538,182		2,760,616	1,246,026	2,630,339
1,782,793	239,114		*Deduct* Depreciation to date	1,890,793	313,114	
784,586	592,256	2,538,182		869,823	932,912	2,630,339
			FURNITURE AND FITTINGS :			
396,751	22,612	100,764	At 31 March 1950—at Cost	435,362	40,445	107,205
38,611	17,833	6,441	*Net Additions*—at Cost	45,669	25,173	10,545
435,362	40,445	107,205		481,031	65,618	117,750
310,956	12,258		*Deduct* Depreciation to date	330,956	16,258	
124,406	28,187	107,205		150,075	49,360	117,750
			MUSICAL INSTRUMENTS, MUSIC AND BOOKS :			
139,143	1,658		At 31 March 1950—at Cost	158,179	1,600	
19,036	58		*Net Additions*—at Cost	16,227	2,633	
158,179	1,600			174,406	4,233	
115,376	607		*Deduct* Depreciation to date	120,376	607	
42,803	993			54,030	3,626	
			TOTAL :			
6,189,534	512,039	3,686,220	At 31 March 1950—at Cost	6,523,809	1,315,840	3,820,790
334,275	803,801	134,570	*Net Additions*—at Cost	110,348	740,821	272,111
6,523,809	1,315,840	3,820,790		6,634,157	2,056,661	4,092,901
3,961,506	262,403		*Deduct* Depreciation to date	4,165,506	365,403	
2,672,303	1,053,437	3,820,790	PER BALANCE SHEET	2,468,651	1,691,258	4,092,901

DEPRECIATION FOR YEAR ENDED 31 MARCH 1951

Sound £	Television £		Sound £	Television £
134,500	5,500	Freehold and Leasehold Buildings	81,000	25,000
111,500	34,500	Plant	108,000	74,000
17,000	2,000	Furniture and Fittings	20,000	4,000
5,000		Musical Instruments, etc.	5,000	
268,000	42,000		214,000	103,000
		Amount written off for discarded assets:		
63,534	7,742	At Cost	282,539	9,025
40,858	2,141	*Less :* Receipts from Sales	217,785	1,780
22,676	5,601		64,754	7,245
290,676	47,601	PER NET REVENUE ACCOUNT	278,754	110,245

INDEX

ADVERTISEMENTS



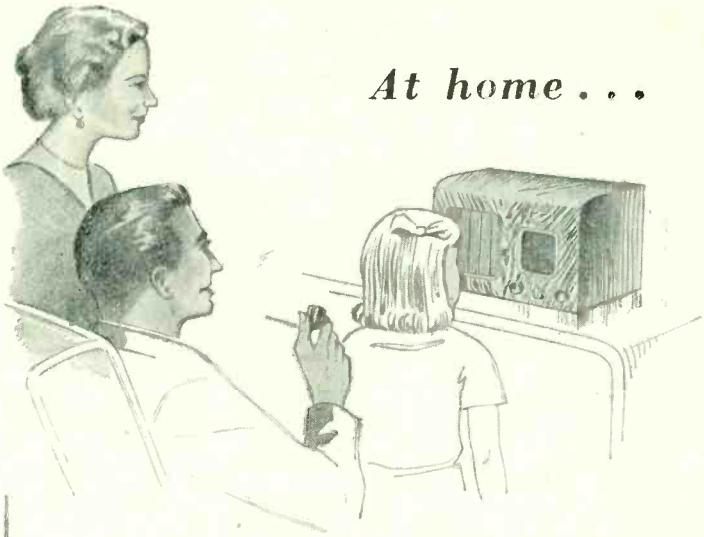
Continuously in Service, Day and Night

Sunset over Singapore. Dawn over the Atlantic. In all parts of the world, at all times of the day and night, Marconi-built broadcasting and communication stations are in operation, giving unrivalled service. Wherever ships and aircraft ply you will find Marconi equipment guiding them and bringing greater safety to their journey. In the wide field of entertainment, Marconi transmitting and television equipment has an equally honoured tradition of reliable service with the B.B.C. and other broadcasting authorities throughout the world.

MARCONI

THE FIRST AND GREATEST NAME IN WIRELESS

MARCONI'S WIRELESS TELEGRAPH COMPANY LTD · MARCONI HOUSE · CHELMSFORD



At home . . .

