

THE MASS MEDIA · 4
RADIO & TELEVISION
R. B. HEATH
HAMISH HAMILTON



THE MASS MEDIA

This series which explores and documents the mass media is designed for older Secondary school pupils and for Liberal Studies groups in Further Education. The series consists of the following titles:

- 1 NEWSPAPERS**
- 2 POPULAR READING**
- 3 ADVERTISING**
- 4 RADIO AND TELEVISION**

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The Mass Media

RADIO AND TELEVISION

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London

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Foreword

As a result of modern technology the mass media are now able to communicate information, opinions and entertainment to millions of people. Thus, a television programme may be viewed by 80% of the population of Britain, a paperback such as *Peyton Place* can sell nine million copies, and a popular newspaper like the *Daily Mirror* can dispose of more than five million copies daily. With audiences of this size the mass media can exert a tremendous influence upon people, their attitudes and their way of life. This is particularly so during the adolescent years.

It has been estimated that the average teenager's weekly entertainment diet includes twenty hours watching television, three hours listening to the radio or record player, the reading of one daily newspaper (probably the *Daily Mirror*) and one Sunday newspaper (either the *Sunday Mirror* or the *News of the World*) and the reading of two or three popular weeklies such as *Weekend*, *Reveille*, *Valentine* and *Woman*. In addition there will be a visit to the cinema about once a fortnight and the reading of an occasional popular paperback. In short, the teenager spends as much time with the mass media of communication as he does at school. This is one of the more important environmental factors which we are now facing, and its importance is reflected in our growing interest and concern about the use, content and effects of the mass media.

The aim of the series is to encourage students to consider the various mass media and the way in which these media influence their lives, to train them in the ability to discriminate and in the power to analyse and evaluate, and to create standards and values for the media. Teachers of English will find that the series offers them plenty of scope for study and discussion on mass media topics relevant to their English course. Many of the assignments involve the use of such skills in English as summarisation, the taking of notes, library research, the collecting, checking, selection and use of information, the study of language and style, discussion work, and the writing of articles, reports and essays.

For teachers of Social Studies the books provide topics related to the experience and social environment of the student, information about mass communications and their content, and assignments—particularly

in *Newspapers* and *Television and Radio*—that lead to a knowledge of current affairs.

Much of the work in this volume can be assembled as part of an end of year exhibition and this is worth bearing in mind at the outset. Some of the charts, writing and illustrations will be better done on loose leaves ready for mounting or for storage in personal folders that can also contain the student's own examples taken from the mass media. Folder work is in fact assumed throughout the book.

The student can get the best from this book only with the help and guidance of the teacher. It is he who determines the pace and decides what to follow up and what to omit. Indeed, selection of assignments is almost inevitable because of their number and variety. Although the book offers plenty of scope for enlightened teaching under standard classroom procedure, it is also suitable for use when team teaching. Thus, it enables the student to work alone in that a considerable amount of information is provided and it is always stated when the teacher should be consulted. The book also provides for discussion and group work.

R. B. HEATH

Introduction

The method by which information is presented to us is known as a medium. A film is a medium and so is radio. If a medium reaches millions of people it is known as a mass medium. The mass media that affect us most are books, newspapers, magazines, films, radio and television. These media can reach the entire population of this country and exert an influence upon us: our opinions, our attitudes, and our way of life. We have therefore invented this specific name for them, carry out research on their influence, write books about them, and study them in schools, colleges and universities.

Each of the mass media has certain advantages over the others. The newspaper and the magazine are more topical than the book and can give us information and entertainment more quickly. The book stores information better than either newspaper or magazine, is more useful when viewpoints need to be expressed at length, and can be consulted over long periods. Radio can give us the news sooner than the newspaper, uses the emotional impact of the human voice, but is transient. Television is equally fleeting but gives us information, education and entertainment in a combination of sound, movement and vivid image.

Our survey of broadcasting (the name applies equally to radio and television) begins with radio because it was invented first and it therefore paved the way for television. Not only has much of the technique of television evolved out of the experience gained in radio but its development in Britain would have been much slower had it not been able to use the existing organisation of radio broadcasting. Television is today the senior partner and the chief agency of national communication. It is by far the most influential of all the media and has an assured future of expansion and development. We therefore consider it important that television be subjected to the same discussion and analysis that have hitherto been reserved for the older media.

PART I

RADIO

Radio Broadcasting

STUDY MATERIAL

as directed in the assignments

It was Hallowe'en in the American town of Grover's Mill. In countless homes the radio was switched on to provide background listening for parties or to provide quiet enjoyment by the fireside. Suddenly an announcer interrupted the programme to read a dramatic newsflash. Martians were in the skies above New Jersey and landings had been made in the Grover's Mill area. A fight-to-the-finish with the invaders was already under way.

There was immediate panic. People collected valuables and rushed headlong from their homes. Neighbours who had not heard the announcement were hastily informed and these too joined the rush. In a short space of time the roads of New Jersey were jammed with frightened refugees fleeing from the advancing Martian terror.

Back at the radio station Orson Welles and the Mercury Theatre Group continued with their presentation of Howard Koch's radio dramatisation of *The War of the Worlds* by H. G. Wells. This was a special Hallowe'en programme and to obtain maximum effect and immediacy the adaptation had changed the setting of the novel from England to America and placed the action in the present. The result was so convincing it persuaded listeners it was a report of something that was actually happening; so much so that it took the combined efforts of police, press, radio, and State and Federal governments to bring the widespread panic under control.

This incident occurred in 1938, and although it is an extreme example it does indicate the impact and influence of radio when it is isolated from other media. It happened because the Mercury Theatre Group were

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able to create pictures in the mind of the listener by wedding the art of the spoken word to the imagination. This produced an hypnosis under which the people of New Jersey entered a world of their own in which all things—including a Martian invasion—were possible. Television will never cause a stir like this because it provides the pictures; the mind is not called upon to create them.

Another example of the hypnotic effect of radio also occurred in the 1930's. The politicians of that period were not slow to grasp the power of broadcasting. It enabled them to take their ideas and dreams directly to the people and so to influence them. Thus Adolf Hitler used radio to put out a ceaseless flow of propaganda that enabled him to militarise Germany. Those of you who have seen Hitler in television documentaries and old newsreels may have wondered how this man was able to wield so much influence. It was due in part to his mastery of the spoken word and to the medium of radio. Radio enabled him to take his dreams of conquest into the imagination of the German people. His frenzied voice and the 'Sieg Heil! Sieg Heil! Sieg Heil!' chant of his followers produced an hypnosis similar to that experienced by the people of New Jersey. Had Hitler been seen by millions on television it is doubtful that he would have lasted very long.

Because of its power, governments found it necessary to regulate radio broadcasting fairly early in its history. This led to the development of different broadcasting systems throughout the world. In some countries radio is completely under government control, whilst in others it is only partly supervised by the government. Where there is partial control the system may be run either by a public body or by commercial interests or by a mixture of both.

Radio broadcasting in the Soviet Union is a good example of a system controlled by a government. The majority of Soviet homes receive their radio programmes through a loudspeaker and not a radio receiver. These loudspeakers are connected to a relay centre that serves an area. Three national programmes and one or two local programmes are fed to the loudspeaker in each home. The Soviet listener therefore has a limited choice of programme for he has to take what the relay centre pipes to him. This rediffusion system enables the government to shut out the foreign stations that could otherwise be picked up if listeners had radio sets. Control is also exercised over programmes and their content. More than half of the national programmes consist of music and a great deal of this is classical. In fact most of the programmes are cultural. Light entertainment plays a relatively small part unless it happens to be both

entertaining and educational. Items for news bulletins are very carefully selected and are presented in terms of communist philosophy. It is often the case that Soviet listeners do not hear a news item until days after the event has occurred because government officials have had to decide how it should be presented. The Soviet system therefore uses radio to raise the educational and cultural levels of the Russian people, and to guide and keep them in the communist way of life by shutting out foreign influences so that current events are only presented from the viewpoint of the government.

In contrast let us look at radio broadcasting in the U.S.A. In that country the system is controlled by the Federal Communications Commission in so far as it grants licences to radio stations for a period of three years. Each station, however, produces its own programmes (or transmits those of a network to which it is affiliated) and there is no control by the FCC. The radio stations are privately owned and are run as profit-making concerns. The profits come from the sale of time to local and national advertisers. These advertisers can either pay for announcements or pay for particular programmes. If they sponsor a programme they have the power to control the actual content of that programme. The station or the network then has little say in the matter. In recent years there have been so many advertiser-sponsored programmes that programme planning has been decided more by the advertising agencies of Madison Avenue than by the stations and networks themselves. In the American system, therefore, the content of broadcasting is decided by commercial interests, but there is government control to prevent the chaos that would arise if anyone who felt like it decided to broadcast on any wavelength with any power and at any time. The British system is also one in which broadcasting is partly supervised by the government, and we shall be taking a closer look at this in the next chapter.

The impact of radio has been diminished by television and it is no longer the force it was. Despite this the medium has certain advantages. It is still the swiftest means of mass communication yet devised by man. This arises from the simplicity of radio operation and editorial procedures and from the fact that radio waves travel at the speed of light, i.e. 186,282 miles a second, whilst sound waves travel at 1087 feet a second. A listener in Edinburgh is therefore able to hear the sounds of an orchestra playing at the Royal Festival Hall, London *before they are heard by the audience in that hall*. A further striking example is that a listener can hear an announcer speaking from any part of the world

sooner than he can hear someone calling at the same moment from an adjoining room.

The speed of radio makes it an important means of communication for purposes other than domestic broadcasting. Thus, it is used by aircraft pilots to talk to airport control, by ships at sea to contact the shore, by armies to communicate across battlefields, by taxi companies to provide a faster service, and by ambulances and police-cars.

Radio is also the cheapest means of mass communication. The basic average cost of sending out BBC radio programmes is £12 a minute and programmes from smaller broadcasting organisations cost even less. Because of its cheapness radio has been a useful form of mass communication in the developing countries. It has enabled leaders to reach the people and to enlist their understanding and co-operation in bringing about changes in traditional ways of living and working. The teaching function of radio has been utilised for literacy campaigns, health education and technical and agricultural training. For example, villagers in India meet together in groups to listen on cheap transistorised radios to agricultural programmes which are afterwards discussed. Discussion is one of the prime movers towards change and these discussions have resulted in new methods of farming being tried in many Indian villages. Radio has therefore been of great assistance to developing countries in the processes of nation building, economic growth and social progress. It has in fact been not only a means of communication but also an instrument of development.

Radio is the simplest means of mass communication. At a basic level it requires the human voice, a transmitter, a receiver and the human ear. Communication by television or by newspapers or by film is a much more complex process. The simplicity of radio communication is well illustrated by the thousands of radio amateurs who send messages on home radio stations to other amateurs living many thousands of miles away. These home stations are often built by the amateur from do-it-yourself kits and many are small enough to occupy a corner of a room. With such relatively simple equipment the radio amateur can extend his range of speech and hearing over great distances. All forms of radio are, in fact, nothing more than an ingenious means of extending sound and hearing beyond the limits of their natural range.

The extension of sound communications has been further increased by the use of communications satellites. The first demonstration that satellite communication was possible occurred in December 1958 when SCORE, a radio receiver and transmitter, was put into orbit by an Atlas

missile for long enough to pick up and record President Eisenhower's Christmas message from the earth and rebroadcast it to the world. This was the first two-way broadcast involving a space vehicle. Since then a rapidly expanding world network of radio and satellite links carries an even more rapidly increasing traffic. Thus, the use of communications satellites opens up completely new possibilities for radio in every country.

ASSIGNMENTS

1. Use your imagination and the facts given in the following passage to write a dramatic radio news item similar to that made to the people of Grover's Mill. Remember to write in the present tense.

At Pompeii it was different. Here there was no flood of slime: disaster began with a light fall of ash, so light that people were able to brush the powdery dust off their shoulders. Soon, however, lapilli began to come down, then occasional bombs of pumice weighing many pounds. The extent of the danger was only gradually revealed, and only when it was too late. Clouds of sulphur fumes settled down on the city. They seeped through cracks and crevices and billowed up under the cloths that the suffocating townsfolk held up to their faces. If they ran outdoors seeking air and freedom, they were met by a thick hail of lapilli that drove them back in terror to the shelter of their homes. Roofs caved in, whole families were buried. Others were spared for a time. For a half-hour or so they crouched in fear and trembling under stairs and arched doors. The fumes reached them, and they choked to death.

from Gods, Graves and Scholars by C. W. CERAM

2. Imagine that it was your task in 1938 to write an announcement for radio which would reassure the people of Grover's Mill and help bring the panic under control. Write the announcement you would make using the information given in Chapter 1 and bearing in mind that it is to be transmitted on the medium that caused the panic.

3. Say briefly why governments have found it necessary to control sound broadcasting.

4. Write a brief account telling how sound broadcasting in the U.S.A. differs from that in the Soviet Union. Show that those who own and operate radio can decide what is to be transmitted by it. Which system do you prefer and why?

5. Find out what you can about the following people. Write brief biographies for each and say how their work contributed to the development of radio:

Heinrich Hertz	Edouard Branly
Guglielmo Marconi	John Ambrose Fleming
Lee de Forest	

6. We have noted that the speed of radio makes it an important means of communication for purposes other than domestic broadcasting. Select one of these for brief study, e.g. the use of radio by taxi companies or airlines, and write a short report on your findings.

7. Use the school and public libraries to find out what you can about the hobby of amateur radio. What constitutes an amateur radio station? Are licences needed? To which wavelengths are amateurs restricted? How are messages sent? Of what use can amateur radio operators be in a local or national emergency? Use the information you gather to write a short account of amateur radio.

8. In Chapter 1 we noted that radio is an extension of the human voice and ear. In fact, all media are extensions of some human sense perception or other. This being the case, what are the following extensions of?

television	books and magazines
records	film

9. Say briefly what are some of the important applications of radio in the contemporary world.

10. Write a paragraph or two saying how different your life would be without radio.

Group Work

1. Prepare, write and illustrate a small booklet on the uses of radio. Use the following chapter headings:

Domestic Broadcasting
Business and Industry
Navigation
National Defence

2. Make a group study of either (a) the use of radio in the developing countries, or (b) the use of satellites by radio. The following UNESCO publications will provide a great deal of information. They can be

obtained through public libraries or purchased from Government bookshops and H.M. Stationery Office.

Space Communication and the Mass Media

Communication in the Space Age (the use of satellites by the mass media)

Mass Media in the Developing Countries

Developing Mass Media in Asia

Developing Information Media in Africa

Professional Training for Mass Communication

Cultural Radio Broadcasts. Some Experiences

Write a group report that incorporates the results of your research.

Discussion

Why do some people prefer radio to television?

A Magazine and Cuttings Library

Appoint librarians and start building up a class library of various issues of *The Listener*, the *Radio Times*, and the *TV Times*. Collect also cuttings from newspapers and periodicals that deal with any aspect of radio or television. Such a collection will be of value for future assignments.

The BBC

STUDY MATERIAL

(a) *as many issues of the Radio Times as possible, and (b) copies of the same issue of the Radio Times for each group.*

The first regular daily broadcasting service in Britain was begun in 1922 by six manufacturers of radio equipment in order to create a demand for radio sets. They obtained a licence from the Postmaster General to build up and conduct a national service of broadcasting and registered themselves as the British Broadcasting Company Limited. Three years later when the licence was due to expire a government committee was set up to advise on the scope, management, control and finance of a broadcasting system. The committee recommended that the British Broadcasting Company be disbanded and replaced by a public corporation. The recommendation was, in effect, that the Company be nationalised. The report was accepted and the British Broadcasting Corporation came into existence on 1st January 1927.

An important technical development introduced during the first year was that of the Regional Scheme. Transmitters were erected in various parts of the country so that listeners could get better reception and also the choice of a national or a regional programme. Since then the Regional Scheme has been altered and modified but it still remains the basis of sound broadcasting in the British Isles. There are six BBC Regions and each of them has two different jobs to do. The most important one is to cater for its regional audience with broadcasts that reflect the interests of the area. The second job is to make available for national listening the best of its programmes and those in which it specialises. For example, the West Region specialises in wild life programmes because the BBC Natural History Unit has its headquarters in Bristol. Similarly, the Midland Region is the centre for all agricultural programmes and a good

many of the programmes dealing with industry originate in the North Region. Thus the cream of the regional output throughout the entire country is available for nation-wide listening and also for the BBC's Overseas Service.

From 1927 until the end of World War II the BBC grew rapidly in size and influence. The Overseas Service was started to transmit first to the Commonwealth and then to the rest of the world. During the years of World War II radio was a stabilising influence both for the population of Britain and the populations of enemy-occupied territories. Regular news bulletins, war reports, light entertainment programmes and music programmes did much to help the Allied cause. By 1946 sound broadcasting had become a principal source of information, culture and entertainment for millions of people.

After the war the television service which had operated from 1936 to 1939 was resumed and expanded rapidly. Radio audiences began to decline and with the introduction of Independent Television in 1954 contracted even further. The decline in audiences was natural enough because people were fascinated by the new medium. However, as the novelty wore off, sound broadcasting began to recapture audiences and now there are nearly 30 million people who listen to the radio at some time each day. There were also other factors involved in the return of audiences. The development of transistor sets, the increase in the number of car radios, and the arrival and departure of the pirate radio stations all led to a change of character for BBC sound broadcasting. It began to concentrate on background listening and pop music programmes and these, together with the News, now account for the largest audiences.

The BBC is an independent body in that it has the right to organise and control its own programmes. Its Chairman and Governors however are appointed by the Government and its finances are also under Government control. There are, in addition, legal powers that would enable a Government to take over the BBC. Its Charter has to be renewed every ten years or so, after a full-scale enquiry, and each time the BBC is granted a licence for its operations from the Postmaster-General. Clause 14 of the present licence gives the Postmaster-General absolute power of veto over any BBC programmes provided that he allows the BBC to announce the fact that the programmes have been vetoed. Clause 20 gives the Postmaster-General the power to take possession of the BBC's broadcasting stations in a national emergency. This power has never been exercised but there have been several threats. For example, at the time of the General Strike in 1926 some members of the Cabinet were

strongly in favour of taking over the BBC and using it as part of the Government information machinery. A somewhat similar situation developed some thirty years later at the time of the Suez crisis. All recent Governments however have made it quite clear that the independence of the BBC is an essential part of broadcasting policy.

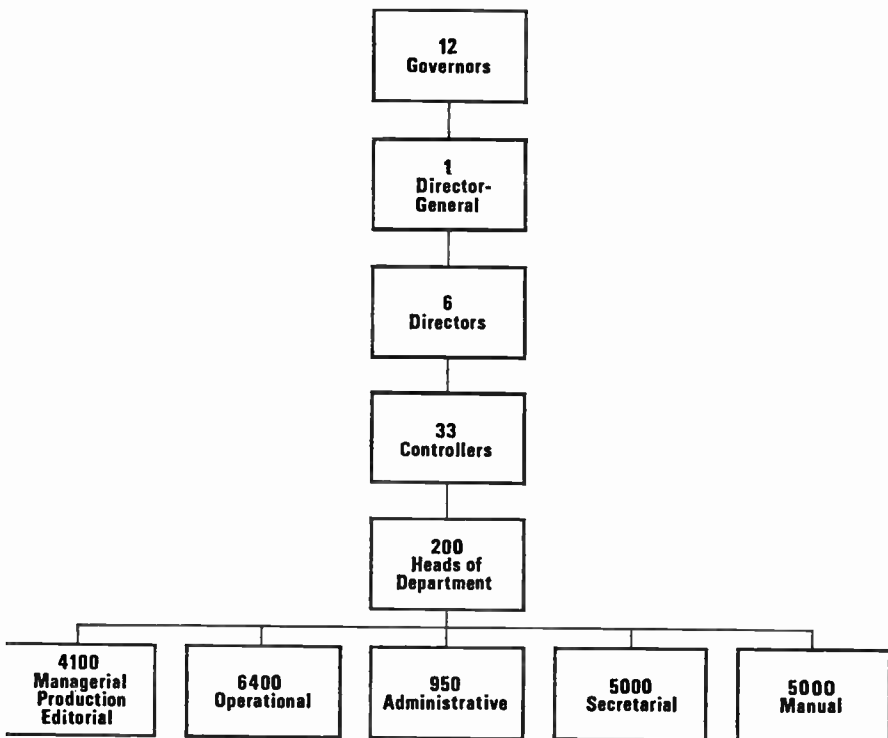
This freedom from political control and interference carries with it an important obligation. The BBC can have no editorial policy. Unlike our newspapers it cannot express its own opinion on current affairs or public policy. It is true that a number of opinions about matters of public interest are expressed daily on the air but these come from outsiders who are giving their points of view. The BBC's obligation is to maintain a balance: to see that both sides of a question are fairly put. Having said this it should also be pointed out that the BBC is not impartial about everything. It is not, for example, impartial about crime for it gives the police every possible aid, neither is it impartial about race hatred. This obligation to ensure that differing points of view are fairly represented is in fact self-imposed. It is not a Charter obligation, nor is it contained in the current licence from the Postmaster-General. The only written statement of it is contained in the Postmaster-General's standing instructions in which 'he relies upon the Corporation to carry on its existing policy of treating controversial subjects with complete impartiality'. In other words, it was the BBC's policy *before* it was written into standing instructions.

The money for BBC domestic services comes from licence revenue. The price of licences is fixed by Parliament and the money is collected by the Post Office. For overseas broadcasts there is a direct grant from the Government.

We might pause to consider why the Government pays for the broadcasts beamed abroad. Most Governments expect some return for the money they spend and in this case the return is the furtherance of British interests throughout the world. This is done by presenting to foreign listeners a radio portrait of Britain, its people and their achievements. If this portrait becomes too flattering it is likely to be called propaganda and the BBC has in fact been accused of this by politicians in the communist countries. In general the BBC has a reputation for accuracy and impartiality in its external services and listeners overseas show more faith in the voice of the BBC than in the broadcasts of other nations. This is especially so where news is concerned for the BBC considers it a duty to give foreign listeners a fair and accurate account of world news. To conclude this paragraph it should be pointed out that

although the external services are paid for by the Government the content of broadcasts is devised by the BBC and there is no Governmental control or interference.

The man responsible for the whole of the BBC's work is the Director-General and he is appointed by the Governors. Below him comes the board of management which consists of six directors who are responsible for (1) sound (2) television (3) external broadcasting (4) engineering and (5) administration. The remaining director is the Director-General's chief assistant. Under the board of management are the various controllers, e.g. radio, television, and the individual networks, and below these are the heads of departments responsible for drama, light entertainment, children's programmes, religious programmes, etc. Still further down the ladder come the host of technicians, engineers, secretaries, etc., without whom the Corporation could not function. This entire chain of command can be summed up in the following diagram:



The BBC is therefore a vast organisation. Some idea of its size and complexity can be obtained from the following statistics:

- * full time staff: 22,000
- * weekly operating expenditure: £1,000,000
- * annual income from licence fees: £71,000,000
- * value of theatres, studios and other property owned: a basic £30,000,000
- * daily broadcasts overseas: 95 hours in 40 languages
- * annual profit from publication of books and pamphlets: approx. £700,000
- * programmes exported: 14,000 to 85 countries
- * annual sound transmissions: 20,000 hours
- * annual television transmissions: 6,000 hours

This broadcasting giant is becoming increasingly difficult to manage and there is no doubt that within the next few years there will be changes within the Corporation that will have far-reaching effects on its organisation and thus on its programmes.

ASSIGNMENTS

1. Open your copy of the *Radio Times* at the radio pages for any day of the week and then obtain answers to the following questions.

(a) What are the total hours of transmission for each network? Does one network broadcast longer than any of the others? Can you see a reason for this?

(b) How many programmes overlap on the Radio 1 and Radio 2 networks? Is there any apparent reason for this overlapping other than that of economy? Should there be more separation between Radio 1 and Radio 2? Why?

(c) Consider the three segments into which the Radio 3 network is divided and also the programmes in each segment. For what type of listener does this network cater? Can you offer a reason why this network has been so divided?

(d) What information is given about each programme? Give reasons why you consider it to be sufficient or not.

- (e) What other information is given on these two pages apart from details of the programmes for each network?
- (f) From information given in the Radio 4 column find and list the names of Other Home Services, e.g. regional variations of Radio 4.
- (g) Select one of these regional services for the day you are studying. What is the total transmission time for the region? What percentage is this of the total transmission time for Radio 4?
- (h) Consider the time allotted to the other regions on that day. Which region gets the most time? Do these regional broadcasts appear to reflect the interests of the listeners in each area?
- (i) What percentage of the programmes on each network is recorded? How much live transmission is there?
- (j) How many hours of repeated broadcasts are transmitted on all networks? What percentage is this of the total transmission time for 1, 2, 3 and 4? Which network has more repeated broadcasts than the others? Can you think of a reason why this should be so?
2. Take the information you have obtained from answering Question 1 and summarise it in the form of a short report.

3. The following extract is taken from a broadcast made by Sir Winston Churchill during World War II. Read it and then answer the questions that follow.

Tonight I speak to you at home; I speak to you in Australia and New Zealand, for whose safety we will strain every nerve; to our loyal friends in India and Burma; to our gallant allies, the Dutch and Chinese; and to our kith and kin in the United States. I speak to you all under the shadow of a heavy and far-reaching military defeat. It is a British and Imperial defeat. Singapore has fallen. All the Malay Peninsula has been over-run. Other dangers gather about us out there, and none of the dangers which we have hitherto successfully withstood at home and in the East are in any way diminished. This, therefore, is one of those moments when the British race and nation can show their quality and their genius. This is one of those moments when it can draw from the heart of misfortune the vital impulses of victory. Here is the moment to display that calm and poise combined with grim determination which not so long ago brought us out of the very jaws of death.

Here is another occasion to show—as so often in our long story—that we can meet reverses with dignity and with renewed accessions of strength. We must remember that we are no longer alone. We are in the midst of a great company. Three-quarters of the human race are now moving with us. The whole future of mankind may depend upon our action and upon our conduct. So far we have not failed. We shall not fail now. Let us move forward steadfastly together into the storm and through the storm.

- (a) Many of Sir Winston Churchill's finest speeches during this war were made to the House of Commons. Why did he choose the medium of radio to deliver this particular one?
- (b) The speech starts by identifying the audience and then goes on to give news of a military defeat and the further dangers to be faced. This is followed by an appeal to the listener which is then backed by words of comfort and encouragement. Summarise briefly both the appeal and the words of encouragement.
- (c) How does Sir Winston Churchill establish in the listener a sense of unity and solidarity with other listeners facing the same serious situation?
- (d) Radio is being used here not only as a means of mass communication but also as an instrument. How is it being used as an instrument?
- (e) Summarise this speech in not more than 80 words as an item to be included in a wartime radio news bulletin.

4. Read the following extracts which are taken from an article appearing in *Journalist*, the periodical of the Soviet Union of Journalists. The article was written by Vladimir Osipov and in it he complains about propaganda in the BBC Russian broadcasts. Up to 1963 these broadcasts were heavily jammed but were then ignored by the Soviet press and radio for three years. Listening became so widespread, however, that this policy was changed and since then there have been frequent attacks on the BBC. Ask your teacher to discuss not only the extracts with you but also the wider issue of governments using radio to inform and influence the people of other countries. Note the points that emerge from the discussion and also formulate one or two points of your own. Supply your own title and write an essay that sums up the discussion and your viewpoint.

(a) The BBC is fully aware of the two basic conditions that propaganda must satisfy: people must listen (or read or watch television) and they must believe you. Getting people to believe in capitalism when Britain has for many years been 'the sick man of Europe', or in colonialism when 'the sun has set', is a pretty fruitless occupation. But you can make people believe a fact if you set the fact out 'dispassionately'. And you can select your facts so that they themselves carry your listener to the conclusions which you need. It is always possible to find in the whirlpool of information an item which one might figuratively say is equal to two. Add another two, and there is absolutely no need to complete the sum—two plus two equals four: the listener will do that for himself.

(b) Do you know how cattle foods are made? No? You haven't heard? You haven't got your own plot of land or your own live-stock, apart from goldfish? But it's very interesting. Listen to how we do it in England. And you *do* listen, because it's interesting to know that you can make 180 different sorts of cattle-food, that a ton of feed may have some ingredients weighing as little as one gramme—i.e. a one-millionth part—which is nevertheless evenly distributed, that feed appropriate for a 12-week-old turkey should be changed six weeks later to a rather different feed, and so on. For 15 or 20 minutes the broadcast proceeds without any tinge of bragging, but worthily, about worthy things, and without the slightest hint that you, poor chaps, don't have any of this. Only at the end of the talk, one might say as dessert, do we find that component of the programme for the sake of which the whole transmission was intended.

'Now we come to another aspect of the activities of the firm of British Oil and Feed Mills which I would call "enlightened capitalism". We talked to Paddy Walsh and put to him the fact that a large part of British farmers' profit came from a correct use of grasses. Surely the more grass a herd consumes, the less cattle-feed it will need? Paddy Walsh replied: "We are trying as hard as we can to extend our company's markets. For this it is necessary for our customers, i.e. farmers, to be prosperous. So it would be stupid of us to resist a more profitable form of agricultural method by replacing it with expensive artificial feeds. We don't try to do this. But we have now got very power-

ful departments of agricultural economics, which prepare sample budgets for farmers and which plan the productivity of their dairy herds in relation to real possibilities of farm management." Dr Blunt, a specialist in poultry breeding, fully agreed with this. "If the farmer doesn't get a high enough profit, then our firm will have to close down. In other words we have constantly to be aiming at increasing the growth of farm profits."'

Forgive me for so long a quotation, but in this case we're talking about what is known as a first-class exemplary programme, the 'jeweller's work' of the BBC, and it repays attention. Not one word aimed straight at the target, not one word of the advantages of private enterprise, not a single pebble flung at the 'collective vegetable garden'. The facts cannot be refuted. Two plus two, and again two plus two. Do the sum for yourselves. You thought we lived in a land of pitiless competition—but see, our biggest firms are anxious to help the consumers. You might want to polemicise, and say: 'Hang on a minute! What about the swallowing up of small farms? What about the fact that British agriculture as a whole is subsidised by the taxpayer to the tune of something like three milliard pounds a year?' The trouble is that there isn't anyone to polemicise with. For strictly speaking, the BBC has itself made no generalisations about the state of British agriculture, and is not responsible for your impression. The BBC did not say that the answer to the sum was four.

Group Work

1. Make a chart along the following lines and then fill in the required information. It is advisable that each member of the group has a copy of the same issue of the *Radio Times* and that one person is responsible for checking one particular day's programmes on all networks. It is best to use copies of the *London and South-East* edition of the *Radio Times* for this and the following assignment. If these are not available it should be noted that other regional editions of the *Radio Times* give regional programmes and the remainder of the London programmes as the basic Radio 4 programme for the region. London alternatives to the regional programmes are then listed with those of other regions. Consult your teacher if you are in doubt or if you are not sure of the category for a particular programme. Analyse the figures obtained and make a written report for the group.

Network constituents for one week

	Radio 1 h.m.	Radio 2 h.m.	Radio 3 h.m.	Radio 4 h.m.
Music (serious)				
Music (light)				
Music (pop)				
Drama (classic)				
Drama (crime)				
Drama (adventure)				
Drama (serials)				
Religion				
News				
News comment and opinion				
Talks				
Discussion				
Magazine				
Documentary				
School broadcasts				
Further education				
Hobbies				
Sport				
Comedy shows				
Other light entertainment				

2. Complete a similar chart giving a sample week's distribution of regional programmes, as shown overleaf:

	Midlands h.m.	North h.m.	Scotland h.m.	Northern Ireland h.m.	Wales h.m.	South and West h.m.
News						
Regional News						
Regional comment and views						
Regional magazine						
Music (classical)						
Music (light)						
Music (pop)						
Drama						
Hobbies						
Children						
Religion						
Talks						
Discussion						

Use the information you have gathered to write an account of regional programmes.

3. In his book *Communications* Raymond Williams classifies the various systems of radio control as:

- (a) authoritarian, e.g. U.S.S.R.
- (b) paternal, e.g. BBC, and
- (c) commercial, e.g. U.S.A.

Use the relevant chapters in this book and also your school and local library to study and make notes on each system. From the notes write a small booklet that uses (a) (b) and (c) as chapter headings. Discuss within the group the possibility of a democratic form of control in which radio is publicly owned and run by representatives directly elected by the people. Give a brief outline of your ideas in a final chapter.

4. George Bernard Shaw once began an article on broadcasting with the following two sentences: 'I leave to others the discussion of the political control of the BBC. They are sure to forget all about the instrument the BBC controls, colloquially known as the mike; and it is the mike that interests me.' Discuss within the group what Shaw meant by this. That control of the medium is less important than the programmes broadcast? That the impact of broadcasting upon society cannot be controlled by authorities, committees, regulations and restrictions? That even with authoritarian control it is not possible to check everything that goes out over the air? Is the influence of broadcasting the same whatever the form of control? Does broadcasting reflect the society and culture in which it exists or does it shape it? Summarise your views and appoint a group leader to report them to the remainder of the class.

Radio Programmes

STUDY MATERIAL

(a) *as many copies of the Radio Times as possible, and (b) copies of the morning dailies for the day on which the groups work on p. 58.*

Radio broadcasting in Britain has to cater for millions of listeners of widely different tastes and constantly varying moods. To do this the BBC operates four main networks called Radio 1, Radio 2, Radio 3 and Radio 4 respectively. These networks are used to transmit specific types of programmes to clearly defined audiences who may range from those wanting the pop music of Radio 1 to those requiring the more serious programmes of Radio 3. It is true that sometimes the programme content of one or two of the networks overlaps but in general the regular listener can easily identify the network to which he has tuned by the type of programme it is transmitting.

There is nothing snobbish about these four divisions: they are simply the outcome of an attempt to provide as wide a choice and variety as possible among the listening audience. For example, if in one day you wish to listen to current pop music, hear the local, national and international news, listen to a dramatised episode from a novel, improve your Spanish, listen to a symphony and hear a commentary on a major cricket or soccer match it is possible for you to do so by changing from one network to another. In fact, there is hardly any form of art or human activity or any event of importance that is not reflected in the day-to-day programmes of BBC radio. These programmes are the responsibility of a number of departments—music, drama, news and current affairs, features, talks and discussions, variety and light entertainment, etc.—and the remainder of this chapter uses these headings to take a brief look [at the radio experience offered.

Music

Music is written for the ear and because of this it has always occupied a big place in radio broadcasting schedules. In recent years it has become even more important. The rise of television and the arrival and departure of the commercial ('pirate') radio stations brought about many changes in radio programming. These included an increase in the number of hours of music transmitted and also the provision of networks specialising in playing distinct types of music, e.g. Radio 1 which provides a pop music service.

Music on record, whatever its nature, is nearly always good material for broadcasting. Indeed, listeners like record programmes and ask for more and more of them. Despite this public demand, the playing of commercial records on radio is restricted to one-fifth of the BBC's total output. The reasons for this are as follows.

In Britain the law of copyright extends to the use of records in broadcasting. If you look at any record you possess you will find evidence of this somewhere on the label. The copyright in every record belongs to its manufacturer. You may buy it for your private enjoyment at home but you cannot broadcast it without permission. In other words the record companies have the legal power to control the use of records on the air.

What are their reasons for exercising this control? First, the record companies are in business to make and sell records and not to provide the BBC with broadcasting material. Secondly, the over-exposure of records on the air, and pop records in particular, is bad for business. The pop record has a short life and if it is heard frequently on radio people are less inclined to buy. This was proved when the now defunct pirate radio stations played hit records as frequently as once every hour and brought about a drop in sales. The record industry therefore has an agreement with the BBC which lays down the scale of payments for the use of records and allocates the amount of record time on the air.

There is also another factor involved in the use of records in broadcasting. Recorded music is a substitute for the real thing: music provided in the studio by musicians. The more the record time on the air the less employment there is for musicians. Recording has, in fact, meant a reduction of steady musical employment in Britain. At one time, for example, restaurants, hotels, cinemas and theatres employed groups of musicians to provide music but now it emerges from boxes on the wall. This not only means less employment for musicians but it also makes it difficult for talented young people to get jobs. It is therefore

understandable that in its negotiations with the BBC the Musicians' Union takes a very reserved and cautious view of records being played on the air.

Despite this the BBC has become an almost lavish provider of pop and light music. So much so that many listeners are now in the habit of switching on music in much the same way as they switch on a light. They tend to reduce music to the level of a background noise: an audible wallpaper. This must eventually lead to non-listening because no conscious effort to listen is being made.

For those who do listen there is a wide choice of popular music ranging from the relative simplicity of the folk song to that of the sophisticated big band. Light music as played by the BBC Concert Orchestra also has a very large listening public. Most of it consists of music from ballet, operetta and musicals, but occasionally there are pieces written especially for the Orchestra. The popularity of light music is such that the best in the BBC's output is played each year to capacity audiences at the BBC International Festival of Light Music held in the Royal Festival Hall, London.

Many people who before have rarely attended concerts of serious music have been stimulated to do so by the BBC. The panorama of music it presents has aroused the interest of listeners in the works of composers of all periods. In many ways the musical destiny of Britain has been in the hands of the BBC. It has spread a knowledge and love of great music throughout the country; it has made widely known abroad the works of contemporary British composers; it has commissioned many works for radio; it has sponsored a great deal of music such as the Henry Wood Promenade Concerts (see photograph on p. 177) on once for all contracts; it has given hundreds of singers and instrumentalists engagements they would never otherwise have got; and in the BBC Symphony Orchestra it has one of the finest orchestras in the world. In fact, emphasis on quality has always been a hallmark of the BBC's approach to serious music. Consciously or unconsciously it tends to rate musical culture higher than other forms of culture.

In order to provide its vast output of music the BBC has become the largest employer of musicians in Britain. Quite apart from all restrictions of record copyright it ensures that a large part of the music it transmits is made up of live music-making. To do this it has given a guarantee of full-time employment in its permanent orchestras to at least 500 musicians. In addition it has set up a training orchestra of nearly 70 players to enable young musicians to find their feet in the professional orchestral

world. In this way the BBC recognises its responsibility to the music profession which contributes so much to broadcasting.

Perhaps a word should be said here about two libraries that also contribute to the BBC's output of music. The first is the Music Library which can supply any composition from a Monteverdi madrigal to the latest pop hit and the second is the Gramophone Library which is the largest in the world. The Gramophone Library has, in fact, over 700,000 records and is continually expanding because every commercial record issued in Britain is automatically added to it.

Radio also uses music as an adjunct to speech. In a wide range of radio productions it is used either for emphasis, or to link scenes, or to establish a mood, or as an integral component. Sometimes the musical score of a production is so interesting that it commands attention at the expense of the spoken word: instead of supporting or deepening the radio illusion it obtrudes or destroys it. Because of this many listeners resent incidental and linking music. There is no doubt that such music has been widely misused, not only in radio but also in television, the cinema and the theatre. The fault would appear to lie with those composers who are determined that in due course the music they have written will have a life of its own. In other words they do not envisage it as just an ingredient in a particular production. When music is an integral component of say a dramatic production it can vivify the action, make subtle or shock comments, conjure up moods and emotions, and replace verbal description with musical portraits. Examples of this will be given when we deal with drama. Perhaps the essential test of music as an adjunct to speech is whether or not it is really necessary. If it has been used without justification to dress up words with musical decoration it isn't necessary.

Drama

The raw materials of radio drama are words, other sounds and silences. The spoken word is the most important of these because radio is a blind medium. It cannot show us the setting for a play, the emotions experienced by the characters, or the facial expressions and movements of the actors. These must be conveyed by the human voice. The imagination of the listener has to be stirred by going through the scale from a whisper to a shout, by the use of dramatic pauses, and by the emphasis of certain words in the dialogue.