. . . in many hundreds of thousands of homes, trouble-free listening is enjoyed through

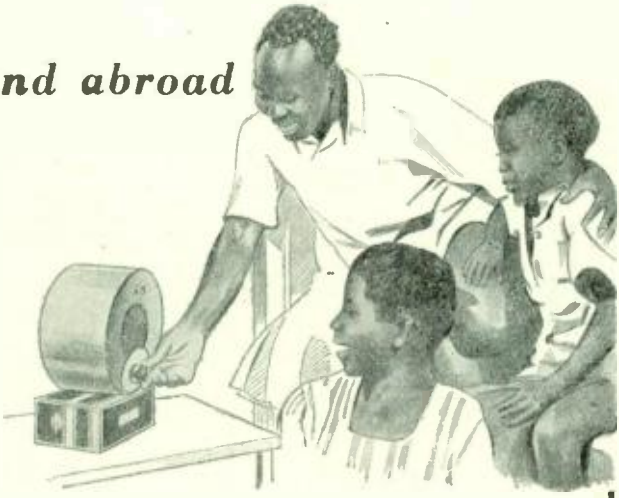
EVER READY

REG. TRADE MARK

ALLDRY RADIO

A product of THE EVER READY CO. (GREAT BRITAIN) LTD., Hercules Place, Holloway, N.7.

and abroad

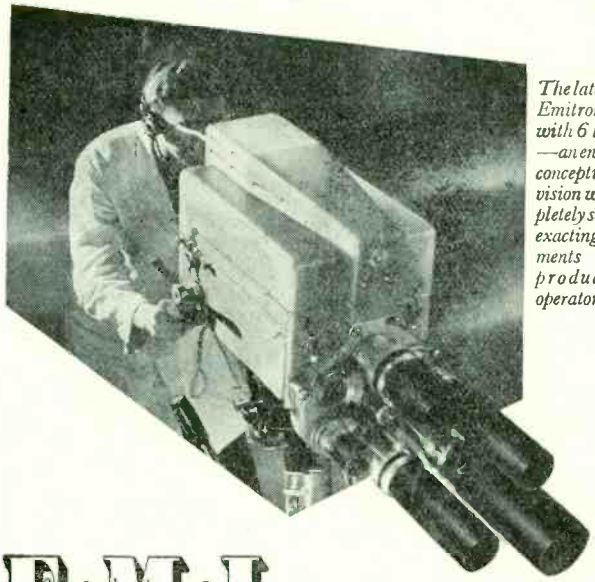


. . . for the first time native people in undeveloped areas have a chance to listen to broadcasting through the

BEREC
TRADE MARK

SAUCEPAN SPECIAL

This shortwave receiver is produced for export by the makers of Ever Ready Alldry Radio



The latest C.P.S. Emitron Camera with 6 lens turret —an entirely new conception in television which completely satisfies the exacting requirements of both producer and operator.

E·M·I

. . . the leading British organisation for the Design, Development and Manufacture of Electronic equipment of all kinds.

COMPLETE TELEVISION TRANSMITTING STATIONS INCLUDING STUDIO EQUIPMENT, FILM CHANNELS, EMITRON CAMERAS, SOUND EQUIPMENT, AERIALS, TRANSPORTABLE AND MOBILE TRANSMITTERS • TELEVISION RECEIVERS • RADIO TRANSMITTERS • BROADCAST AND COMMUNICATIONS RECEIVERS (A.M. & F.M.) • RADIO AND TELEVISION RELAY EQUIPMENT • EMISCOPE CATHODE RAY TUBES • AIRBORNE RADAR (BEAM APPROACH EQUIPMENT) • VELOCITY MODULATED OSCILLATORS • MULTIPLIER PHOTO-TUBES • ELECTRONIC MEASURING EQUIPMENT • R.F. INDUCTION & DIELECTRIC HEATERS • ELECTRONIC DICTATION MACHINES • RECORDS • DISC AND MAGNETIC TAPE RECORDERS • DOMESTIC ELECTRIC APPLIANCES.

ELECTRIC & MUSICAL INDUSTRIES LTD. HEADQUARTERS: HAYES · MIDDLESEX · ENGLAND

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THE GRAMOPHONE COMPANY LIMITED
SUPPLIERS OF GRAMOPHONES, RECORDS

BY APPOINTMENT

RADIO AND TELEVISION APPARATUS
TO HIS MAJESTY THE KING

"HIS MASTER'S VOICE"

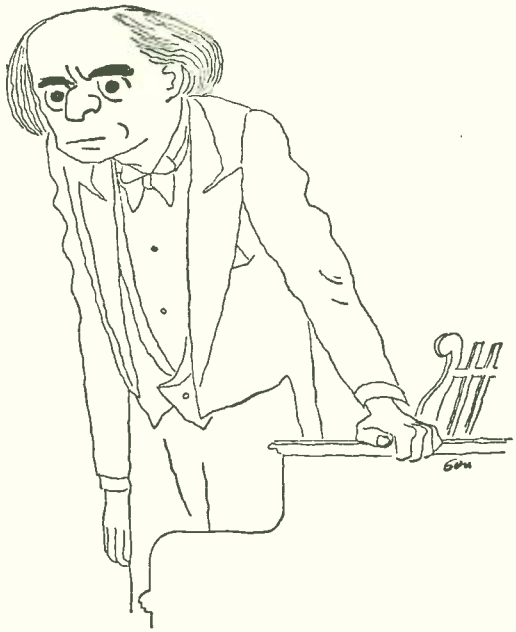
The Hallmark of Quality

Here's a question for you. Should a manufacturer — of radio for instance — "give the public what it wants"? Yes? Very well, what *does* the public want. Now you tell us. We spend a lot of our time trying to find out and it isn't half as simple as you might think. We came to the conclusion long ago that no manufacturer can please all the people all the time and we don't try. Instead we try to maintain a range of sets one of which at least will be "just what you want." All the sets have two things in common: Good Reproduction. In other words the sounds and 'sights' that come from your set are as truthful as the price allows. Reliability (i.e. long life with a mini-

murphy radio

mum of trouble). This is built into every Murphy Set, regardless of price. Sets come into the range and in time are replaced by new models. But all through our history — and we're getting quite big boys now — Good Reproduction and Reliability have been the "constants" in Murphy Sets. One word more. A radio manufacturer can take all the care in the world but sooner or later his sets will need skilled attention. That's why we take such care in choosing our Murphy Dealers. There are only about 1,600 of them out of the 20,000 or so radio dealers in this country. Rare birds — but well worth hunting because, as we've told you many, many times, they are people you can trust.

and television



A MATTER OF TEMPERAMENT . . .

Temperament in a pianist, a film star (or a wife) is only to be expected — and often highly entertaining. In a Radio Receiver it is completely out of place. What is required there is a consistently steady performance year in, year out. That is why in Radio you will be well advised to insist on Philips, the name you can trust.

PHILIPS *The Dependable Radio*

RADIO AND TELEVISION RECEIVERS · LAMPS AND LIGHTING EQUIPMENT
CYCLE DYNAMO LIGHTING SETS, ETC.

PHILIPS ELECTRICAL LIMITED · CENTURY HOUSE · SHAFTESBURY AVE · LONDON · W.C.2

(P.R 696C)

Experience teaches

says Christopher Stone

Years of experience must stand one in good stead, and although most of my years have been spent on the broadcasting side of a microphone, I do know that I have developed a critical ear for the receiving side. Technicians go to all kinds of trouble to give scientific calculations of "better reception". I prefer to depend on my ear and that is why I continually pay tribute to Bush. I've yet to hear a Bush set which does not please, whether it be in the reception of the spoken voice, of music from brass bands to bassoons, or in the reproduction of bird songs at eventide.

Bush is the set which, in my view, is likely to give the greatest listening pleasure with simplicity, comfort and a fair price to the greatest number of listeners. But that is *my* opinion and the result of *my* experience. Why not get some Bush listening hours in yourself . . . I think you'll agree with me.

BUSH RADIO

BUSH RADIO LTD., POWER ROAD, CHISWICK, LONDON, W.4

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Clearly

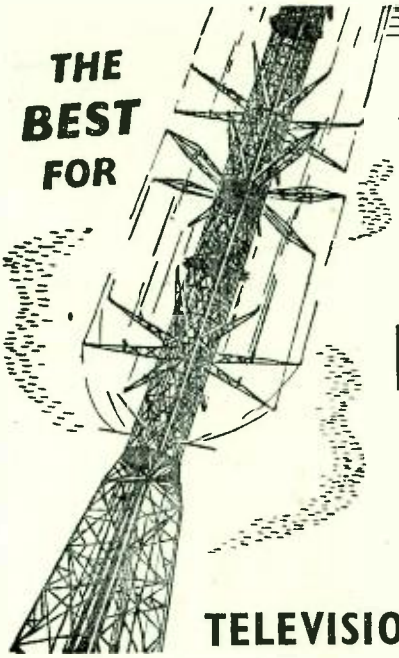
Ferranti is a firm with a long and famous record. And the considerable number of years we have spent dealing with listeners' needs have taught us many useful facts. When we make Ferranti sets, our first aim is to produce *reliable* sets. Secondly, we want to give