The dialogue of a radio play must therefore incorporate visual detail and the complexities of the characters. It is not always easy to do this and the scriptwriter may find it necessary to use a number of devices to

overcome the problem. The one most used is that of story-teller, commentator or narrator. For example, in this excerpt from Dylan Thomas's radio drama *Return Journey* the narrator is used to describe a character and to give visual detail.

BARMAID

What's his name?

NARRATOR

Young Thomas.

BARMAID

Lots of Thomases come here it's a kind of home from home for Thomases isn't it Mr Griffiths what's he look like?

NARRATOR

He'd be about seventeen or eighteen . . . (*Slowly*)

BARMAID

. . . I was seventeen once . . .

NARRATOR

. . . and above medium height. Above medium height for Wales, I mean, he's five foot six and a half. Thick blubber lips; snub nose; curly mousebrown hair; one front tooth broken after playing a game called Cats and Dogs, in the Mermaid, Mumbles; speaks rather fancy; truculent; plausible; a bit of a shower-off; plus-fours and no breakfast, you know; used to have poems printed in the *Herald of Wales*; there was one about an open-air performance of *Electra* in Mrs Bertie Perkins's garden in Sketty; lived up the Uplands; a bombastic adolescent provincial Bohemian with a thick-knotted artist's tie made out of his sister's scarf, she never knew where it had gone, and a cricket-shirt dyed bottle-green; a gabbing, ambitious, mock-touch, pretentious young man; and mole-y, too.

BARMAID

There's words what do you want to find *him* for I wouldn't touch him with a barge-pole . . . would you, Mr Griffiths? Mind, you can never tell. I remember a man came here with a monkey. Called for 'alf for himself and a pint for the monkey. And he wasn't Italian at all. Spoke Welsh like a preacher.

NARRATOR

The bar was filling up. Snowy business bellies pressed their watch-chains against the counter; black business bowlers, damp and white now

as Christmas puddings in their cloths, bobbed in front of the misty mirrors. The voice of commerce rang sternly through the lounge.

Another method of bringing the listener to a full understanding of a character in a radio play is to use the technique of soliloquy. For example, in a play in which a character does a lot of talking to himself we discover a little of the private world of his mind. One of James Hanley's radio plays was in fact called *I Talk to Myself* and most of the play consisted of a monologue which took the listener into the thoughts and emotions of a lonely man.

An interesting use of soliloquy was made by Giles Cooper in his play *The Disagreeable Oyster*. Bundy, the main character, finds himself away from his home and his wife Alice for the first time in 22 years, and being at a loose end he decides to go to the cinema. When he is inside he discovers that he has already seen the cartoon and this gradually annoys the half of him (Bundy MI) that wants to be out enjoying his brief freedom. The other half becomes interested in the cartoon and the following dialogue then ensues between the two separate parts of his consciousness:

- BUNDY: Waste of time.
 BUNDY MI: My only evening.
 BUNDY: Yes, he hits the bee with a swatter.
 BUNDY MI: The only evening I shall ever have.
 BUNDY: And the bee sits on his tail.
 BUNDY MI: I could be drinking.
 BUNDY: Now he hits the bee with a mallet.
 BUNDY MI: Making friends.
 BUNDY: And hurts himself.
 BUNDY MI: Having fun.
 BUNDY: He brings up a trip-hammer.
 BUNDY MI: Seeing life.
 BUNDY: But it falls on his own head. Squish!
 BUNDY MI: Having experiences.
 BUNDY: And he hurts himself.
 BUNDY MI: For when I am old.
 BUNDY: Then he swallows the bee.
 BUNDY MI: When there are no more evenings.
 BUNDY: And he flies around buzzing till the bee comes out of his beak, then he drops.
 BUNDY MI: No more pubs.

- BUNDY: And he hurts himself.
BUNDY MI: No more women.
BUNDY: And he hurts himself.
BUNDY MI: Women!
BUNDY: And he hurts himself.
BUNDY MI: Women!!
BUNDY: Yes, women. (*Pause, then hesitantly.*) Alice.
BUNDY MI: WOMEN!!
BUNDY: Excuse me, excuse me, thank you, excuse me, thank you . . .
(*Hastily making his way out, along the row.*)

There will be an opportunity to consider this excerpt in more detail in one of the assignments at the end of the chapter. In the meantime let us return to the spoken word.

At one time or another it is possible that you may have talked to a stranger on the telephone and whilst so doing built up a mental picture of that person from the sound of his voice and the words he used. Radio drama offers a similar but richer experience. A more vivid and more emotional experience because in this case the words are deliberately chosen by the scriptwriter and moulded by the actor in order to bring about a particular response in the mind. Selected words are used in close focus to invade the mind of the listener and react upon his experience and imagination in order to create an illusion. This illusion is the actual performance of a radio play. It is seen by an inner eye and lived through by an inner self. Radio drama is a private experience that will differ from listener to listener according to his personality and degree of imagination. It also involves the audience to a greater extent than any other medium because the listener takes part in a creative act when he clothes with pictures the words he has been given. Radio drama is unrivalled in the field of imagination pure and simple.

This unique quality also means that the radio play has no problems of scenery, lighting, space or time. Its dimensions are limited only by the imagination of the listener. In radio the listener may go where he wishes when he wishes. A good example of this occurred in the radio play *Leviathan '99* in which Ray Bradbury took the elements of Melville's *Moby Dick* and transplanted them into the un-mapped world of deep space. Bradbury's imaginative sympathy for his theme, together with his flair for words and images, transported the listener beyond the existing horizons of knowledge and experience. He was in space-ship *Cetus-7* with a captain who had lost not a leg but his eyes, and who nursed a

monomaniac dream in pursuit of a malevolent comet instead of a white whale. In his imagination the listener watched from the porthole an ancient moon drifting by with its dead cities and jewelled windows, alone and lost in space; and saw the bodies of shipwrecked astronauts scattered far and wide through the universe and centuries. He could hear wandering voices, lost children of time, all the words ever spoken on earth echoing in confusion above the stars; and sense that essence of space which may have been touched upon already by some astronauts but as yet remains unexpressed by them. Through the spoken poetry of science fiction the listener was able to live in his imagination a journey that man has yet to make. (See photograph on p. 178).

Threads of electronic music and sounds were interlaced into the fabric of *Leviathan '99* in a way that was always apt and magical. In fact the voices and music were so woven into a formidable pattern of sound that in performance the play became unforgettably three-dimensional. When music and sounds are thus used as an integral part of a radio play they not only paint word-pictures but also make it unnecessary to describe some actions. Examples of this occur in Louis MacNeice's radio play *The Dark Tower* and in Stephen Grenfell's radio adaptation of John Christopher's *The Death of Grass*. In *The Dark Tower* there is this sequence in which words and music interact to create a picture for the listener:

SOAK: All right, all right;
 If you won't come to the Tavern, the Tavern must come to
 you.
 Ho there, music!
*(The orchestra strikes up raggedly, continuing while he
 speaks.)*
 That's the idea. Music does wonders, young man.
 Music can build a palace, let alone a pub.
 Come on, you masons of the Muses, swing it,
 Fling me up four walls. Now, now, don't drop your tempo;
 Easy with those hods. All right; four walls.
 Now benches—tables—No! No doors or windows.
 What drunk wants daylight? But you've left out the bar.
 Come on—'Cellos! Percussion! All of you! A bar!
 That's right. Dismiss!
(The music ends.)
 Barmaid.

BARMAID: Yes, sir?

SOAK: Give us whatever you have and make it triple.

This sequence is also another example of radio's ability to use the imagination of the listener to take him anywhere he wishes. In the excerpt from *The Death of Grass* we have a band of refugees facing a road-block which they have to attack in order to pass it and continue on their way to freedom:

ROGER: Who the devil do you ruddy little tin soldiers think you are, putting road-blocks across the Queen's Highway?

CORPORAL: Okay, chum, you asked for it. Come on, lads.

ROGER: (*incisively*) Right! . . . Now! . . .

(*One shot from a high velocity rifle, followed by two others.*)

(*Music: harsh, discordant, frightening.*)

Cut to:

PIRRIE: I must apologise for poaching, partner, but they were such a good lie.

JOHN: Dead?

PIRRIE: Of course.

ROGER: (*away; calling*) Road-block clear, Johnny.

Here, the music is used not only to replace a description of the fight between soldiers and refugees but also to create dramatic effect.

So far, most of the plays we have considered have been written specially for the medium. The BBC also transmits radio performances of stage plays. In any one year's programmes it is possible to hear plays by such great exponents of drama as Strindberg, Shakespeare, Moliere, Ibsen and Shaw. In fact, no other medium offers so many plays of such high quality. It is also the policy of BBC radio to keep its listeners abreast of current trends in drama at home and abroad. Many of the important new dramatists of other countries have been introduced to British listeners: Jean Anouilh and Ugo Betti, for example, were heard on radio long before their plays reached the stage in Britain. Ionesco's *Rhinoceros* had its world premiere on BBC radio and it was for the same medium that Samuel Beckett contributed *All That Fall*, *Embers*, and *Words and Music*. The BBC also tries to foster experimental dramatists at home and many major British playwrights—Harold Pinter, Tom Stoppard, Barry Bermange, Bill Naughton and Giles Cooper, among others—had their first successes on the air.

From this very brief survey it can be seen that the BBC maintains both a distinguished and an adventurous policy for radio drama. It is acting as a kind of national repertory theatre of the air by stimulating and keeping alive an interest in the best of the theatrical repertoire whilst at the same time introducing to listeners works by new and experimental dramatists.

News and Current Affairs

The raw material of both sound and television news is the same even though the actual presentation calls for different techniques. All BBC news and topical programmes have therefore been brought together under one Directorate of News and Current Affairs.

Into the Headquarters of the News Division pours news from all corners of the world. It arrives at the rate of 300,000–400,000 words every twenty-four hours on teleprinter machines fed by the news agencies. These are organisations which gather news and then sell a regular daily news service to newspapers, radio and television. They may specialise in supplying news about Britain, e.g. The Press Association, or in providing news about other countries, e.g. Reuters, The Associated Press and British United Press. The news agencies provide basic news stories and do not add their own comments (See Book 1 of this series, *Newspapers*).

News also comes from the BBC's monitoring station at Caversham near Reading, Berkshire, where it is gathered from broadcasts by radio stations all over the world. This monitoring service is useful in that it gives advance warning of developing crises anywhere in the world: radio stations tend to be among the first objectives to be seized during a revolution or a coup. It is also useful in following events inside Communist countries. The monitoring service was the first to notice, for example, that a Chinese radio station was broadcasting some of its programmes to Russia backwards. It has yet to be discovered whether this was a calculated insult to the Russian people or just a technical mistake!

The Division also does a great deal of its own newsgathering. It has a reporting unit to cover home news, correspondents, e.g. Parliamentary, Science, Motoring, to deal with specialist subjects, e.g. a number of correspondents abroad. It is interesting to note that BBC men overseas are firstly radio men and only after filling that commitment are they television performers. This has led BBC television men to complain that radio has the advantage on news in that television news tends to stem

from radio news. It also has the disadvantage for television that these men were chosen for their radio ability and more often than not are indifferent television personalities.

The task of sifting the mass of incoming news begins with the Copy-tasters. They make an assessment of each news item and either discard it or pass it on to Chief Sub-Editors who specialise either in home news or in news from the rest of the world. The process of selecting then continues with a team of people that includes Sub-Editors, Duty-Editors and Newsreaders. Nearly every news item passed to the Sub-Editors is far too long and this means that it has to be compressed into an accurate summary without affecting the sense or the news value. The facts in each item have then to be checked and its relative importance in the running order of the news bulletin established. The provisional running order is compiled by the Duty Editor who also makes an estimate of the time to be given to each item. This is then discussed at an editorial conference where the bulletin is given as near a final shape as possible. Last minute alterations may arise because of an unforeseen disaster or further developments in a news story. Compare this process with the daily sifting of news undertaken by a newspaper, described in Book 1 of this series, *Newspapers*.

Thus, as with a national newspaper, the sound news room rarely sleeps. News messages are coming in night and day and planning and preparation work goes on continuously. Hundreds of thousands of words have to be sifted so that certain selected items can be condensed to provide a radio digest of world and national news.

Because radio news bulletins are intended for the ear the sense of their content must be clear and instantly understandable. The listener has no chance to go back and check as he would with a newspaper, and listening and thinking back whilst listening is a difficult thing to do. Ambiguity, badly expressed ideas and long complicated sentences must all be avoided. To do so editors dictate the content of a bulletin to a typist. This enables them to judge whether or not the meaning is clear and to see if the bulletin reads easily and smoothly. Newsreaders are quite capable of making slips of the tongue without assistance from the newsroom. Roy Williams once read a terminal news item about a Beatle's tonsilectomy as 'Finally, Ringo had his toenails successfully removed today.'

Current affairs programmes flow from and follow the news. They may be concerned with talks about the news, its background and the people who make it, or they may be special programmes dealing with such subjects as the Budget or local elections, or they may cover in depth one

or more of the major news stories of the week. The aim of most of these programmes is to provide the listener with background information and comment for particular news items. Other programmes may deal with the contents of the daily papers and weekly magazines, or the previous day's work in Parliament, or provide a topical magazine that comments in a lively fashion on snippets of news.

Feature Programmes

Of all forms of sound broadcasting the feature programme is the one that is most expressive of the art of radio. By using many different categories of radio it seeks to provide a sound picture of some human activity or a current or historical event. This can best be illustrated by reference to an actual programme.

Rus by Michael Mason is a feature programme designed to give the listener a sound-painting of a thousand years of Russian history and culture. It lasts two hours and forty minutes and uses unscripted speech, music, natural sounds, radiophonics, poetry, prose, historical documents and a commentary to create a wide-screen epic in sound.

The listener hears the spring thaw with its tearing split of ice and the gathering rush of waters and then sees it through the eyes of Pasternak as a movement of history. The echoing of cannon leads into an account by Tolstoy of the battle of Borodino supported by sound effects of salvoes, horses and screams; the music of Tchaikovsky, Mussorgsky and Stravinsky mingles with informed comment on Russian art and history. Russian poets speak of nature, ideals and heroism and the rhythm of the Bronze Horseman is heard as he gallops out of Pushkin's great poem. Other sound images include the murmuring of a myriad leaves in the endless forests, the whine of the wind out of the steppe, echoing bells, a ticking clock in a small provincial town, and the devastating noises of war and revolution.

This symphony of sound is constructed around two basic themes: the Russian capacity for endurance and the driving energy that placed the Russians first in space. Within this basic structure there are a number of sound images that recur as themes associated with people and events and these images gather further associations as the programme progresses. *Rus* is an experiment in total radio that cuts right across traditional patterns and it is rightly described by Jeremy Rundall in *The Sunday Times* as 'The nearest thing to a major original work of art created for radio that I have heard.'

The production of *Rus* took months of preparation and involved a

great deal of reading, research and skill. The run-of-the-mill feature is not quite so ambitious or so easy to define and categorise. At one end of the scale it may be a literary type programme that blends words and music, e.g. G. K. Chesterton's *Lepanto* backed by Tchaikovsky's Fourth Symphony, whilst at the other end it may be an actuality programme dealing with the work of Scotland Yard. Again, it may be a documentary feature that tells the story of Ceylon with its gems and spices, ivory and tea gardens, and waterfalls and birdsong, or a programme that reflects for the listener a topical and controversial situation.

The feature programme is similar in many respects to the documentary film which we shall consider in a later chapter. It is, however, able to accomplish far more in its own medium than the documentary can do for the cinema or television. At its best the feature programme is the outstanding artistic achievement of radio.

Light Entertainment

Under this heading come the comedy shows, quiz programmes, popular music series, certain kinds of magazine programmes, performances by popular artists, and reflections of events in other entertainment media. In this chapter we have space to consider but one of these: the comedy show that cannot be presented by any other medium but radio.

The Goon Show was an early example of a variety programme designed for radio because it used sound effects, tape-recorders, microphones and records to create a comedy show intended for the ear alone. *The Goon Show* and other comedy shows of this period tended to work to a formula which went something like this:

1. introductory patter
2. musical interlude
3. sketch
4. musical interlude
5. main sketch
6. musical finale

Variations of this formula are still in use. Here, for example, is the introductory pattern for a comedy show current at the time of writing:

KENNETH W.: Scream as much as you like, my dear—no one can hear you here.

BETTY: But why have you strapped me to this operating table?

KENNETH W.: Call it an old man's whim.

BETTY: All right. Why have you strapped me to this old man's whim, and what are you doing with that little black box?

KENNETH W.: Don't worry, my dear, you won't feel a thing. I just attach a wire here, a wire there, then I turn this knob and . . .

DOUGLAS: This is the BBC. Ladies and gentlemen, it's *Round The Horne*.

BETTY: No, no. Anything but that.

Round The Horne has two musical interludes and one of these is supplied by a member of the cast acting the part of a rustic folk singer:

KENNETH H.: Here's Rambling Syd Rumpo.

KENNETH W.: Hello, my deario—for I'll whirdle tit willow and jump
Jim Crow.

KENNETH H.: You do. They can always edit it out of the recording.
Now, what are you going to sing?

KENNETH W.: 'Tis an air that I shall be doing on my new LP:

I'll sing you one-oh!

Green grows my bogling fork.

CAST: What is your one-oh?

KENNETH W.: One's the grunge upon my splod

Masking my cordwangle.

I'll sing you two-oh!

Green grows my bogling fork.

The song continues for another five verses and then follows a sketch which may begin like this:

KENNETH H.: Now we in the entertainment business have every cause to be grateful to the backroom boys of the BBC—especially those unsung heroes of the wardrobe and make-up department. Recently I was appearing on BBC television and before I went on I popped into the wardrobe department . . .

HUGH: Oh hello. I'm Julian and this is my friend Sandy.

KENNETH W.: Look it's crotcheted on our smocks. Are you one of the Daleks from *Dr Who*? Oh no, it's Mr Horne.

HUGH: Come for a fitting, have you?

KENNETH H.: Yes, I've been sent up by the producer.

KENNETH W.: I'm not surprised, ducky.

The show uses catch-phrases to identify characters, e.g. 'Oh hello. I'm Julian and this is my friend Sandy.' This particular one is repeated each week at the same point in the programme. Catch-phrases prepare the listener for the type of humour or situation expected, and supply him with a whole setting of associations against which the performers can play their parts. There is much word play in the show, e.g. the last two lines of dialogue above, and a private vocabulary that can be appreciated only after regular listening.

The cast of six can provide at least 100 different voices if required. This makes the work of scriptwriting easier for the art of writing comedy depends on the people for whom the material is required. Having said this, it is also true to say that the cast can only be as good as the script. Otherwise they will flounder around helplessly, wrestling with unfunny situations, and striving to inject life into humourless lines. The show uses three scriptwriters who work as a team and this follows the current trend. In the *Radio Times* there are plenty of credits to illustrate that most shows are now written by teams of writers. One of the reasons why the scriptwriters for *Round The Horne* are able to maintain a high standard over a long run is that the show has a tight format: there is a take-off of a film or whatever, a colour supplement, Seamus Android the television personality, Rambling Syd Rumpo the folk singer, and two trendy fellows called Julian and Sandy. Three of these items, it will be noted, feed upon and exploit other media.

Round The Horne follows the traditional pattern of radio comedy shows but other programmes have a different approach. Some rely upon character comedy in which a facet of a comedian's personality is revealed in a humorous way. It is obvious that the success of such a show will depend a great deal upon the character of the star and whether or not the scriptwriters have an insight into his mind. Perhaps the best example of character comedy on radio was *Hancock's Half Hour* in which the introvert and slow moving Tony Hancock was exploited to the full by scriptwriters Alan Simpson and Ray Galton. This series was later moved over to television, and at first the scriptwriters were concerned with making everything visual. It is interesting, however, to note the comment made by Simpson and Galton after the television equivalent had been running for some time:

Gradually we came to see that a lot of movement only muffled the effect and confused the audience, while the specifically visual jokes were the least funny sections of the show. We were finally confirmed

in our opinion when we wrote a scene which consisted entirely of Tony Hancock and Sidney James sitting in chairs and talking to each other. . . . This ran nine full minutes by the watch, and no one noticed except to remark that it was the funniest part.