FERRANTI

you *sets that are well designed*, inside and out. Thirdly, we aim to give you *good reproduction*—reproduction as good as each type and size of set can possibly give. Finally, we make sure you can buy all these things at a reasonable price from dealers who are specially chosen and appointed by us to give you the best possible service.

for radio & television

FERRANTI LTD. MOSTON MANCHESTER 10; AND 36 KINGSWAY LONDON W.C.2



THE BEST FOR

H.T. AND E.H.T. SUPPLIES to TELEVISION RECEIVERS

Considerably reduced in size for any given output "Westalite", rectifiers have proved themselves the most efficient for supplying H.T. and E.H.T. to radio and television receivers and are extensively used in many well known sets. The miniature 36EHT tubular type rectifiers for E.H.T. supplies to the cathode ray tube are so light and small they can be soldered direct into the wiring of a receiver, anchored solely by their tag connectors. And here is a point to remember—"Westalite" and double-voltage "Westalite" rectifiers are type approved for use in Service equipments.

WESTINGHOUSE

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METAL RECTIFIERS

Send 6d. for a copy of "THE ALL METAL WAY" to Dept. B.B.C.Y.B.52

WESTINGHOUSE BRAKE & SIGNAL CO., LTD.

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That's a G.E.C. set

...you can depend on it

Fine reproduction quality, which is instantly recognizable, comes naturally from the great technical skill built into every G.E.C. radio and television set; skill acquired from a background of experience which ensures, as well, a remarkable *dependability* of performance. Whether it is the manufacture of the smallest component or the design and installation of a historic project such as the first cross-country television relay link—G.E.C. brings to it an accumulation of knowledge and experience which is unique.

G.E.C.
RADIO AND TELEVISION
—and a good job too!

THE GENERAL ELECTRIC CO. LTD.

GRACIE SAYS:

"Philips big picture television is champion!"

YOU'LL agree with Gracie. Philips *Projection* Television gives a *much* bigger picture, so that you, your family, and more of your friends can enjoy the programmes in much greater comfort.

Other special features are: no glare, completely flat screen and better tone values.

PHILIPS

PHILIPS *PROJECTION* TELEVISION

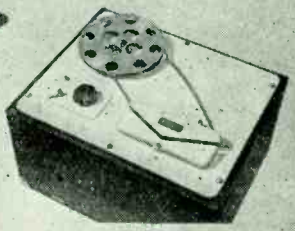
GIVES **MUCH** *BIGGER PICTURES*

MAKERS OF: THE DEPENDABLE RADIO · LAMPS AND LIGHTING EQUIPMENT · ETC.

Philips Electrical Ltd., Century House, Shaftesbury Avenue, London, W.C.2.
(PR840)

The Ferrograph, combining operational simplicity with fidelity, is universally acknowledged an outstanding magnetic tape recorder of British design and manufacture.

Among its users are numbered educational establishments, broadcasting studios, scientific and research organisations as well as a host of discerning music-lovers to whom quality recording and reproduction are first essentials.



Ferrograph, Series "L" —Utilising a modified Wearite "Tape-Deck," the Ferrograph Model L.67 provides a continuous-playing loop giving up to 4 minutes at 7½" per second or 8 minutes at 3¾" per second with top responses of 10,000 cycles and 5,000 cycles respectively.

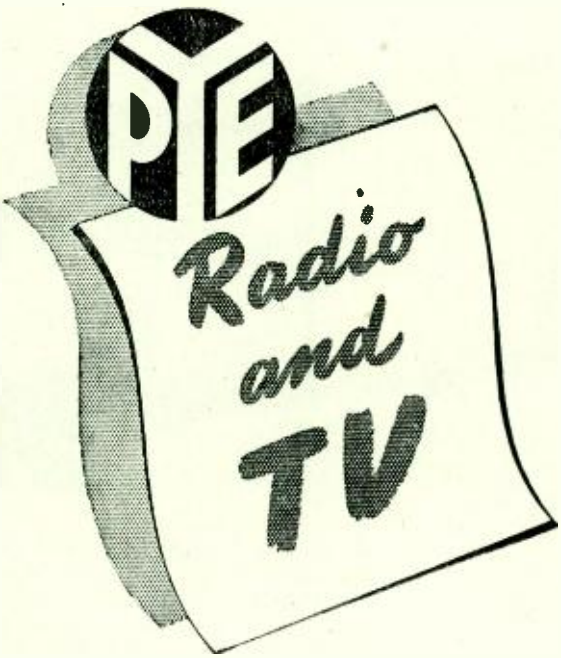
Ferrograph, Series "Y"—Recorder/reproducers providing the twin advantages of portability and rack-mounting. Designed primarily for "Services" use, Model "Y" recorder is housed in a robust aluminium case, and offers *inter alia* the facilities of two side-by-side tracks, three tape speeds, viz. 7½", 3¾" and 1⅞" per second, 600 ohm inputs and outputs, remote control and voice/signal operation.

Ferrograph

British Ferrograph Recorders are designed and manufactured

by *Wright & Weaire Ltd.*

LONDON *AND* SOUTH SHIELDS

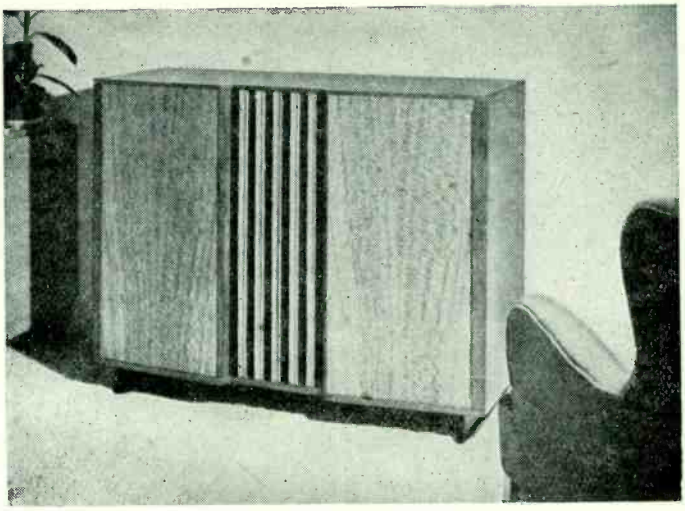


Make the most of your leisure hours with the finest quality radio, radiogram and TV entertainment! All Pye sets embody the most up-to-date technical design — and are housed in cabinets of outstanding beauty. Backed by more than fifty years' experience and research, they are precision-built and thoroughly reliable — Britain's best value in Radio and TV.

MADE IN CAMBRIDGE

The Centre of Scientific Research

PYE LIMITED · RADIO WORKS · CAMBRIDGE



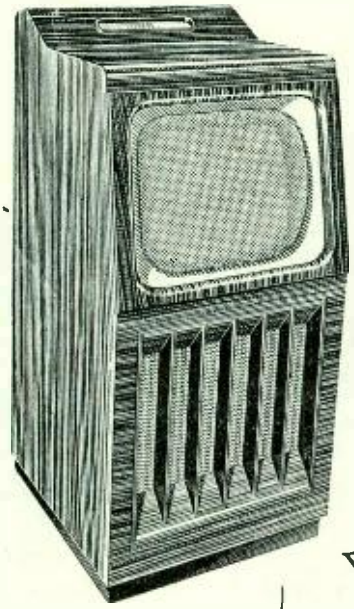
This is the BERKELEY, A Quality Radiogram built by

ACE

IF you are bothered with the rare gift of a critical faculty, you will have difficulty in tolerating the second rate in radio reception and sound reproduction. Sympathetically we conceived the Berkeley, a radio receiver and record reproducer designed to take full advantage of the latest developments in broadcasting technique. Since very exacting listeners are so few we have not had the bother of mass producing it. In fact, we could include all the technical refinements we liked and build each one slowly and with individual care. Assuming that a critical listener would also be a person of good taste, we took care to house the Berkeley in a soundly constructed cabinet of elegant and well-mannered contemporary design. Consequently, although it is in no sense *cheap*, the Berkeley is extraordinarily good value. Full information may be obtained from:

ACE RADIO LTD.

TOWER WORKS TOWER ROAD LONDON NW 10



Built for the Critics

YOU WILL APPRECIATE the 15" viewing tube; the life-like sharpness of the picture, even in daylight or with normal room lighting—the aluminised tube and the special filter see to that. You will particularly appreciate, too, the handsome straight grained walnut cabinet which is a thing of beauty in any home.