In short, this type of comedy is probably more effective when listened to than when seen. If you wish to make a more detailed study of character comedy you can do so from the recording of *Hancock's Half Hour* listed on p. 175.

Yet another type of show is that of situation comedy. Here the characters put themselves into a semi-dramatic situation and the humour arises from the comic possibilities of this situation. Such a show may present the more amusing aspects of domestic life and involve situations about the car, or the cooking, or the lawn mower. The characters are recognisable but they are not explored in depth as in character comedy.

Styles in radio comedy shows change rapidly, either with the advent of a new comedian, or under the influence of another medium, or as a reflection of changes in society. For example, a recent tendency has been to fuse comedy, news, and talks techniques, in order to produce a new format and approach. The best of radio comedy, however, will always stand the test of time and we thus find that shows like *Hancock's Half Hour* sound as fresh today as they did when first transmitted.

Other Programmes

The radio-set provides us with so many programmes that educate, inform or entertain that there is not enough space in this chapter to consider them all in detail. Brief mention must be made though of Outside Broadcasts, Study Session, and School Broadcasting. The Outside Broadcast Department is responsible for all programmes that originate outside the studio. Its Outside Broadcast Unit provides commentaries on almost the whole range of sporting events, covers important speeches by politicians, attends services at churches and chapels, and is always present on state occasions. Wherever there is something happening of interest to the listener—the Cup Final, Wimbledon, the State Opening of Parliament—the Unit will be there to cover it with its mobile equipment.

Study Session on Radio 3 is produced by the BBC's Further Education Department and is designed to provide the listener with opportunities in further education. It caters for minority interests and the audience

for each programme is about 50,000. At the time of writing it has a regular series in music appreciation, a literature series, language courses in German, Italian, Spanish and Chinese, an art and craft series, a series describing such outdoor pursuits as riding, sailing and walking, and a series that deals with some aspects of ancient and modern history. Many of these series have illustrated booklets to support them and direct the listener to what else he can read on the subject. These courses have certain advantages and disadvantages. The greatest advantage is that the courses are free: there is no money to pay as with courses at other establishments of further education. It is also useful that they can be followed at regular times in the student's own home or be taped for use later by a group. Indeed, many meetings of the Workers' Educational Association used taped recordings of programmes put out by Study Session. The main disadvantage to study by radio at home is that there is no communication back from student to teacher. This is being partially overcome by the supporting booklets which sometimes provide answers to questions a student might ask, and also by a scheme that links some radio courses with correspondence courses run by the National Extension College.

Probably you have had your own experience of broadcast lessons and can thus judge their effectiveness from the standpoint of the person for whom they are intended. Whatever your verdict there is no doubt that the BBC has built up a system of schools broadcasting that is the envy of educationists in other countries. Every week during term time 55 programmes are transmitted to the 28,000 listening schools in the British Isles. Many of the programmes are supported by booklets and these are bought by the schools at the rate of 8,000,000 copies a year. In addition, hundreds of thousands of BBC filmstrips are bought to be screened at the same time as the programmes and thus provide radiovision. Even more important than these statistics is the impact the BBC has made, and is still making, on the quality of effort and imagination inside the schools. For a number of years it has played a large part in a revolution associated with the widening of curricula and the use of experimental teaching methods. So far as the classroom is concerned it is generally acknowledged that broadcast lessons stimulate interest, create impressions, effectively impart information, give the teacher new ideas for lessons, and provide him with views and information which he by himself could not supply.

If we look back over this chapter we can see that the various types of programmes can be summarised as offering the listener three kinds of radio experience. The first is the simple communication of news, informa-

tion and facts. In the second type of experience radio acts as a substitute by allowing the listener to take part in an event, e.g. a boxing match, a symphony concert or some state occasion, and in the third experience radio is used as a means of artistic expression as in radio drama and features.

ASSIGNMENTS

General

1. The BBC's policy for the national networks is that of planned alternative listening. How successful is this policy? What choice of programme has the listener at various times of the day? Use a copy of the *Radio Times* to make a sample check of the range and choice of programmes offered if you were to switch on the radio at random times on each day of the week. A convenient way of sampling is given in this fictitious example:

Day and time		Radio 1	Radio 2	Radio 3	Radio 4
Sat.	2.00 p.m.	Pop music	Light music	Sport	Play
Sun.	9.30 a.m.	Record requests	Light music	Serious music	Serial
Mon.	8.00 p.m.	Pop music	Panel game	Serious music	Play
Tues.	5.00 p.m.	Pop music	Magazine	Sport	Story
Wed.	7.30 p.m.	News	News	Talk	Serious music
Thur.	10.00 p.m.	Pop music	Pop music	Discussion	News
Fri.	8.00 a.m.	Pop music	Pop music	News	News

Study your completed chart. Note any time when you would switch off because you would not be interested in any of the programmes offered. Note any time when, in your opinion, the choice of programmes is good. Is any type of listener being neglected or favoured? Write a report on your findings.

2. Study the chart completed for Question 1. Check vertically the content of each column. Look also at the charts completed for Questions 1 and 2 on pp. 32-34. What degree of cultural specialisation is there on the four networks? Say briefly how far the BBC caters for separate levels of taste.

3. Name one of your interests which is not covered very often on radio. Say why you think it is neglected by the medium and give details of the type of programme you would like to hear.
4. Under the heading 'From the Continent' the *Radio Times* selects for its readers a number of programmes to be broadcast from various Continental stations. Check the contents of this column and say for what special interests it caters. Anyone with a good enough set can tune in to these and other European stations and no doubt you have listened to Continental stations other than those mentioned in the column. Name one of these and give reasons why you think it has not been included.
5. Select and listen to a radio programme which you think might be better done on television. Give details of the programme and the reasons why you think it is being transmitted on the wrong medium.
6. Select any event that is to be broadcast on radio as well as television. Watch the event on television with the sound turned down whilst at the same time listening to the radio commentary. Make notes comparing what you see on the screen with what you hear on radio. Expand your notes into an analysis of the radio commentary giving reasons why you thought it was good, poor or misleading.
7. Prepare, write and tape record a five minute broadcast on a subject that interests you. Try to make your audience feel that here is something they would like to know a great deal more about. Arrange with your teacher to have it played back to the class for criticism.

Music

1. The four networks of the BBC provide at the moment about 430 hours of broadcasting each week for listeners in Britain. Of this total 82 hours are record programmes. The largest consumers of record time are Radio 1 with its pop discs and Radio 3 which draws heavily on the more serious records. Choose any day and find from the *Radio Times* the total time taken up by (a) pop records on Radio 1, and (b) serious records on Radio 3. Convert these two figures to a percentage by working out the following for each network:

$$\frac{\text{recorded music time}}{\text{total transmission time}} \times 100$$

How do the percentages compare with the overall 19.1% for all four networks? Does Radio 1 or Radio 3 consume the most record time?

Give your opinion of the balance bearing in mind that the total record time cannot be increased.

2. The pop record is becoming something unique. It offers a performance which could not possibly be repeated on the stage or even, under normal circumstances, in a broadcasting studio. Use your knowledge of how pop records are made in the recording studio to explain why a performance cannot be repeated on stage or in a broadcasting studio.

3. Use the information given on p. 37 to explain in your own words why the playing of commercial records on the four networks is restricted.

4. The BBC provides music at three separate levels of taste, i.e. pop, light and serious. Sample a programme, or part of a programme, at the three levels and say briefly what you thought of each.

5. What is your favourite music programme on radio? Why do you like it better than other music programmes? Give details.

6. Is radio a better medium for presenting music than television? Write a paragraph or two in which you state your opinion and give reasons for it.

7. The letters that follow are taken from two consecutive issues of a magazine. Read both letters carefully and then write a third for the magazine expressing your viewpoint.

(a) I listen a great deal to radio and find that I very much prefer 'human-voice' programmes to music programmes.

I would be very interested to see what the results of a poll among young people for Music v. Voice would be. Young people are supposed to be pop-crazy, but when I want to hear music I put on my record-player. No, the radio is for voices.

Plays, talks, story-telling, discussions, this is what radio is best at, and I've always longed for more voice-time to be allocated. The voice is company.

Muriel Read, London, S.W.7

(b) I am sure that Miss Read speaks for a minority when she asserts that radio is for voices rather than music.

As a student I spend long evenings poring over books trying to mark, learn, and inwardly digest what I read.

Music on the radio is an almost indispensable accompaniment in

the background as a constantly pleasing sound, while talks and plays are necessarily intrusive and distracting, and more wholly enjoyable on television where the whole personality—gesture and expression—comes across.

Georgina Blake, Enfield

8. Not all musical tastes are covered by the BBC. From your knowledge of radio programmes give an example of a minority taste in music, whatever the nature, which is not adequately catered for in programmes and which might be of interest to you if it were. Give a brief outline of the programme you would like to hear.

Drama

1. Study the excerpt from Giles Cooper's play *The Disagreeable Oyster* (p. 41). It may prove helpful if you separate the two parts of Bundy's consciousness by writing out the alternate lines of dialogue, e.g.

<i>BUNDY</i>	<i>BUNDY MI</i>
Waste of time.	My only evening.
Yes, he hits the bee with a swatter.	The only evening I shall ever have.
And the bee sits on his tail.	I could be drinking.
Now he hits the bee with a mallet.	Making friends.

It can then be seen that not only is Bundy commentating on the cartoon film, he is also passing comments on some of Bundy MI's suggestions, e.g.

BUNDY MI: Having experiences
BUNDY: And he hurts himself

Continue your study of the excerpt in order to answer the following questions:

- Find and quote another example where Bundy comments on the thoughts of Bundy MI.
- Quote three or four words in the dialogue that you feel might be emphasised in a radio production so as to stir the imagination of the listener. How should each of these be emphasised?
- What is the intended effect of the dramatic pause after Bundy's line 'Yes, women'? Why has the name Alice to be spoken hesitantly?
- Write as much as you can about the character of this man as it emerges from the soliloquy.

(e) Say briefly what you think of this device for revealing character in a radio play.

Note: In order to complete the following assignments it is necessary to listen to a number of plays. Radio plays are broadcast during school hours but it might be wiser to pre-select and tape record several plays so that they are available at any time for study. Pre-selection and recording also means that a range of dramatic productions, e.g. from crime to experimental, can be provided. As a result of special arrangements made by the BBC with artists' unions and copyright owners, such tape recording of BBC sound and television schools broadcasts (but not other broadcasts) may be made by teachers or pupils in the course of instruction at schools and colleges of education situated within the British Isles. The tape recordings can then be used for instructional purposes in class but they must be destroyed at the end of the school year in which they are made. An alternative is for the assignments to be done at home.

2. The characters in a radio play have to be identified by the ear alone. Listen carefully to a play and then explain in a paragraph or two how such character identification is brought about.
3. Give details of a play which makes use of radio's ability to use the imagination of the listener to take him anywhere he wishes. How was this done?
4. Listen to one or two plays in order to assess the use made of music. In particular listen for music that (a) creates a dramatic effect, (b) is used to replace a spoken description, (c) conjures up a mood or emotion, and (d) comments on the action. Mention the examples you find and give a brief description of each. Give details also of any music that detracted from the spoken word or destroyed the radio illusion. How apt was the introductory and linking music? Say what you thought of this and any other music that was not integral to the plays.
5. Write a 250-word review of any radio play you have heard recently. Start with a brief summary of the plot and then go on to mention the suitability of the play for the medium, the effectiveness or otherwise of the acting, the use of music and other sounds, and the overall impression you obtained of the production.

Group Work

1. Arrange that all members of the group listen to a selected radio play at home. Use the *Radio Times* to decide beforehand upon a main

character in the play on whom the group will concentrate. As each member of the group listens to the play he should make notes about the mental pictures he obtains of this character. Compare these notes later to see how far members of the group agree or disagree about the visualisation of this character. Read paragraph 1 on p. 42 again and then write an account of the experiment.

2. Make a survey of the type of drama programmes offered by radio during one week by referring to a copy of the *Radio Times*. Use a chart similar to the following to record your information.

	<i>Plays</i>				<i>Serials</i>		
	classic	adventure	crime	general	adventure	crime	general
Mon.				2		1	1
Tues.	1		1				1

Analyse the figures obtained and write a report on your findings.

Discussion

'A radio play must have an idea behind it. Where there is nothing to look at, there must be something to think about.'

News and Current Affairs

1. Imagine that you heard one version of a news story on radio and then read a different version in your daily paper. Which version would you tend to believe? Give reasons.
2. Find out from the *Radio Times* the total time taken up by national news programmes on each of the four networks. Express this as a percentage of the total transmission time for each network. Which network offers the biggest percentage of news time? How frequent are the news programmes on this network? Does there appear to be a case for news programmes to be broadcast every hour on the hour or is the present programming satisfactory?
3. What is the total time spent on regional news programmes? How does this compare with the total time taken up by national news programmes on all networks? Are the regions getting enough time for their own news? Listen to a news programme for your region and say how adequate or inadequate you think it is.

4. Listen to or tape record a national news bulletin in order to judge the performance of the news reader. Has he a good clear voice? Is there an accent or peculiarity of speech that tends to distract attention from the news? Does he speak as one human being to another with naturalness and sincerity? Is there a right emphasis on key words? Is there an emphasis on certain words that indicates a bias or prejudice? Is the bulletin read smoothly and easily? Make a brief written report for your notebook or folder.

5. Radio moves so quickly on a big news story that a programme broadcast even half a day after an event already seems to be raking over the ashes of an old story. For example, when Senator Robert Kennedy was shot on 5th June 1968 it was 8.15 a.m. in Britain. By the middle of the day an extended edition of the news programme had marshalled reports and comments so efficiently that nine hours later the second main current affairs programme of the day could do little more than go over it all again. Follow an important news item through the news and current affairs programmes of the day. How much is added to the story after the news room has had time to prepare its presentation for the 1.0 p.m. news programme on Radio 4? How does the speed and efficiency of radio reporting affect the immediacy of a news story? Is there a limited extent to which current affairs programmes can feed on the news?

6. Tape or otherwise record the headlines of the morning news bulletins on Radio 4. Record also the main headlines on the front pages of several daily newspapers for that day. Compare the main story selected by each newspaper with the main story selected by the BBC. Check also the order of priority of the bulletin headlines and the order of priority of headlines in each newspaper. Write an account of what you discover.

7. Prepare, write and tape record a radio programme to be called 'Today's Papers'. You will need copies of the morning dailies from which to select news items, comment, opinion, information, and letters that you consider important or interesting. Arrange with your teacher to have the programme played back to the class for criticism.

8. Use your copies of the daily newspapers to compile and write your own news bulletin. Select seven major news items and discuss their order of priority. Check through all the papers to obtain as much information as possible about each item. Condense this information into seven accurate summaries. Tape record the bulletin and arrange to have it discussed by the class.

9. Select one of the items in your bulletin and let it be read by each member of the group first in a straightforward manner and then in a tone of voice that shows what he personally feels about the item. Note the differences between the neutral readings and those into which the personalities of the readers have been projected.

Discussion

Should the BBC's news bulletins and current affairs programmes be balanced and neutral or should the BBC become the electronic equivalent of a newspaper and deal with issues much as a newspaper would? (See Book 1 of this series, *Newspapers*).

Other programmes

1. Give details of any recent feature programme in which good use was made of the spoken word, music and natural sounds.
2. Select and listen to a feature programme that deals with an historical event. Was it truly informative or a simplification of the event that offered potted history? Was it as informative as a good documentary for schools? Did it bring the event alive and project you into the situation? What use was made of historical documents, music and sounds? Write a 250-word review of the feature.
3. Find a Radio 3 Study Session programme that interests you. Listen to one of the broadcasts to ascertain whether this is an easy or difficult way for you to learn. Is the level of instruction more advanced than that for comparable subjects at school? Did you find it difficult to concentrate for the thirty-minute period? Could you follow the thread of the lecture, discussion or explanation? Would you find it difficult to make notes from such a broadcast? Was the material presented in an interesting way? Give a brief account of your reactions to the programme.
4. Give details of any radio panel or quiz game you have heard recently. How much did the answering of the questions depend upon knowledge, memory, skill or luck? Were the questions easy? Did the questioner give any help? Was the panel selected for its knowledge or for its fame in other fields? Were you any wiser after listening?
5. What is your favourite comedy show on radio? Why do you prefer it to other comedy programmes? Give details.

6. Every morning on Radio 2 there is a well-established programme called *Morning Story* which offers the listener a short story. Usually it lasts about fifteen minutes so that the story contains between 2,100 and 2,300 words. Write your own short story for radio. There is no need to apply any special technique because it is to be read into a microphone but the following advice may prove useful:

- * start the story straight away and do not bother about an introductory paragraph.
- * move quickly from one situation to another but try to carry the story along smoothly.
- * describe the characters with the minimum of words—try to make their personalities come out in the dialogue. Any character traits revealed should have some bearing on the story.
- * reserve the outcome of the story for the last sentence but keep the story moving steadily towards that last sentence.
- * try to keep the listener wondering until the last sentence.

Tape record your story and play it back for group or class criticism. Revise the story in the light of these comments and copy it in your notebook or on paper for your folder.

7. Snippet magazine programmes are now the staple of radio because it has been discovered that the art of sustaining interest in a subject for longer than three minutes is quite unnecessary—it is much easier simply to change the subject every three minutes. Prepare and write your own magazine programme containing about ten items. It may be a general programme or one tied to a particular subject, e.g. motoring, but the contents should offer variety. Obtain your material from newspapers, magazines and books and see that it is rewritten in your own style. Devise a title for the programme and select some introductory and linking music.

8. A talk about the American novelist Norman Mailer was dropped at the last minute because there had been a difference of opinion about 'the inclusion of an expression which in the view of the BBC would give offence to some listeners, and which was not thought to be essential to the argument of the talk'. What is your opinion of the use of offensive words on radio? Should swearing and blaspheming be carefully watched? Is the use of offensive words any worse than the presentation of offensive views? Do you think that the use of swear-words on radio is irrelevant so

long as there is no interference with the general freedom of people to say what they think? State your views in a paragraph or two.

9. Read the following letter and then write a reply in which you either agree or disagree with the writer. Make sure that your comments are supported by examples taken from current religious broadcasts.

Sir,

I always feel embarrassment when religious services are broadcast on radio. Surely this medium is for our information and entertainment and not our worship of God?

No doubt some of your readers will disagree with me because they feel that home-bound listeners benefit from such services. To them I would say, take the lead and bring an invalid living nearby to church next Sunday, or arrange for a clergyman to call.

It would be interesting to know how many listeners are, like me, sick of pious-sounding preachers and often ridiculous musical offerings.

B. R. Williams
Huddersfield

10. Radio usually functions as a diverting companion helping to fill gaps that are created either by feelings of isolation and loneliness or by routine and boring tasks. Which gap is radio filling for the author of the following poem?

You little box, held to me when escaping
So that your valves should not break,
Carried from house to ship from ship to train,
So that my enemies might go on talking to me
Near my bed, to my pain
The last thing at night, the first thing in the morning,
Of their victories and of my cares,
Promise me not to go silent all of a sudden.

BERTOLT BRECHT

Why does this refugee wish to continue hearing the voices of his enemies? What would be the effect of a silent set upon him? What are the gaps that are filled by radio in your life? Is your set near your bed, 'The last thing at night, the first thing in the morning'? Is it carried from 'house . . . to train'? Explain as clearly as you can the function of radio in your life.

The Future of Radio

STUDY MATERIAL

as many issues of the Radio Times as possible

One of radio's problems is that since the rise of television it has become a minority medium. Broadcasting House may claim that on an average day 51% of the population listen to radio 'in some measure' but it forgets to mention that most of these people are tuned in for background music rather than serious listening. As far as audiences for production programmes are concerned they are sometimes so small that they do not register on the BBC's audience measurement figures.