Because it has been built to the highest standards of technical excellence the Ultra de Luxe Console is the obvious choice of those who must have the best. Reproduction of sight and sound is beyond reproach: faultless craftsmanship and sincerity of design are the features of the Ultra de Luxe Console which make it supreme in quality today. See your Ultra Dealer and let him convince you with a demonstration.

ULTRA
TELEVISION

GOOD LOOKING from all points of view

ULTRA ELECTRIC LTD., Western Avenue, Acton, London, W.3

COSSOR

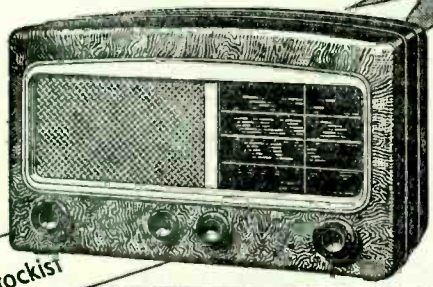
"MELODY MAKER"

1927 - 1952

First introduced in 1927 as the popular "no-soldering" home constructor's set, this famous receiver met with overwhelming success throughout the land. All through the years it has been developed to include new features of design, and although now marketed as a complete instrument it still, as always, offers the utmost value for money. Today the Cossor "Melody Maker" celebrates its

Silver Jubilee

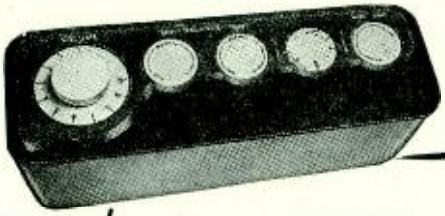
with pride in a 25-year tradition of popularity—and confident of its future as the established "family favourite."



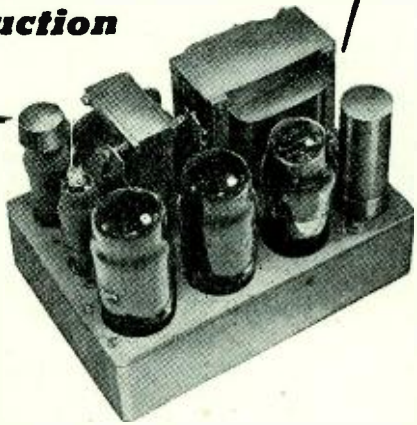
Ask your Cossor Stockist or write to

A. C. COSSOR LTD

HIGHBURY GROVE, LONDON, N.5



The closest approach to the original sound in speech and music reproduction



The ACOUSTICAL Q.U.A.D. AMPLIFIER illustrated here is probably the most advanced design yet produced for reproduction closely resembling the original sound.

Acoustical amplifiers and loudspeakers are supplied to leading broadcasting, recording and other authorities throughout the world. They are also the choice of private concerns and individuals when the finest is required.

ACOUSTICAL
MANUFACTURING CO LTD
HUNTINGDON · HUNTS · TEL: 361

Only 'ENGLISH ELECTRIC' *television*

offers you all these outstanding features

FOR LOOKING...

BLACK LEVEL CLAMP for correct ratio between brightness and contrast.

SYNCHROPHASE for 'fringe' or 'difficult' area reception.

TINTED FACE PLATE for comfortable viewing in daylight or artificial light.

16-inch METAL CATHODE RAY TUBE giving a 12¾" x 10" brilliant picture on an almost flat screen, well focussed over the whole area. Fitted with ion trap to prolong tube life.

...AND LISTENING

PRE-SET 3-STATION RADIO (*on Model* 1651). Sound broadcast reception from your favourite long and medium wave programmes.

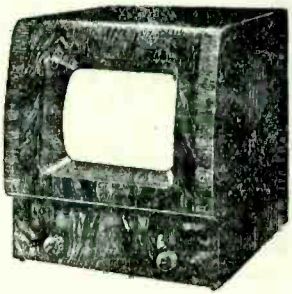
FREQUENCY MODULATION for reception within the service area of the B.B.C's high fidelity experimental transmissions.

'ENGLISH ELECTRIC'

family television

BRITISH MADE THROUGHOUT • ***Brings it home to you BIG and CLEAR***

The ENGLISH ELECTRIC Co. Ltd., Television Dept., Queens House, Kingsway, W.C.2.