The truth is that there is too much radio of the pre-television kind. A great deal of effort is expended on filling the air with poor material, e.g. out-of-date talks and programmes that have little to commend them, instead of providing what is really needed. Television has changed the public's attitude to radio and will continue to do so in the future for radio is bound up with television development. Because of this radio programmes need to be planned more and more as balanced alternatives to television output. It is foolish, for example, to attempt in radio something which can be better performed in television. Radio must therefore jettison the familiar forms that have now been taken over by television and start to develop the considerable potential that is still there.

This potential arises from a technical fact noted in a previous chapter: radio is the cheapest, swiftest and simplest means of mass communication yet devised by man. It is therefore likely that the future of radio will be determined by this technical advantage over the other media. In other words radio will provide for clearly defined audiences what no other medium can do so cheaply or so simply. In particular it will be used to communicate news, comment and information, and also to provide all types of music. If this prediction based upon present trends is correct

then drama, features and entertainment will almost disappear from the air and news, music, information and perhaps sport, will become increasingly important.

This will mean a re-thinking of radio programmes and alterations to the present content of the four national networks. For example, the journalistic potential of Radio 4 could be developed so that it becomes an all-news network giving out news, comment and news features over a 24-hour period. All-news radio stations broadcasting all the time 24 hours a day 365 days a year already exist in America and the number of such stations increases all the time. The American pattern of all-news radio operates in segments which vary from 30 to 45 minutes depending on the time of day. In each segment the news is read, reporters are called in, interviews and comment is played off tape, weather reports are given, and traffic conditions described. The segment is then brought up-to-date with fresh news and repeated. News features are not ignored and like the news are broadcast in segments that are repeated throughout the day. A similar news network in Britain would provide a service to which the public could tune at any time of the day in just such a way as they now telephone the Speaking Clock in order to get the correct time.

The development of Radio 4 as a news network would mean that it would have to shed schools broadcasting which at present occupies a large segment of its air time. This would provide an opportunity to establish an all-educational network using VHF transmissions which are clearer and virtually free from interference. Such a network could transmit schools broadcasts during the day and an extended Study Session during the evenings, weekends, and school holidays. This would take us some way towards the much discussed Open University, or University of the Air.

The provision of music is, of course, easy and the BBC has already gone some way towards shaping its future policy for this form of broadcasting. It is transmitting distinct types of music to clearly defined audiences but has not yet reached the stage of all-music networks. For example, Music Programme on Radio 3 specialises in classical music but this is broken up by the news and weather reports, and given over to sport at weekends and at other times, for example during Test matches. Similarly, Radio 1 is a partial pop network that not only broadcasts news and weather reports but also shares some programmes with Radio 2. This overlapping between Radio 1 and Radio 2 will no doubt end in the future and there will be total separation in order to make Radio 1 a truly pop network.

It will be noted that much of this re-thinking of radio networks and

programmes takes the view that if few people are listening to what is at present broadcast it is not worth broadcasting and something else must be found to which people will listen. This policy may well ensure a continuing place in the future for radio as a mass medium but it does tend to reduce it to the level of a service such as the supply of water to taps. To say that the water boards are in business and have a future does not alter the fact that when applied to radio the idea is a denial of the medium as an art form.

It is an art form and there does exist a solid core of people who find that radio at its best provides a special kind of aesthetic experience. It is also true that the best kind of radio has never had a mass audience, and probably never will. Yet there has always been this discriminating section of the public which has learned how to appreciate radio and wants work of value from it. This minority audience with minority tastes—poetry, avant-garde drama, experimental features—is small in terms of the mass media generally but this is no reason for it to be ignored. Any system of national networks must provide an opportunity for promoting minority tastes alongside its programmes of mass entertainment and enlightenment. The BBC has gone some way towards meeting this demand for cultural programmes by minority groups. It launched the Third Programme shortly after the Second World War at a time when popular opinion was against the idea, and later even managed to extend the hours of broadcasting. When the Third Programme became part of Radio 3 its expansion was stopped by the requirements of Music, Study Session and Sport which also used the same network. Thus, the piecemeal character of Radio 3 is denying the Third Programme its full potential. What is really needed is a network that devotes all its broadcasting time to cultural programmes for the minority.

Another pointer towards the future of radio in Britain has been the setting up by the BBC of local radio stations which are centred upon cities or industrial areas, e.g. Leicester, Sheffield and Merseyside. At the moment there are eight experimental local radio stations and if their work is judged successful local radio will then be extended to other areas.

One such local station is Radio Merseyside. It has a staff of 19 which divides roughly into station assistants (mainly responsible for administration) and programme assistants who combine producing, editing, linking and disc-jockeying with any other jobs. The station manager is Michael Hancock, formerly assistant head of BBC TV presentation, and he is advised by a Local Broadcasting Council appointed by the Postmaster General. Radio Merseyside costs £62,000 a year to run and this money

comes from Liverpool Corporation, 12 local authorities, and 48 other organisations including companies, trade unions and churches. The station broadcasts pop music, women's programmes, schools programmes, talks, etc., and acts as a counterpart to printed local news media by giving local news and providing a forum for airing community problems. It aims to establish a sense of regional identity and to give people the feeling of belonging to a community.

Even if these experimental stations do prove successful it is not certain that stations run on similar lines will be set up in other parts of the country. The major stumbling block is finance to operate the stations. As can be seen from the previous paragraph, operating costs are met by local authorities and local organisations, and no local authority wants to pay for local radio if it thinks it can get the money from elsewhere. In this case, elsewhere means money from advertising, i.e. commercial local radio. For example, London has plans for three or four commercial local stations, run by separate programme companies and administered by a Greater London Local Radio Authority. Champions of commercial local radio make the point that their system would impose no burden on the ratepayers. It would be paid for by advertising revenue which might also make a profit for each station. This profit could then be used to subsidise the arts and other worthwhile projects that now have to be paid for by the ratepayers. For the moment, however, the Postmaster General has refused permission to establish commercial local radio on the grounds that any new plans for local radio must await the outcome of the BBC experiment.

Local radio may well prove to be the rebirth of radio but its immediate future is hard to ascertain. On the one hand the BBC's experimental stations are trying to establish their value to the community in a relatively brief space of time and on the other there are local authorities ready to introduce local commercial radio, a plan which is currently being frustrated. In theory, of course, there is no reason why, in the future, there can't be a mixed system with local commercial radio operating in some cities and the BBC running stations elsewhere.

There are questions at stake other than the merits of the rival systems. If local radio is established throughout the country it will mean, for example, the end of the BBC's regional system. One wonders also how long the BBC could go on with their four national networks without reducing their scope or completely re-organising them. Would the national networks, in fact, be necessary? In America where radio is becoming predominantly local the networks have nearly ceased to exist.

We might therefore ask who really needs local radio? Of course, an audience can always be guaranteed for pop music but this can hardly be described as providing a service to local community life, especially if there is also a national pop network. One of the strengths of local radio is its ability to cover local events and issues live, but will this duplicate the contents of local newspapers? Is there, in fact, enough local news for both, or will local radio promote non-news into news and make greater comment about less and less? Will the lack of news lead to 'audience participation' on the American pattern where the views of uninformed, bigoted and emotional listeners are expressed over local radio via their telephones? Will there be a concentration on local matters at the expense of national ones? Will it, in fact, make people parochial in their attitudes? Is it a good thing anyway? These are some of the key questions that will be asked when the BBC's experiment ends and further decisions have to be made about local radio.

Radio is but one strand in the cable of modern communications and its more distant future is therefore intricately bound up with development over the whole communications complex. The pace of communications technology is accelerating so rapidly that long-term predictions are difficult. One, however, might be attempted. Since the invention of radio the tendency has been to use communications over a distance to reach masses of people at the same time. There are now indications that by the year 2000 the electronic revolution will have reversed this trend, i.e. communication over a distance will be more and more in the hands of the individual. Messages or ideas or feelings will be stored in digital form in computers linked to satellite circuits and personal electronic equipment will enable any individual anywhere in the world to retrieve what he needs at any given moment. For instance, the world's libraries can be catalogued electronically and made available to anyone with a miniature radio or television set. Instead of a mass audience receiving one or two programmes there will be millions of individuals selecting their own programmes from vast stores of a wide variety of material. It was the electronic revolution that brought about the birth and growth of the mass media and it may yet preside at the death.

ASSIGNMENTS

1. For some years the BBC has been transmitting stereophonic radio programmes on the Radio 3 network. This is called stereophony by the BBC and such programmes are indicated in the *Radio Times* by a white S on a black circle. Check the Radio 3 programmes for one week to

discover the percentage of broadcast time given to stereophony. Find out what you can about stereophonic radio and what the plans are for its future. Give details of your research.

2. If local radio has been established in your area prepare an interim report for the Postmaster General on the success or otherwise of the experiment. If local radio is not available give details of how the regional transmissions in your area could be improved.

3. What interests and hobbies of yours have been neglected by radio? Use past copies of the *Radio Times* to check on other minority interests that receive scant attention. Your survey should include cultural interests, e.g. little known works of music that appeal to but a few listeners, as well as others. Make a brief report on the provision of programmes for minority tastes.

Group Work

1. Imagine that you are responsible for planning the radio programmes for one day on all four BBC networks. Start by obtaining a large sheet of paper to be used as a plan sheet and work initially in pencil to allow for alterations. Take the basic outline of the radio pages for one day from the *Radio Times* and transfer it to the plan sheet. This basic outline will consist of four headed columns that are blank except for the opening and closing times for each network. Fill in the columns with programmes allotting as much time to each as you think fit. There is no need to give details such as credits so long as there is a title and some indication of the programme content. Remember to supply alternative listening on the various networks and to cater for (a) all age-groups, (b) mass and minority interests, and (c) particular groups of people at certain times of the day, e.g. housewives. The more important subject categories are listed on p. 33 and these can be used as a guide. When you have finished make a fair copy on a fresh sheet of paper. Mount a wall display of charts and organise a class discussion on the effectiveness or otherwise of the programme planning by each group.

PART II

TELEVISION

About Television

STUDY MATERIAL

as many copies of the Radio Times and the TV Times as possible

Communication by sight is superior to that by sound and a combination of both is superior to either alone. A mass medium that uses pictures in motion accompanied by sound is therefore a very effective method of communication. Both television and the older medium of film communicate by sight and sound. Indeed, film and television studios are very much alike and television has adapted from film production various optical, camera and microphone techniques. We might, in fact, be tempted to regard television as a home cinema except that the audience situation, the camera, and the screen, are all different.

The television audience consists of small groups of people in the home who are also part of a total audience of millions. This group participation leads to informal viewing and a heightening of interest. Because of the domestic setting the audience can dress as it pleases, eat, drink, talk, and even argue back to the television set. The cinema audience on the other hand is more formal for it consists of people who have gone out to join others in a public place.

The film camera records a picture but the television camera reflects an image for transmission. The transmission of something that is happening as the audience watches may mean that the picture is lost for ever unless it is recorded on video-tape or film for re-transmission. Some of television is lost permanently because of the transient nature of image transmission.

Television is presented on a small screen in a small room and this leads to an atmosphere of intensity that is lacking in the big screen and large hall of the cinema. In addition we have to make a conscious effort

Mass
sight
low

formal

Viewing
Transmission

Intensity

to visit the cinema but the television screen lives with us and is always trying to attract our attention.

Not only is television comparable in some respects to film; it is also comparable to radio. Like radio it is a branch of broadcasting and it depends upon the transmission of signals in the form of electro-magnetic waves that travel at the speed of light. Technically, television has simply added to the existing radio system a second transmission system carrying a visual signal. Again like radio, it is transmitted to a mass audience grouped in small numbers, but whereas television viewers must give their whole attention to the medium, the background sound of radio enables listeners to be occupied with other activities. Both radio and television provide a daily service of programmes. The programme pattern of television follows that of radio rather than that of the cinema. The cinema specialises in screen plays and spectacle-drama but television and radio make an attempt to include almost everything likely to interest some kind of audience. Television and radio programmes are miscellanies that contain many different and unrelated items and in this respect they are more akin to the newspaper.

The close connection between television and radio has its disadvantages. When people accustomed to working in radio are transferred to television they tend to emphasise the spoken word rather than the picture. Thus we get some television programmes that are little more than radio programmes with cameras. Television also relies a great deal on the close view of characters talking and this means a lot of dialogue in the script. It therefore tends to be a writer's medium that favours the journalistic writer who is used to working quickly and skilfully. This emphasis on words ignores the superiority of communication by sight.

Television thus has affinities with both radio and film and its programmes owe much to the experience gained in both these media. Despite this, television is a new medium with its own special character that has become the most influential of the mass media. It has the power to seize hold of the mind and imagination of the viewer in an almost hypnotic manner so that watching television has become the most popular of all leisure-time activities.

In recent years there has been a stream of technical developments in television which has brought Eurovision and communication by satellite to our screens. Despite this, television is still very much a domestic medium of communication. Its range is so limited under normal transmission conditions that it cannot be used for direct communication with people of other countries. For example, people in Africa can listen to

sound broadcasts from London because radio programmes can be transmitted over long distances; British television programmes on the other hand speak to the people of Britain almost exclusively. Television has yet to become an effective instrument in furthering Britain's relations with other countries.

(130) The world's first regular television service was started by the BBC on 2nd November 1936 and withdrawn on 1st September 1939 because of the imminence of war. The service was re-opened on 7th June 1946 and from then on began to play an increasingly important part in the daily life of thousands of new viewers. The expansion and development of television in those post-war years brought with it an extensive campaign by interested pressure groups who wanted Britain to have a commercial television service. There were lengthy and often heated debates both in and out of Parliament and finally a commercial service was started in 1954.

Commercial television in Britain is controlled by the Independent Television Authority. The Chairman, Deputy-Chairman and eleven members that constitute the Authority are appointed by the Postmaster-General and serve in a part-time capacity. The function of the ITA is to provide television services of 'information, education and entertainment'. To do this it owns and operates 32 transmitting stations that give television coverage for about 98% of the population. ITA

The programmes put out by these stations are provided by fifteen programme companies and each of these serves a particular area of the country (see p. 170). These programme companies are selected and appointed by the ITA to whom they pay a rental. In addition, the companies pay a levy to the Exchequer. Under the Television Act, 1964, the ITA is required to ensure that the programmes broadcast in each area 'have a proper balance and wide range in their subject matter, having regard both to the programmes as a whole and also to the days of the week on which, and the times of the day at which, the programmes are broadcast'. Coupled with this requirement is the injunction that a programme schedule shall be drawn up by the companies in consultation with the Authority. The ITA therefore determines the quota of plays, children's programmes, documentaries, etc., and each programme company presents a balanced schedule to the Authority's specification in its own area. Programme patterns vary in different areas but the diagram on p. 171 gives a broad indication of the general balance aimed at by the ITA. Admin.

The programme companies obtain their revenue from the sale of

advertising time and the sale of programmes. The advertiser has no say in the planning and making of programmes and he can buy time in television only for the insertion of his advertisements. This is similar to advertising in a newspaper where the advertiser is also limited to buying space for his advertisement and has no influence over the editorial character and news content. A further similarity is that the programme companies, like newspapers, are financially dependent upon the advertising they receive. (See Book 1 of this series, *Newspapers*). The programme companies must make a total distinction between programmes and advertisements and their advertising time is limited to six minutes an hour averaged over the day's programmes. A further limitation on advertising time is that there must not be more than seven minutes of advertising in any single clock-hour.

The 1964 Act requires the ITA 'to draw up, and from time to time review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited, or prohibited in particular circumstances' and also 'secure that the provisions of the code are complied with as regards the advertisements included in the programmes broadcast by the Authority'. To comply with this requirement the ITA has drawn up The Independent Television Code of Advertising Standards and Practice. Fuller details of the Code and the advertising control exercised by the ITA can be found in any ITV Handbook, published yearly, or in Book 3 of this series, *Advertising*. Commercial television in Britain can therefore be summed up as a combination of private enterprise with public control.

In this chapter we have seen that television in Britain is supported either by licence fees or from the sale of advertising time. This is important, for the motive behind television has an influence upon the nature of its programmes. Television supported by the sale of advertising time is actuated by the profit motive. In order to make a profit by charging high advertising rates it is necessary to have the maximum number of viewers over as many hours as possible. Popular shows are therefore screened at peak viewing hours and cultural programmes or those of a minority interest are relegated to hours when viewing is at a minimum. Television supported by licence fees is actuated, or should be actuated, by the motive of public service. Its programmes are therefore balanced, or ought to be balanced, according to the public interest.

The need of commercial television to know which programmes were the most popular led to the introduction of the programme rating (rank in popularity) system. Ratings are determined by market research

agencies which take a sampling of the audience to see how large it is. Sampling for commercial television in Britain is done by Audits of Great Britain Ltd. A rating is the percentage of sets capable of receiving both commercial and BBC transmissions actually tuned, in a point in time, to any particular programme. The total number of homes viewing the programme determines its position in a 'Top Twenty' list that is arranged in order of popularity and size of audience. If you are interested you can find the weekly 'Top Twenty' programmes in *The Stage and Television Today*. This newspaper also publishes monthly lists which show the relative popularity of single plays, dramatic series, comedy series, variety shows, current affairs and documentary programmes, and music and art programmes. The BBC conducts its own audience research but programme ratings are not so regularly or so widely publicised. The ratings by Audits of Great Britain are therefore useful as a popularity guide not only for advertisers but also for both commercial and BBC television programme producers.

Not all television broadcasts appear on domestic screens for some are scheduled for closed circuit systems. A closed circuit is a private television system set up for a special audience. Closed circuit television has its widest use in business and industry. For example, in a steel mill a camera can be placed near a furnace where it would be too hot for a worker to stand. This would enable him to watch the furnace on a screen at a comfortable distance away. Closed circuit television is also used in the training of medical students to allow them to get close-up views of operations, in prisons to make it possible for a single guard to watch many prisoners, in atomic energy laboratories so that radio-active materials can be viewed safely from a distance, on guided missiles to help guide them to their target, and in banks, supermarkets and hotels.

One little known closed circuit network in Britain is that run by The British Travel Association through a company called Welcome Television. Broadcasts are put out by the company to tourists staying in nine major London hotels. One of these, the Carlton Tower, has over 300 nineteen-inch sets in its rooms. All the hotels are in the same area and this made it easier for the GPO to lay the cables which relay the programmes from the studio. Transmissions are timed to catch the tourists in their rooms and each week there are 21 different programmes. They start with an announcement about the day's events and weather and give ideas about further sightseeing. Programme items include films about such tourist attractions as the Changing of the Guard and documentaries about all-night chemists and the taxi services. Advertisements for

tourist goods and services are allowed and each hotel can put in its own advertisements from a machine on the premises.

Not all non-domestic installations are closed circuit systems. Television sets for the reception of commercial and BBC programmes are to be found in schools, hospitals, clubs, holiday camps and public houses. A recent innovation is the 'In-Coach TV' system which provides television entertainment for travellers on long-distance motor coaches. Research is now in hand to extend this system to all types of vehicles from trains to hovercraft. Television will therefore be increasingly watched by people on the move. Another significant development is the portable, battery-operated set: the television equivalent of the transistor radio. This will create new patterns of viewing just as the transistor created new patterns of listening. Television, which is now a feature of the home, watched by the fireside in the evenings, will soon be watched in cars, on beaches, and in any place where the transistor radio is now carried.

This will lead to demands for an increase in the hours of broadcasting. At the time of writing, broadcasting on both ITV and BBC is restricted to fifty hours a week and eight hours a day, except for such programmes as church services, party political broadcasts, schools' programmes and outside broadcasts. Pressure is already being brought to bear on the Postmaster-General to increase the hours of daytime broadcasting and the time may come when we shall have continuous television with 24 hours' transmission out of the 24.

The idea of increased hours must be approached with some caution, for it is almost certain that more television will mean worse television. The main fault of television at the moment is that there is too much of it. Each year thousands of hours have to be filled with variety shows, comedy hours, serials and plays. Only rarely is anything repeated for the viewer wants to see new faces, new ideas and new stunts. The supply of talent and skill cannot possibly keep up with this incessant demand for new material. There just are not enough ideas and energy to go round. Inevitably this must lead to programmes that are dull, shoddy, ill-written and under-rehearsed. This in turn leads to the viewer being exposed for long stretches of time to second rate programmes and this is bound to lower his standards. An increase in the hours of broadcasting can only mean more sloppiness in picture and production quality or to the spinning out of programmes to consume as much time as possible, and to hold the audience with the minimum of creative content.

The medium does, however, offer us a great deal that is worthwhile.

It provides cheap and sometimes very good entertainment, it opens a window on the world and gives us experiences which we could get in no other way, and it offers a first-class specialist education. The best in television is worth searching for and this means selective viewing. Selective viewing is watching the screen from choice and not from habit. Habitual viewing is indiscriminate viewing in which long hours are spent in a semi-stupor, mesmerised by a flickering screen. It leads to the acceptance of poor quality programmes without complaint and enables those who provide television entertainment to blame the audience when they are accused of providing that which is second rate. It is therefore the purpose of this section to interest you in television and, by offering some starting points for written and discussion work, help you become more selective in your viewing.

ASSIGNMENTS

1. Say briefly how television differs from (a) radio, (b) film, and (c) theatre. What advantages has television over these other media ?

2. An early description of television was *distant electrical vision*. The name television itself comes from the Greek word *tele* meaning 'far', and the Latin word *videre* meaning 'to see'. In some countries, e.g. the U.S.A., television is referred to as *video* which is another Latin word meaning 'I see'. Are any of these an accurate description of the medium ? Does television do nothing more than extend the individual's vision for him so that he is able to watch distant events from an armchair ? Give opinions that are based on your viewing experience.

3. In the early days of television there was some debate as to what the equivalent to a listener should be called in the case of television. Some of the names suggested were as follows :

looker	teleobservist	visionist
viser	witnesser	televiser
gazer	teleseer	looker-in

Televviewer became the authorised word, but abbreviation was inevitable in everyday usage and *tele* was soon dropped. Viewers vary in their approach to television and some of the names suggested might very well describe individual viewing habits. Select any three of the names and for each one give a brief description of that type of viewer. Which, in your opinion, is the most accurate of the ten names ? Give reasons.

4. Television involves the viewer in little personal inconvenience in that he does not have to go out or spend money in order to watch an evening's programmes. Does this accessibility of television lead the viewer to watch programmes he would not otherwise consider? Give examples from your own experience.

5. In the foregoing chapter it is said that television demands the full attention of the viewer. Do people in fact manage to combine viewing with other activities? Give examples based upon your experience of viewers in your own and other people's homes.

6. What is your reaction in daily life to people who are (a) bigger than yourself, and (b) smaller? Do you feel inferior to the one and superior to the other? Consider now your reaction to people on the cinema screen and those on the television screen. Because people on the large screen of the cinema are many times life-size do you feel relatively inferior to them? Do you feel superior to the people you see on the television screen because they are much smaller than you are? Does this feeling of superiority lead you to argue with them and correct some of their utterances? Does the size of the screen influence your response to what you see there? Try to analyse and set down on paper how size affects your attitude to people on television.

7. How has television affected the furnishing of your home and the daily routine and social life of your family? Is the television set the focal point of your sitting room? Do you have pieces of furniture, e.g. television chairs and television tables, designed to make viewing more comfortable? What happens when unexpected visitors arrive and the family are watching an interesting programme? Does your family visit and entertain only when there is nothing of importance on television? Is there any friction in your home regarding the choice of programme? Are meals sometimes eaten hurriedly, or in front of the set, in order to see favourite programmes? Does television interfere with your homework? Write an account that gives a picture of the effect of television on people's lives.

8. Try to interview a number of people who prefer not to have television in their homes. Why do they prefer not to have television? What do they do with their evenings and weekends? Do they make their own pleasures? Do they get more fun out of life than by looking at other people's efforts on television? Are they happier without television? Do they ever have difficulty in finding something to do? Are they ever bored? Use

your imagination and the information you obtain to write an account of what people's lives were like before television was invented.

9. At the moment the television screens of the world are filled largely with entertainment and advertising but there is a growing appreciation of the value of the medium for other purposes. For example, closed-circuit television in schools has many advantages. It can show experiments, film, etc., to large numbers of students at the same time. Teachers are relieved of preparing and giving lessons and thus have more time to answer questions and take part in tutorials. Closed-circuit television can also be used to survey road traffic from a central control point or all parts of a large oil tanker from the bridge. It can be used to supervise a railway station or a supermarket or a baby in another room—in fact, the possibilities seem endless. Television cameras have sent back pictures of the moon's surface or pictures of wrecks from beneath the sea, and new cameras are available that can see in the dark or reproduce images that would be harmful to the naked eye. Use your school and public library to find out as much as you can about this use of television for purposes other than entertainment and then make this the subject of a 400-word essay.

10. Has television ever aroused your interest in anything sufficiently enough to make you pursue it further? Give details.

11. Find out from newspapers or *The Stage and Television Today* the ten most popular television programmes of the past week or month. Who screens the most popular programmes? Are these programmes popular because of their low intellectual level? Are there any programmes you would not expect to find in a list of this nature? What comment have you to make on the audience figures? Say briefly what you think of these particular ratings.

12. The appreciation of television, like the appreciation of art or music, depends upon the effort we make to know something about it. Most of us are inclined to watch easy programmes because they provide relaxation with the minimum of mental effort: difficult programmes always demand a little more from us. It is true to say that the more we put in to watching a television programme the more satisfaction and enjoyment we are likely to get out of it. If we put nothing in we get very little out. Make your own effort to appreciate television by selecting for one week's viewing those less popular programmes you might otherwise ignore as being boring or difficult. Avoid the programmes you noted in Question

11 and try to be adventurous in your choice of the others. Watch the programmes you have selected and make an effort to understand them. Read any background information provided by the *Radio Times* or the *TV Times* and ask questions of parents or teachers if anything seems baffling or complex. Arrive at your own opinions of these programmes and then check them with what is written by the television critics in the week's newspapers. At the end of the week make an honest assessment of what you have gained or lost by the experiment.

13. 'It seems to me ludicrous to expect children who watch a television news bulletin which will show them pictures of what is going on in Asia or a man getting out of a space-craft 250 miles up, to go back into the classroom and be told that the Thirty Years' War is important.' How has television affected your approach to the content and presentation of the more formal lesson? Outline your ideas in a paragraph or two.

14. Read the following extract which is taken from a BBC interview with Father Culkin, Director of the Communications Study Centre at Fordham University, New York. Then ask your teacher to discuss it with you. Note the points which emerge from the discussion and also formulate one or two opinions of your own. Supply a title and write an essay on some of the effects of the electronic media.

FATHER CULKIN: If you took the communications experience of a young person growing up at the turn of the century and took the communications diet to which they were exposed at the time, it would have consisted of face-to-face communication, a small amount of print through newspapers and books, and very little else. And the characteristics of this were geographical stability, a limited number of communicators, so that if the traditional mediators of culture like the school, the church, the family, got together, they could pretty much determine the media diet of the kids at that time, so that the characteristics were that it was a fragmented and relatively private kind of communication.

JOHN TUSA: And where do you expect the breakthroughs in modern electronic media to come?

CULKIN: They come by knocking down these private worlds that were established by the older media of communication. The geographical limitations, for instance. The characteristics of the new technologies are that they transcend time and space, that they are unifiers rather than fragmenters, and that they appeal to a multi-

plicity of sense responses rather than to a strictly visual one, which was true of the Gutenberg era. For 400 years we have had a one-medium school system. What is happening now is that the child grows up in a highly sensate multi-media environment and then, when official culture gets its clutches on him and puts him into school, he finds that he is back in a world that has been passed by.

TUSA: The single medium you're talking about is the spoken and written word?

CULKIN: Mostly the written word. We're very neurotic about literacy in our culture.

TUSA: Am I right in saying that you think that both face-to-face communications and the printed word are dying out?

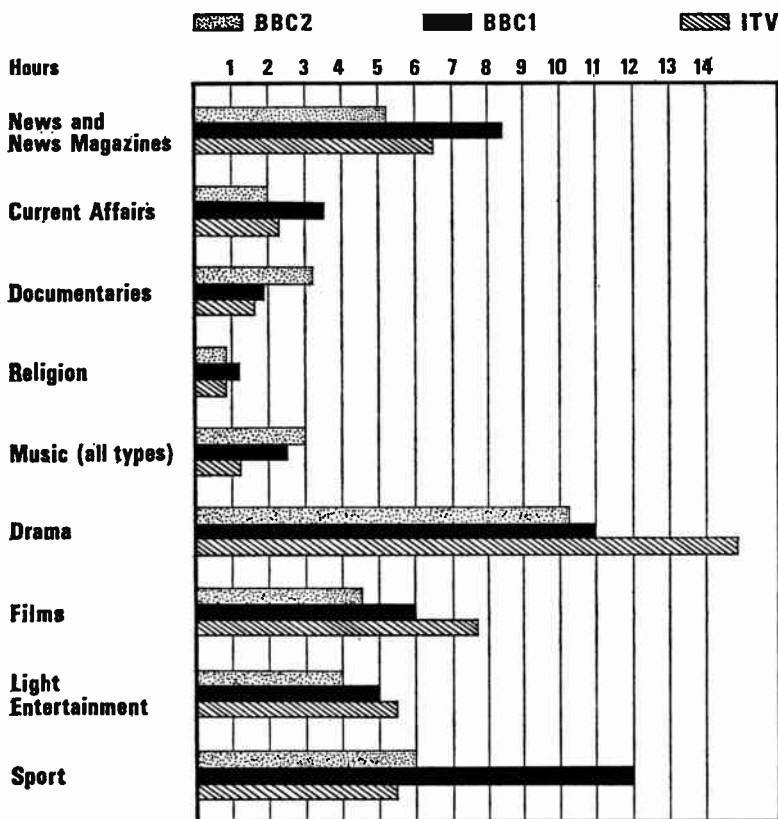
CULKIN: In the United States—and I'd like to talk about young people here, because they are the only natural citizens of this new electronic environment—the people who've been born since 1950, say, have never known a world where there was no television. These are the people who have experienced the electronic culture directly. The rest of us are still translating it, are buffered against the full impact of it by our past education and experience. So if you want to find out what is different about the electronic culture, get fathers to look at their sons. The rest of us should really have passports to get into the electronic age. We're strangers. The little private worlds that used to be able to exist—some of which were very cruel, like the private world that excluded certain races from membership in its club—can no longer exist. For instance, if you look at movements today, the political movements towards unity and towards freedom, these came with the electronic age. The religious movement towards ecumenism came with the electronic age. Gutenberg came and the Reformation came; electronics come and the ecumenical movement comes. The electronic media are providing a world with a nervous system which makes it aware of itself in all parts, so that at a dramatic time, like the assassination of President Kennedy, his body is hit with the bullets and the whole world reels in the exact moment almost. . . .

15. You will find it helpful in your study of television if you start to keep a personal diary containing your observations on the programmes you see. Note the name and type of programme and say whether it appealed to you or not, and why. If you can make brief comments on such things

as camera work, lighting, acting and directing then so much the better. The diary will provide an invaluable record for the future enabling you to check the progress you have made in your appreciation of television.

Group Work

1. Use one week's copies of the *Radio Times* and the *TV Times* to provide the programme details which will enable you to construct a sampling chart similar to the following. It is a fictitious example that shows the distribution of interests between 7.30 p.m. and 12.00 p.m. in one week's programmes on all channels. For your chart reckon up programme time in hours and minutes and use the same subject categories that are given. N.B. Drama includes all fiction, e.g. plays, serials, crime, western, comedy, etc.; Light entertainment covers variety shows, quiz and panel games, etc.; and film refers to cinema films.



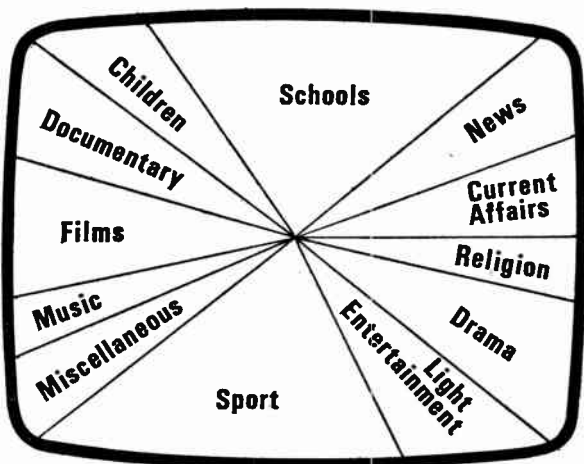
2. Study the chart compiled for Question 1. What differences are there in the type of programme presented by the three channels? Are some programmes given more time than others on (a) BBC1, (b) BBC2 and (c) ITV? Is there any apparent reason for this? Which of the three channels achieves the best balance of subject matter? Analyse the information you have obtained and write an account of your findings.

3. Use your copies of the *Radio Times* and *TV Times* to analyse all programmes on each channel for one week. Divide the group into three and let each of the sub-groups work on the programmes for one channel. First ascertain the total broadcasting time for each channel for the week, e.g. BBC1, 91 hours. Then for each channel take the total broadcasting time for each of the following subject categories and express it as a percentage of the total, e.g.

$$\frac{\text{Drama . . . 16 hours}}{\text{BBC1 total 91 hours}} \times 100$$

- | | | |
|----------------------------------------------------------|---------------------|----------|
| News | Current Affairs | Drama |
| Religion | Light entertainment | Sport |
| Music | Schools | Children |
| Films | Documentary films | |
| Miscellaneous, e.g. weather, party political broadcasts. | | |

Use your percentages to make a screen-shaped chart similar to the following:



4. The function of the ITA is to provide television services of 'information, education and entertainment' (see p. 73). Note the order of these responsibilities. Information comes first, education next, and entertainment last. Study the sampling chart constructed for Question 1 and then write a group report telling whether or not the ITA appears to be fulfilling its function. Which of these responsibilities appears to be neglected? Which, in your opinion, is the most important? Support your conclusions by quoting figures and examples.

5. Study carefully the following programmes which were put out by BBC television on 18th October 1948. Then select a day's viewing on BBC1 from a current issue of the *Radio Times* and compare the two schedules. How much has television changed during the past twenty years? Summarise your conclusions in a group report.

11.0 to 12.0: Demonstration film.

3.0: WIT AND WISDOM—a variety programme starring Norman Wisdom, with Eric Robinson and his Orchestra. Guests: Billy Reed, Dorothy Squires, The Arnaut Brothers, Agnette and Silvio, Andrew Dean, Campbell and Rogerson.

3.45 to 4.0: ALONG THE LINE—a documentary film about British Railways.

8.15 to 8.30: Newsreel.

8.30: KALEIDOSCOPE—a magazine programme, introduced by Macdonald Hobley. Items included: 'My Best Moment' (with Sirdani and Guest introducing a magical note), 'Inspector Gribble Investigates' (a new series by John P. Wynne, with Frank Foster as the inspector), 'Cue for Music' (with a musical guest), 'Puzzle Corner' (with Ronnie Waldman), 'It Happened to Me' (celebrities describe their worst moments), 'Every Man His Own' (by Max Kester, starring Richard Hearne), with Nat Allen and his Orchestra.

9.30: COMMONPLACE AFFAIRS—a review of the problems being discussed in London by Commonwealth prime ministers and representatives of the Dominions.

10.0 to 10.15: NEWS (sound only).

Close-down.

Discussion

1. 'Everybody is educated by whatever happens to him and therefore any television programme educates to some extent though some do it more than others. Even the most trivial bit of entertainment leaves some sort of deposit on the minds of most people.'

SIR RONALD GOULD

General Secretary

National Union of Teachers

2. The trouble with television is that there is too much of it. The set in the living room demands material day and night. This constant need to provide material means programmes which need little rehearsal and which can be repeated without much variation week after week.

3. Television is not an art form: it is a means of communication like print.

4. On the whole television is a valuable recreational and educative medium.

Some Technical Aspects

STUDY MATERIAL

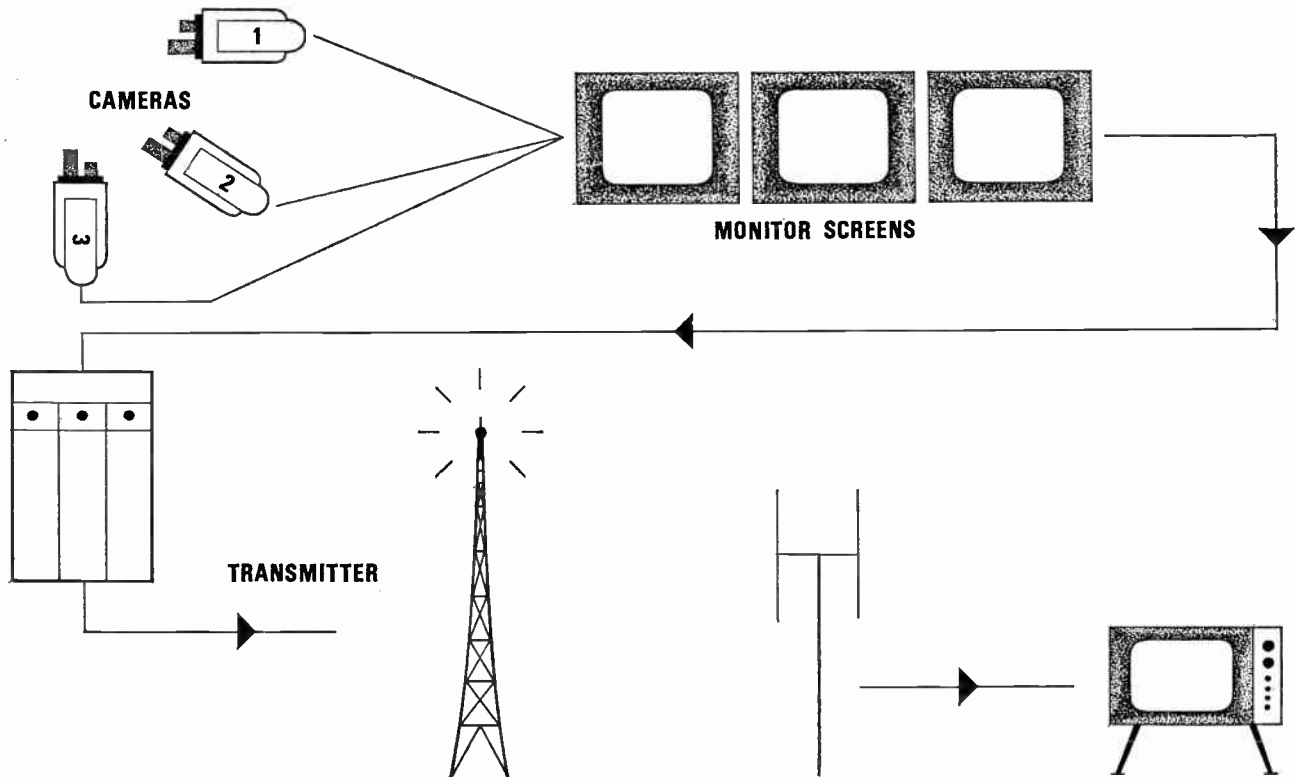
(a) *television programmes at school or home.*

(b) *pictures on pages 177-184.*

The floor of a television studio is in the charge of a Floor Manager who has an exacting job that involves people and equipment. His team may include cameramen, assistant cameramen, boom operators, electricians, stage hands, property men, back projection men, studio attendants, a stage manager, a lighting engineer, a call boy, a make-up girl, and a caption operator. The equipment will include sets, cameras, microphones and lights. The functions of most of the team are either self-explanatory or will become apparent later: the equipment, however, does require some explanation.