MODEL TR 1250. TABLE MODEL

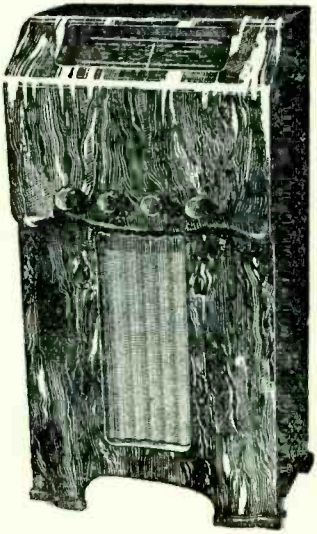
This 15 valve table receiver produces a brilliant 10″ x 8″ picture. Contained in an attractive polished walnut cabinet with speaker-frets at the sides. Dimensions : 19¾″ high, 18⅜″ wide, 19″ deep

better listening *better looking*

The Defiant takes its place in the home, blending into the atmosphere of the domestic circle. For wherever it goes, the Defiant is praised for its beauty and deeply appreciated for its almost magical powers.

DEFIANT

radio and television



MODEL MSH 551 AC

Console model in walnut, designed to harmonize with modern furnishing schemes. World-wide coverage. Dimensions : 34½″ high, 18½″ wide, 11″ deep.

Ask to see the modern designs which are available at Co-operative Societies everywhere.

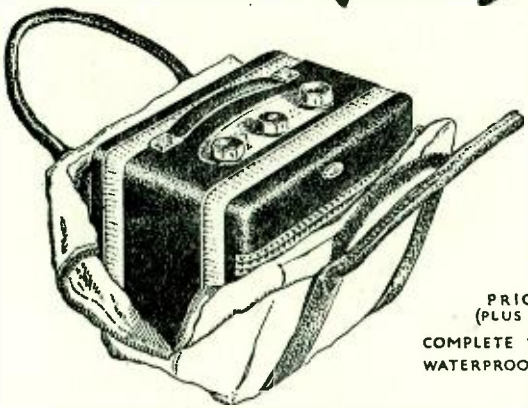
Your calendar will tell you . . .

** This is the average figure applying to the well-known Vidor 120 volt battery. There are hundreds of other Vidor batteries and they are all noted for their long lives.*

VIDOR LTD., ERITH, KENT

ROBERTS' RADIO

The New "Junior" Portable



PRICE £14.14.0
(PLUS £6.6.6 PURCHASE TAX)

COMPLETE WITH BATTERIES AND WATERPROOF ZIP CARRYING COVER.

ROBERTS RADIO CO. LTD.

CREEK ROAD, EAST MOLESEY, SURREY.

Telephone: Molesey 2684

Norah Scott, singing at Chelmsford Broadcasting Station, 1922

It takes two...

TO MAKE GOOD RADIO!

The advance from improvisation in the early days of broadcasting to the efficiency of modern radio and television would be meaningless without the parallel development of the receiver. It takes two to make good radio! Ekco have played their part from the beginning, pioneering and perfecting new ideas that extract the utmost listening and viewing value from the near-perfect transmission of today.

EKCO

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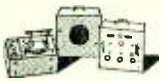

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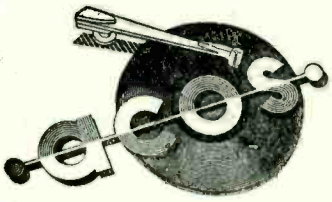
lapel microphones

. . . are just one of the many contributions we make to high fidelity sound reproduction



If you are a television viewer, you may have noticed that Richard Dimbleby sometimes uses a "lapel" microphone on his outside broadcasts. The microphone in this photograph is one of the many "Acos" products famous throughout the radio and gramophone industries. It leaves the broadcaster's hands completely free, and has, for those people he interviews, the even greater advantage of unobtrusiveness.

There is often an "Acos" product behind the scenes. We make a wide range of microphones, gramophone pick-ups and other acoustic equipment and instruments.