A set is a setting for a performance: the scenery required for an item in a programme or a scene in a play (see photographs on pp. 179 and 181). For example, the action of a play may take place in a prison cell, a sitting-room, and a shop, and for each of these scenic backgrounds a set will be needed. If it is a programme containing different items, e.g. a song, a puppet show, a dance routine, then each item may require its own set. The sets for a play or a programme must be erected before the performance because there is no break in transmission and there is, for example, no curtain to come down whilst the scenery is being changed. The sets are placed in various parts of the studio according to a floor plan. Without a plan there would be chaos for as the action moves from set to set it is followed by cameras, microphones, and a small army of technicians.

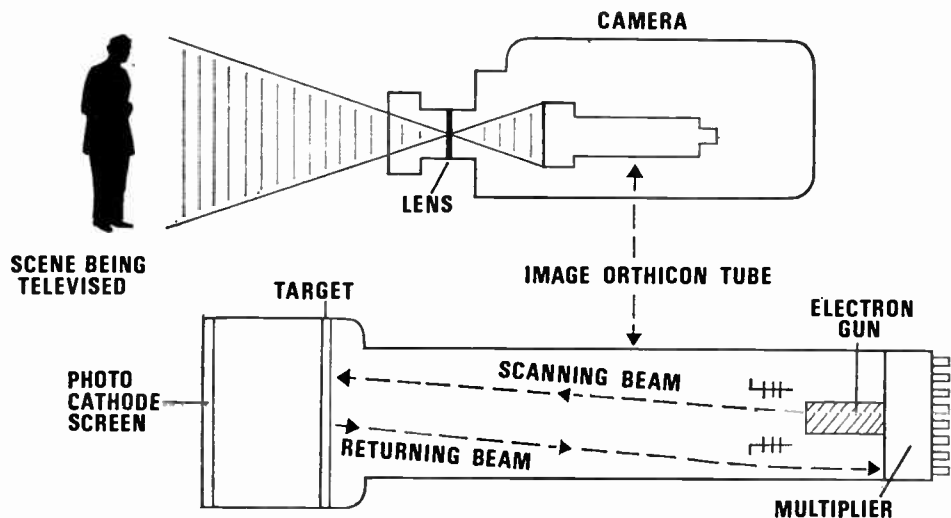
Television cameras may be either stationary on a pedestal or mounted on a platform with rubber-tyred wheels (see photographs on pp. 180 and 181). The mobile cameras are known as dollies. There are still some that have to be pushed around by assistant cameramen but most are now



electrically powered. Powered dollies are capable of moving forwards and backwards (known as *tracking in* and *tracking out*) and also of turning. Their cameras can be changed in height, tilted, or swivelled horizontally (known as *panning*). The cameraman is seated by the camera and he looks through a viewfinder at a picture on a small screen inside the camera. This is the picture by which he works. There is a camera script to indicate positions for the various shots but this is too bulky for the cameraman and would impede his movements. Instead, he has *camera cards* or *cue cards* clipped to the side of his camera (see photographs on pp. 179 and 183). These give a summary of the shots to be taken by that camera. The cameraman also wears earphones to enable him to receive fresh instructions should his picture and position need to be changed during a performance. Each camera is numbered—1, 2, 3 and 4—and all cameras are in continuous operation from the beginning to the end of the performance. Not all the pictures are needed and we shall see why later in this chapter.

At the front of each camera there are several lenses mounted on a revolving plate called a turret (see photographs on pp. 180 and 181). By selecting the appropriate lens the cameraman can take anything from a close up to a long shot. Thus, if a long shot of two people is being taken and a close up of one face is required there are two things that can be done. The cameraman can either turn the turret to bring another lens into operation or track in until he gets the one face nearly filling his picture. Camera shots are described in the same terms as those used for film. These terms are given in the Glossary on p. 169 under 'Camera Shots', and are illustrated in the diagram on p. 90.

Because of the movement of actors across a set, or from set to set, the microphone must be able to swing and follow them wherever they go. This is done by suspending the microphone from a jointed, telescopic rod which is attached to a wheeled stand. The complete apparatus is known as a *boom* and with it the microphone can be tilted, swivelled, and brought into action at various heights and distances (see photographs on pp. 180 and 184). The boom operator, like the cameraman, wears earphones so that if necessary he can be guided into the exact position required. Operating a boom can be a tricky job for it has to be manoeuvred swiftly and silently in a crowded studio without it bumping into anything or the microphone showing in the picture (see photograph on p. 181). Microphones can, of course, be hidden behind books or in vases of flowers but for most productions they are attached to the boom.



SCENE BEING TELEVISED

THE LENS
focuses the light rays of a scene on to the photo-cathode screen.

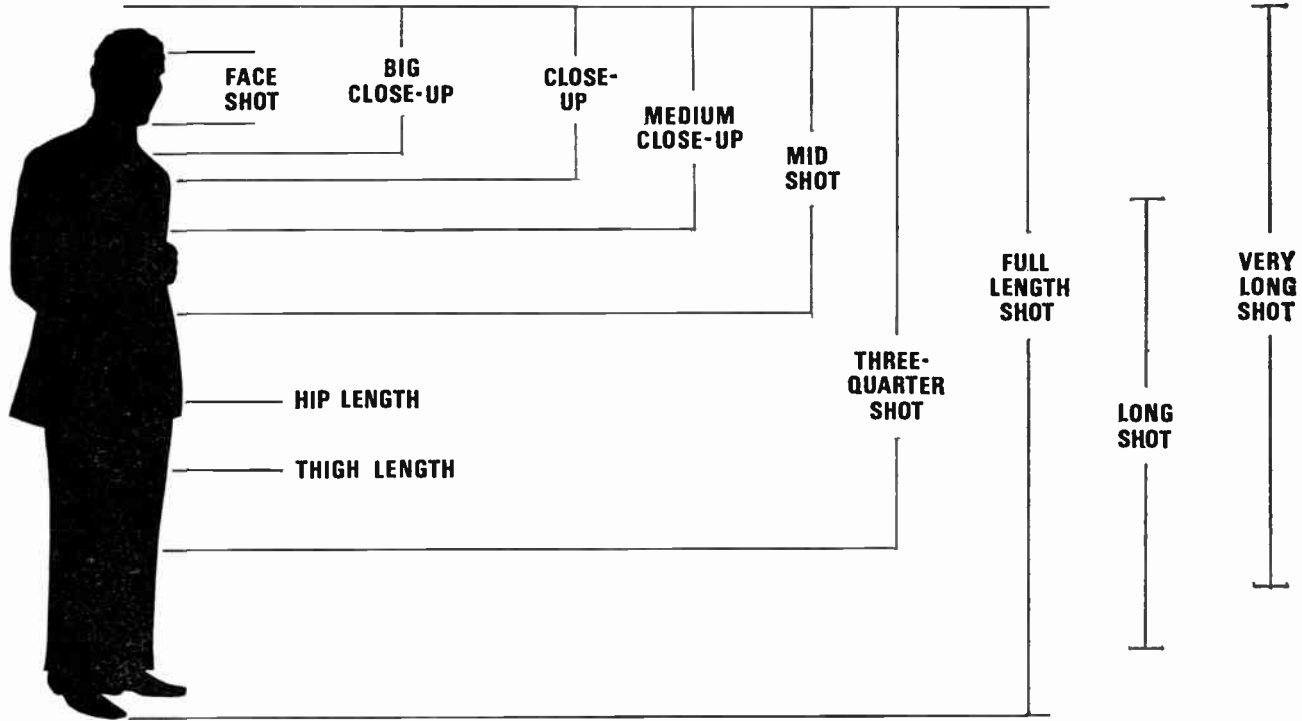
THE SCREEN
changes the light rays into electrons. The electrons flow to a plate called a target and form an electronic picture on it.

THE TARGET
receives strong electrical charges representing the white areas of the picture. Weak charges are the black and grey areas.

THE IMAGE ORTHICON TUBE
changes light rays into an electronic signal that is then broadcast.

THE MULTIPLIER
amplifies returning beam more than 500 times to provide signal from which picture is taken.

THE ELECTRON GUN
shoots a scanning beam on to the target. Electrons bounce off the black and grey areas of the electronic picture on the target to form a returning beam. This is then amplified many times to become the picture signal that is broadcast.



SHOT CLASSIFICATIONS

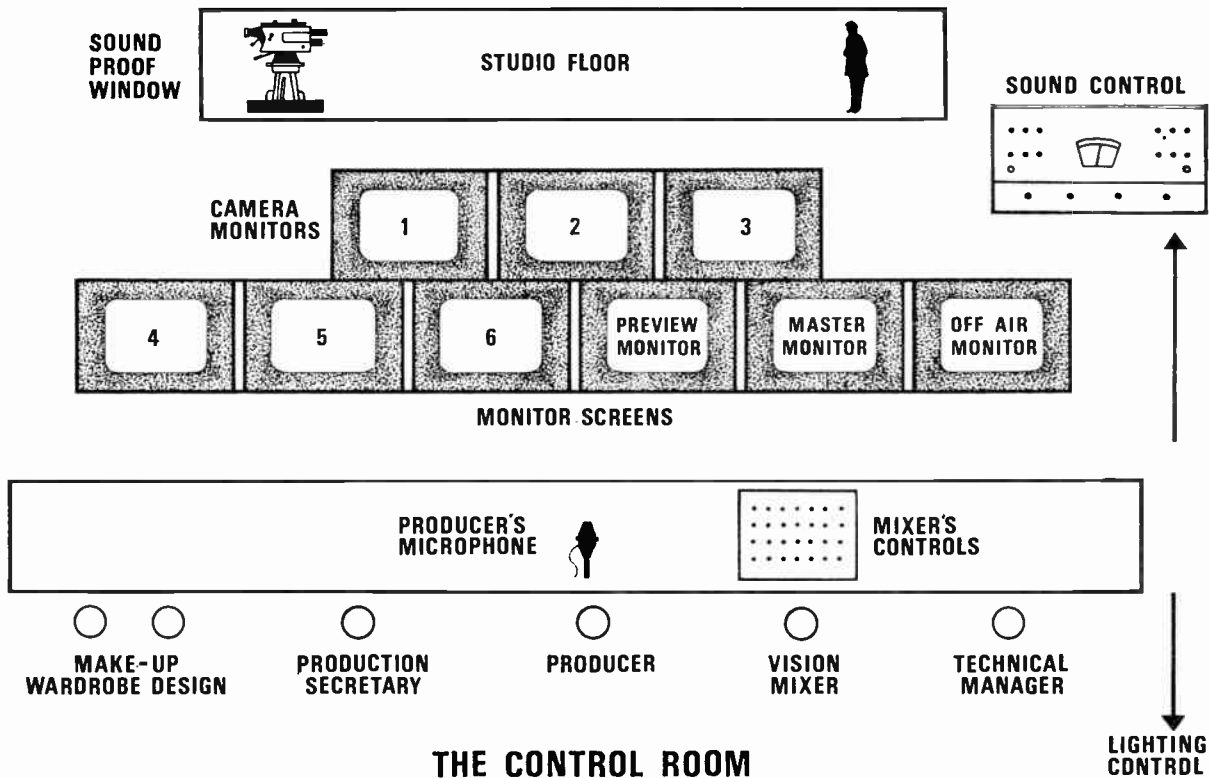
The lights in a studio are hung from battens in the ceiling (see photograph on p. 182). In the early days of television they had to be very strong, but nothing high-powered is needed with modern cameras. The main lighting problem is that few adjustments can be made between shots because there are no pauses in a television performance. Lights must therefore be angled correctly before the performance starts, although they can be switched on and off or varied in intensity during transmission. The first requirement is that a set be well lit and this is achieved by using blocks of electric lights and banks of fluorescent tubes. The second requirement is that places where there is action must be highlighted and for this spots and kliegs are used (see photographs on pp. 179 and 183).

Television performances are controlled by a director. We shall call him this for ease of explanation but in actual fact the titles of production staff differ between television companies. The director and his team of assistants control performances from a long sound-proof room with large glass windows overlooking the studio. This *control gallery* contains a Sound Control Room, a Lighting and Vision Control Room, and a Production Control Room.

The Production Control Room is equipped with a row of television screens known as monitor screens (see photograph on p. 182). Several of these are connected with the cameras in the studio below and show continuously the pictures coming from their cameras. One of the director's tasks is to choose the picture he wants transmitted for the viewer to see at home. Not all the pictures in a programme come from the cameras on the studio floor: some may come from film or slides. There is therefore a *preview* monitor screen showing the director the film or slides before they are switched into the programme. In order that he may see the complete programme after it has been put together there is yet another screen called the *master* monitor. Finally, there is an *off air* monitor to indicate if the programme is actually being transmitted. The studio performance may be going well, for instance, but it may not be going on the air because of a breakdown between studio and transmitter.

The actual switching between cameras is done by a *vision mixer* who sits on the right of the director (see photograph on p. 182). His job is to switch from camera to camera, or to film, or to slide, as the director requires. Changing from camera to camera can be done in a number of ways but *cuts*, *fades*, *dissolves* and *mixes* are the most usual.

A cut is an instant change from a picture taken by one camera to that taken by another. If the vision mixer turns a camera on slowly the picture



will gradually appear on the screen to produce what is known as a *fade in*. If the camera is turned slowly off then the picture will gradually disappear or *fade out*. When he fades one picture out whilst at the same time fading another picture in there is a period of transition in which the first picture becomes weaker and the second stronger until only the second is visible. This is a dissolve. A mix is a quick dissolve brought about by turning one camera off at the same time as another is turned on so that the two pictures mingle on the screen before one is replaced by the other. Another device is to superimpose one picture over another by fading in two cameras at once. This is often done at the end of a programme when credit titles are superimposed over the final picture. A useful alternative to cuts and fades is the form of mix known as a *wipe*. There are many variations but no doubt you have seen the picture that is changed diagonally from one side to the other or the picture in a small diamond that expands to fill the screen and in so doing wipes out the previous picture.

There is also available a special effects generator to enable the vision mixer to turn pictures from positive to negative, show half-pictures from two cameras on the one screen, turn pictures upside down, or perhaps spin them. Far more important are two special effects known as *back projection* and *inlay* for these help to cut costs when the budget for a programme is low.

Back projection is used as a substitute for a set that would be expensive to build or for backgrounds such as landscapes or seascapes that are difficult to provide. A slide or film is projected on to the back of a special screen that allows the image to pass through and be seen by a camera placed in front of the screen. The quality of the transmitted picture is not so good as that normally received and most of us are able to detect back projection scenery as seen, for example, from a moving car or train.

In the device known as inlay the pictures from two cameras are fed into a gadget where part of one picture is blotted out by a cardboard cut-out. The picture from the second camera is then inserted into the hole made by the cut-out. An example of its use is as follows. Let us suppose that a long shot is needed of a man coming out of the doorway of a Spanish villa. The inlay procedure would be to have (i) a model or photograph of the villa, and (ii) the doorway of the villa built full-size in the studio so that an actor can pass through it. Two cameras are then lined up on (i) and (ii) so that there is correct adjustment when the doorway is cut out of (i) and replaced by (ii). The viewers therefore see a Spanish villa in the distance and a man coming out of the door.

We have already noted that slides or film may be inserted into a programme. This is done from a separate room or area from which all inserts are sent out and it is known as the telecine area. Telecine (pronounced 'tellysinny') is the name given to the transmission of film in television programmes. The telecine apparatus consists basically of a film projector and a television camera. The film is run through the projector and the photographic image is reflected for transmission by the camera. Sections of filmed action are frequently linked into the studio action and these film sequences can do much to overcome awkward scenery problems and facilitate production. In particular they allow live television to conquer for a short while the problem of time. Film permits hours, days, weeks and years to be telescoped but live television moves in real time. We watch what is actually happening and if an actor has to walk from one room down a corridor and into another then time must be allowed for him to do it. With film the corridor shot could be cut and the actor shown closing one door and opening the other. If this were to be attempted with television cameras there would have to be a blank screen, or something else on it, whilst the actor was walking down the corridor. In other words, live television cannot be edited.

This limitation is gradually being overcome by the Ampex tape machine which records vision and sound tape. Video-tape is similar in principle to the magnetic tape used in tape-recorders and its pictures and sound can be reproduced later in the same kind of way as a sound tape-recording. Another similarity is that video-tape can be cut and spliced and thus edited in a limited way. Recording on video-tape is valuable for the following reasons :

- (i) programmes are given a temporary existence and are no longer ephemeral.
- (ii) directors, technicians and actors can hold visual post-mortems on the programmes.
- (iii) programmes can be transmitted a second or third time.
- (iv) additional copies of programmes can be made and sold.
- (v) programmes can be edited.
- (vi) programmes, for the sake of convenience, can be recorded months in advance of transmission.

Video-tape therefore helps to bring the television programme much nearer to film but it must be borne in mind that it is not film. It is shot

by television cameras under live television conditions using television techniques.

We have considered television production at some length because it is just as important as the programme material and the performers. For example, bad production treatment can ruin a good play well acted. Conversely, it can make poor programme material look much better than it is. We have also learnt that cameras and microphones are not just set up in front of a scene of action and left to televise and pick up what goes on. They are used to transmit certain visual and aural aspects of that scene: aspects which have been selected to make an impact. This is the most important point of all. The camera and the microphone are tools that select their material under the guidance of a director whose aim is to evoke predictable responses in the viewing audience.

ASSIGNMENTS

1. Watch television programmes either at home or school in order to note camera movement. Use a notebook to record examples of (a) tracking-in, (b) tracking-out, (c) panning and (d) the camera looking down on or up to the subject. Give brief details of each example you note. Use these examples and your previous viewing experience to consider some of the following questions. Does tracking-in increase your interest as to what the camera will eventually disclose? Does it build up tension? Have you seen examples of tracking-in where you were disappointed with the closer view? Does tracking-out make you lose interest in a subject? Tracking-out can also be used to disclose suddenly something at the edge of the picture that has hitherto been hidden. How effective do you consider this to be? How is your attitude to a subject influenced by (i) looking down on it, and (ii) looking up at it? For example, how do you react to a camera shot that looks down from a height on a lost child trudging through the snow? If you were a director would you have a camera looking down on a juggling act or looking up at it? Why? What is the effect of panning? Do some of these camera movements draw attention to the movement rather than the subject? Use your answers to these questions and add any other information you can obtain to write an account of the effect of selected camera movements.

2. Continue your study of the camera as a selective tool by watching programmes to identify the various kinds of (a) long shots, (b) medium shots, and (c) close-ups that are listed on p. 169. *The very long shot* is not

often used on television because there is not enough space in the studio but you may see it when cinema films are screened. It is useful when the action is widespread as in crowd scenes, or for establishing an overall impression of an area, but it does tend to make people appear small, impersonal and detached. *The long shot* is often used to begin a scene in order to let the viewer know where he is. For example, a long shot of a street will establish where we are and the camera can then move in to concentrate on a particular house. *Medium shots* are used for large bodily gestures and their main function lies between that of the long shot and the more intense scrutiny of the close-up. *The close-up* focuses the viewer's attention and interest but at the expense of robbing him of the whole subject and the setting. It can draw attention to a detail that the viewer might otherwise overlook but the view is limited to that detail. Because of this the close-up is not held overlong for the viewer will forget the relationship of the detail to the whole. Make your study of these shots one group at a time and record brief details of examples that interest you. Use the information obtained to write at some length on the subject.

3. We have noted that certain aspects of a subject or an event are selected deliberately by the director in order to place on our screens the pictures he wants us to see. This guided selection means that the impressions we receive from the pictures are not those we would get if we saw the event or the subject with our own eyes. We form an impression or make a judgement on the pictures selected for us. Selection, however, has double-edged properties. If certain pictures are picked out for transmission it follows that there must be a part of an event or subject that remains unseen. The part he does not see can also influence the viewer. For example, in a programme about the daily life of a Cabinet Minister we may see him with his constituency members and with other M.P.'s but not with other Cabinet Ministers. What does the viewer infer from this? That he doesn't get along with his colleagues in the Cabinet? Or at an interview the cameras may use low-angle shots that look up to him and give him a strong, imposing aspect. Why? Would a normal viewpoint show him as insignificant? Because every camera selects it leaves the unseen part open to suggestion and inference. Study several television programmes and ask yourself continually why a particular picture is being shown and not another. Try to concentrate on the pictures that might have been presented but have been omitted. Arrange your thoughts on the subject in the form of a report and illustrate it with examples you have noted.