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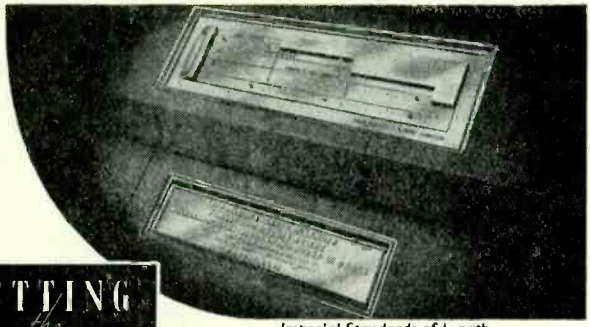

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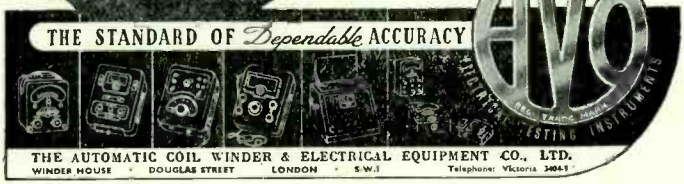

NATIONAL PHYSICAL LABORATORY
REPORT

on tests of transformer (Marked: Lab: Output, Series II)

Tested for **VORTEXION LIMITED**

257–263 The Broadway · Wimbledon · London S.W.19

The series resistance and inductance of the primary winding, with the secondary winding open-circuited, was measured at 50 cycles per second with 5 and 20 volts applied. The room temperature was 19° C. The results are given in Table I.

TABLE I

Primary Resistance and Inductance at 50 c/s

Voltage	Resistance: Ohms	Inductance: Henries
5	4700	95
20	7900	142

The series resistance and inductance of the primary winding with the secondary winding short-circuited, and of half the primary winding with the other half short-circuited were measured at 1000 cycles per second. About 10 volts were applied. The results are given in Table II.

TABLE II

Resistance and Inductance at 1000 c/s

Connections	Resistance: Ohms	Inductance: mH
Primary, Secondary shorted	495	5·3
Half Primary, Half Primary shorted	222	5·5

". . . greet a friend from home
half the world away"
KIPLING

'London Calling' is a weekly journal published by the BBC especially for overseas listeners to British radio. It includes detailed programmes of world-wide BBC short-wave transmissions, news of forthcoming programmes, and a variety of illustrated talks and original articles on life in Britain today.

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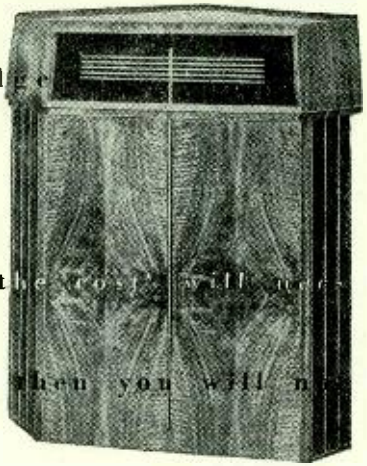

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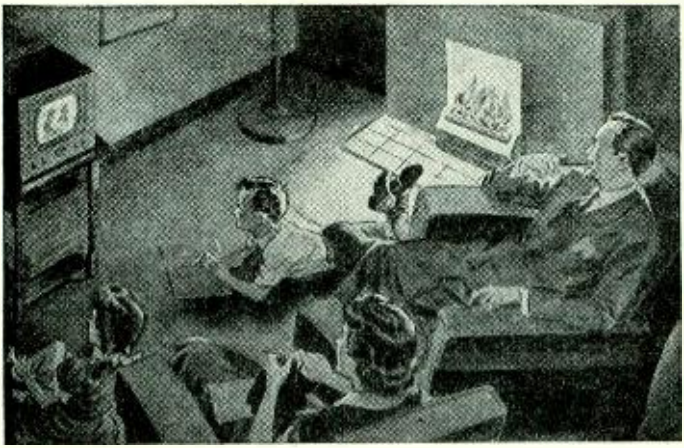

Might have been designed especially for television

The whole room is comfortably warm, the fire quietly glowing; the introductory music warns us that another enjoyable evening of television is about to commence. Father casts another glance, anxious this time, at the fire. Will it need making up in the middle of that tense scene in tonight's play or will it last until the first interval ?

The A.B. Fire is very popular amongst viewers, in fact it might have been designed especially for television and radio evenings. It burns quietly, cosily, right through to the end of the programme and then goes on burning all night. It is known as " The Open Fire which need never go out," because once lit in early Autumn it will keep burning right through the winter until the warm spring days make fires unnecessary.

The A.B. is simple to fit and burns every kind of fuel, including wood and coal dust. It is sold in seven different wipe-clean finishes. Prices from £4. 9. 6. We should like to tell you more about it. Please write for illustrated colour leaflet and name of nearest distributor.

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