4. Watch a television programme at school or home for the purpose of studying the basic units of television editing, i.e. the cut, the fade, the mix and the wipe (see pp. 91 and 93). Make sure that you watch a *television* programme and not a cinema film because film editing is a much more sophisticated process. Editing is necessary on television in order to cope with the change from a shot on one camera to a shot on another. It also involves the order in which shots come and the length of time they are on the screen. *The cut* is the simplest change in that it just switches the viewer's attention from one picture to a new one. It does mean, of course, that there must be some sort of continuity between the old and new pictures. This is achieved either by a previous line of dialogue that introduces in some way the shot that is to follow, e.g. 'Look. Here comes Peter', or by some relationship in the action, e.g. the actor turns his head and a cut is then made to another camera that shows Peter coming up behind him. In fact, a great number of cuts are made on an action. Sometimes a delayed cut will be used to hold up the new picture and thus arouse anticipation and suspense in the viewer. *The fade* is used to start and finish action and also to link scenes. Fade-in and fade-out can be done at almost any speed depending upon the effect required. When used to link scenes the fade out-in introduces a pause and the speed at which this is done will be determined by the tempo of the scenes. Slow moving scenes will have a slower fade out-in link than fast moving ones. *The mix* provides a smoother transition between shots than the cut or the fade and is used when there needs to be a minimum of interruption to the flow of pictures. *The wipe* is an alternative to the other three units and is used mostly for light entertainment programmes. It has a certain slickness about it that does not go well with serious productions. Use a notebook to record examples of these units of editing and give details of any that you find interesting.

5. The length of time a shot from a camera should last has been the subject of a great deal of discussion by technicians and directors. If the shot is too short the viewer will not have enough time to assimilate its information: if it is too long his attention will wander. Most shots in live television seem to be too long rather than too short. The limit for most subjects is about 15-30 seconds whereas the shortest possible shot on television is $1/25$ th of a second. Make a study of the duration of shots in television programmes. Observe your reactions to long-held shots. What do you do when you have absorbed the visual information and the shot is still there? Start watching instead of viewing? Listen to the

sound? Talk? Are there many shots that are so short you cannot fully understand them? Give your opinions in a paragraph or two.

6. Light entertainment programmes sometimes use montage as an introduction. Montage is a rapid succession of connected shots or juxtaposed images having a common theme. Thus a pop music programme may start with a shot of the disc-jockey arriving at the studio in his sports car and this is followed by a rapid succession of shots showing a juke-box, a pop disc, a mini-skirted girl dancing, a group playing, special lighting effects, a singer, a turn-table spinning, and a final shot of the disc-jockey ready to open the programme. Montage is also used in more serious productions. Note any serious example you see on television and try to record the succession of shots and the overall impression they give you.

7. Study the credit titles of programmes and record the various titles of production staff, e.g. producer, production controller. List ten of these titles and for each one say briefly the work involved.

8. Study the picture on p. 180 and then answer the following questions.

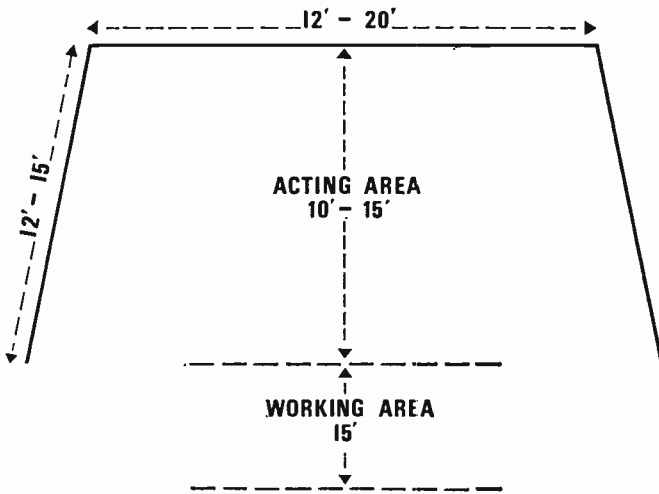
- (a) What evidence is there that this is a rehearsal?
- (b) What kind of entertainment do you think is being rehearsed?
- (c) What is the likely function of the curtain on the left?
- (d) Can the balcony be used or is it purely decorative?
- (e) What is the purpose of the white chalk-mark on the floor on the right?
- (f) Explain briefly how the scene from the windows is obtained.
- (g) What sort of shot (see p. 90) is the cameraman transmitting?
- (h) Why are the cameraman and the assistant cameraman wearing earphones?
- (i) Is this set lit by blocks of electric lights and banks of fluorescent tubes or by spots and kliegs?

Group Work

Select a short scene from a play you are studying or have studied and construct a model television setting for it in card or other materials. If you wish to work to some sort of scale the dimensions for a three-fold set shown opposite may prove useful. The picture on p. 184 will also be of help.

Copy out the scene and use this as your script. Make card cut-outs or

obtain plastic models to represent actors. Go through the action of the scene so that you can position and reposition the actors. What sort of lighting will be required? Decide where to place your cameras and the sound boom. Work out camera angles and shots. If you have a miniature viewfinder (a camera viewfinder will do) this will enable you to see the shot to be obtained from any angle. Will you need to move the cameras and the sound boom? If so time must be allowed for this. How long will it take you to run through the scene? Write-in all this information on your script. When you are completely satisfied run through the scene as for actual transmission.



Visual Journalism

STUDY MATERIAL

- (a) *television programmes at school or home.*
(b) *as directed in assignments.*

Television has certain advantages and disadvantages as a medium for reporting. It can show events as they happen and also present to viewers the people who are making the news. It is vivid and immediate. Viewers have nearly constant access to new information and are thus provided with an instant news service. Indeed, their programmes may be interrupted at any time by the news flash that heralds a major news story. On the other hand, the images and words are fleeting and inadequate: the viewer is unable to go back and check on any item. In short, television reporting may be vivid and immediate but it is also brief and transient.

The chief forms of reporting on television are national news bulletins, news features and documentaries, and each of these is considered below.

National News Bulletins

These are the daily bulletins that provide viewers with national and international news. Those of independent television are provided for all companies by Independent Television News (ITN) and those for the BBC by the News and Current Affairs Division of that Corporation.

The pictures for news bulletins may come from live cameras, newsreel film, still photographs, maps, drawings and animations according to the importance of the news item. The coverage of a fairly important event starts with the news agencies, who supply the News Editor with information they have received from their reporters. He then sends a camera crew and a reporter to cover the event. This is done by film or by live transmission. If film is used it is processed when the camera crew and

reporter return. The script writer and film editor then check the film, time it, script it, and if necessary, edit it. If time is available the film may be viewed again at news bulletin rehearsal.

The person who reads the bulletins may be either a news-reader or a newscaster. The news-reader delivers news items that have been worked on by news staff, and he takes no part in reporting or interviewing. The newscaster not only reads the news but also plays some part in gathering and shaping the material which he delivers on the screen. Newscasting was introduced into this country by ITN in the middle fifties. Each of its newscasters alternates between newscasting and a spell of reporting in the field so they are news journalists rather than mere readers of news items.

In order to meet the needs of the programme planners both ITN and BBC bulletins have fixed times for screening and fixed lengths. The amount of news per day, however, is unpredictable and there is always the possibility of a big news story breaking at any time. If this happens the BBC is free to over-run its allotted time. There is more of a problem with ITN for if its bulletins over-run, the programmes of the various programme companies will be affected. The Editor of ITN does, however, have the right to request extra time if the news story merits an extension of the bulletin.

At the moment the maximum total daily time given by any channel to news bulletins is 41 minutes. This is not long when we consider that it would take 20 hours of viewing time to read the editorial content of *The Sunday Times* aloud on television. The shortness of bulletins may be due to the fact that viewers have difficulty in absorbing a mass of spoken material, or there may be a limit to the amount of news they are prepared to watch, or there may be a limit to the amount of money available for the production of bulletins.

Because news bulletins are so brief there has to be drastic culling from the thousands of news items available. In practice this means that whole categories of news are ignored and those items that are selected are only given in outline. Both ITN and the BBC have said that selection of the news is dependent upon its news value. Television however is a visual medium and some items of news are just not visual. For example, a new Bill to be placed before Parliament has less visual interest than a fire at a petrol depot. There is always the danger therefore that some items of news will be selected for their visual appeal whilst others of less appeal will be dropped even though they have greater news value.

As it is the nature of television to present the visually exciting news

item there are greater risks of exaggeration and distortion than in newspapers. An attempt to make a news item vivid enough for the medium may result in a false impression for the viewer. For example, from television news bulletins we get the impression that industrial relations in this country are in something of a mess. Television cameras are at dockyard and factory gates to dramatise those meetings of workers and their unofficial leaders and record the event in terms of clashes and bringing people into confrontation. We rarely see the normal negotiations that take place in committee rooms in a calm atmosphere because there is nothing exciting about men sitting round a table and talking.

What sets television apart from all other means of communication is its power to let us see events as they happen. This can only be done by live transmission and in this there is always an element of risk. There is no way of knowing what the cameras at any scene might suddenly register, for events move quickly and they are often uncontrollable. Suppose, for example, that there are live cameras covering a departure of the Queen from London Airport. As her plane reaches the end of the runway it crashes, bursts into flames, and then explodes. This would be seen on television screens almost before the cameraman was aware of what was happening. If the departure were being filmed the film could be edited later, but the only editing possible in a live transmission is the cut from the camera observing the scene to another camera observing a different scene. In a situation like this much would depend upon the reflexes of the director in the Outside Broadcast van, for the time available to him to cut from one camera to another would be almost too small to measure.

He would also have to decide whether or not the continued transmission of the scene would be in good taste. For example, at the funeral of Winston Churchill the coffin threatened to slip from the shoulders of the pall-bearers as they mounted the steps of St Pauls. Had it done so would continued television coverage have been in good taste? It is a decision a director has to make in a split second of time. The concept of good taste is rather elusive. Generally it means that the pictures should not deviate from expected behaviour or upset prevailing standards of morality and taste. This is rather vague, for different viewers have different standards of behaviour, morality and taste. Do you, for example, consider it in good taste to laugh and chat whilst waiting for a funeral procession to pass? The cameraman at the funeral of President Kennedy did not think so and he refused to transmit pictures of people along the funeral route who were laughing and smiling. The question of good taste

is also raised by the too frank word at an interview or the camera's intrusion upon private grief.

It is sometimes difficult to decide whether or not television makes a news story more or less 'real' for the viewer. At the time of writing there is a lot of newsreel film of the fighting in Vietnam. This is shown taking place in a generalised jungle landscape where one village, one hill and one battle appear to be indistinguishable from another. These images give the viewer an almost abstract impression: a back-cloth against which he can argue the rights and wrongs of the war. The impression is reinforced by the repeated showings of the only film available. When a North Vietnamese position is bombed we see the same American bomber and the same shot of bombs exploding as we did a week earlier for the bombing of a different North Vietnamese position. If the planes are flown from a carrier we are shown the same sequence of film that has been used to illustrate take-off procedure in any number of news bulletins, news features and documentaries. These familiar pictures shrunk into a small screen set in homely surroundings tend to filter and reduce the violence and brutality of war. Indeed, when newsreel film of war is sandwiched between a crime drama and light entertainment it is difficult to apprehend its reality and not to feel that it is just another programme.

ASSIGNMENTS

1. Watch the evening television news bulletin on either ITV or the BBC and list all news stories in the order they are given. It may be necessary to watch both of the evening bulletins to complete your list. On the following day obtain a copy of any newspaper and list five of the front page news items in order of importance according to the space given them by the paper. Study the two lists. Is there any significant difference in the order of importance of news items? Is there a news item on one list but not on the other? How much of the front page news has been covered by the bulletin? Can you see reasons for any differences? Write a paragraph or two on your findings.
2. Look again at the list of news items in the news bulletin. How many items are there? How many are home news stories and how many are foreign? Is home and foreign news carefully balanced or is home news given priority? Compare the balance of home and foreign news items with that for the front page of your newspaper. Make a brief written report on what you discover.

3. Here is a check list of other kinds of news appearing in newspapers:

political	crime
financial	cultural (literature, the arts, education)
legal	sports
scientific	women's
technical	industrial
accident	entertainment (television, radio, films, popular music, paperbacks, etc.)

Compare this list with the one you made of news stories in a television news bulletin (Question 1). Which categories of news were not covered by the bulletin? Use your previous viewing experience to list the categories of news that are consistently omitted from news bulletins. Why are they omitted? Is it because they would interest a minority of viewers? Check through a national daily paper to discover other interests (e.g. gardening news) and groups of people (e.g. women) not catered for by news bulletins. Make a brief summary of your findings.

4. Imagine that you saw one version of a news story on television and then read a different version in your daily paper. Which version would you tend to believe and why?

5. Watch a television news bulletin on any channel. Select a major news item and make notes on it. To do this it may be necessary to watch both of the evening bulletins. Compare the treatment given to the news event on television with that in any newspaper on the following day. Use headings and two columns to show what details each medium has given. Write a paragraph giving your conclusions.

6. Look at an early and a late news bulletin for the same evening and on the same channel. Make a list of all the differences. Have the main news stories changed? Has any news item been moved to a more important place in the later bulletin? Has an item in the early bulletin been shortened for the later bulletin? If so, what has been left out? Have the pictures changed or got better in the later bulletin? Are scenes of violence omitted from the early bulletin because children may be watching? Write briefly about the differences you have discovered.

7. Watch five consecutive evening news bulletins on the same channel to discover how the pictures that illustrate the news are provided. It may be convenient to use the following check list:

	1	2	3	4	5
live transmission					
live transmission over Eurovision link					
live transmission over satellite					
newsreel film					
newsreel film by Eurovision					
newsreel film by satellite					
still photographs					
maps					
diagrams					
drawings					
animations					

Use this information, add any comments of your own, and write an account for your book or folder.

8. Give examples from your viewing of either the same piece of film being used to illustrate two different news stories or still photographs that do not add anything to the news story in sound. Add any comment you are able to make.

9. Watch a BBC news bulletin in order to judge the performance of the news reader. Has he a good clear voice? Is he unobtrusive and impersonal or does he project his personality into the news by tone of voice or facial expression? Are there too many shots of the news reader's face during the bulletin? Could some of these have been replaced by pictures relevant to the news items? Make a brief written report for your notebook or folder.

10. View an ITN television news bulletin in order to compare the performance of a newscaster with that of a news reader. Say briefly how the presentation of the news differs.

11. News bulletins sometimes end with an item of a lighter nature selected for its visual appeal, e.g. a polar bear cub making unsteady movements in the spring sunshine. Give your views on these news stories that have little or no news value. Bear in mind the shortness of news bulletins and the categories of news they ignore.

12. Write a 400 word account of television news bulletins. Refer to (a) the adequacy of the news service, (b) selection of the news, and (c) exaggeration and distortion of the news due to the method of presentation.

Group Work

Make a group survey of BBC and ITN news bulletins during one week. Are they different from each other in style and approach? Does ITN present a popular news service comparable to that of the *Daily Mirror* or the *Daily Express* and the BBC a service equivalent to such quality papers as the *Daily Telegraph* or *The Guardian*? Do they offer the viewer a worthwhile choice of news service? Check the news bulletins of both channels against the front page of the *Daily Telegraph*, *The Times*, or *The Guardian* for each day. Does the news that gets on the front page of the paper also appear in both ITN and BBC bulletins? Did any important news item appear in the bulletins of one channel but not the other? Do news items get the same treatment on both channels? Check the foreign news coverage on both BBC and ITN. Which channel appears to spend more money on sending men and equipment abroad to cover news stories that have just broken? Try to compare the quality of ITN and BBC newsreel camera work by looking at news items of the same subject on both channels. Make a group report that compares and assesses the news bulletins of ITN and BBC.

Mock Broadcast

Prepare a news bulletin of your own from the front page of any issue of the *Daily Mail*, the *Daily Express*, the *Daily Telegraph*, etc. Summarise the most important news items and put them in your own style. Choose your own order of importance for the news items and then go on to list the pictures you would use to illustrate the bulletin. Sit at a table in front

of the class and deliver your newscast straight into the lens of an imaginary camera. It will help if you speak as if to a person sitting at home. Invite comment from the class on the effectiveness of your bulletin.

Discussion

1. 'The national importance of television news is immense. First impressions, provided by ITN or BBC News, often colour the reaction to the details in next morning's newspapers.'
2. 'The pictures in television news bulletins will always be supplementary to the words.'

News Features

The news feature flows from and follows news stories. It is television's equivalent of the newspaper feature article that gives background information and comment about items in the news. (See Book 1 of this series, *Newspapers*). A news feature may be used to cover several news stories, or consider in depth a major news story of current interest, or interpret current political and sociological development at home or overseas. It is usually compiled from film reports, live comment, and interviews.

The most convenient way to make a film report is to use a 16mm film unit. This may consist of a sound-film unit and a camera for still photographs and silent shots. The equipment is battery operated and self-contained so that it can function in most situations. The unit normally requires two cameramen, a sound recordist, and a reporter. For some assignments, e.g. a report from a battlefield, the unit may be rather large and there is available a 16mm camera and sound recording apparatus for use by one man.

The amount of film shot will vary with the assignment but it is not unusual to shoot 30-80 minutes of film in order to arrive at a 10 minute item. It is normal to shoot more film than is needed in order to (a) cover any wastage, and (b) give the film editor a greater choice of material. The content of a film report is decided by the reporter who may also suggest the locations. Thus, a report on Kenya may include (a) shots of village and town life, (b) filmed interviews with government officials, and (c) film of industrial projects, transport, building, etc. This may be recorded on sound film, or on silent film and stills with the reporter's voice providing a commentary that has been recorded on sound tape. In a report of this nature it is usual for the cameramen and the reporter to work

together as a team so that by exchanging ideas each complements the experience of the other.

The finished report may be sent to the studio by plane, train or dispatch rider, or taken by members of the unit. If the unit stays on location and does not return with the film, it will be necessary to forward a list of camera shots, subjects, and footage, together with notes by the reporter, so that the editor and producer can assemble the report. When the film reaches the studio it is processed, viewed, edited, and supplied with a commentary. It is necessary to edit the report for the same reason that newspaper copy has to be edited: to tell the story effectively in as few words and pictures as possible. The writing of film commentary is a skilled job because the length of words and sentences is governed by the length of film. 16mm film allows 3 words to a second and words must therefore be placed in their most telling order and the sentences be of appropriate length.

News features make frequent use of the interview. This may be filmed or transmitted live from either the studio or a location at home or overseas. There is some advantage in a studio interview particularly if it is being transmitted live and there is a large audience watching. In this situation the participants tend to rise to the occasion. The interview on location can provide a background to set the scene, e.g. a worker at a factory, or a shopper in a self-service store, but it may be spoilt by external noise or by the weather.

The interview is as old as reporting itself but television gives it new dimensions. If a person is interviewed for a newspaper it is done in a comparatively leisurely way with the person being interviewed having time to think about the questions and if necessary to amplify or correct his answers. He is further safeguarded by the fact that his replies and the description of his manner will finally appear in print. The television interview on the other hand takes place in an artificial atmosphere where time is strictly limited. For example, most interviews last for two or three minutes and not often is there one more than ten minutes long. A three minute interview may contain seven questions from the interviewer which will take an average of ten seconds each to ask. This leaves an average of fifteen seconds for each answer and makes a total of roughly 400 words for this part of the interview. Answers must therefore be brief and there is no time for lengthy explanations. If the person being interviewed attempts to qualify or explain a statement he faces a possible interruption by the interviewer who has one eye on the clock. It is therefore almost impossible to get a complicated argument across in a tele-

vision interview and this may explain why some very intelligent people make a poor showing on the screen.

A fact of equal importance is that the camera provides the viewer with an image of the person answering the questions. The newspaper reader sees the person through the eyes of the reporter but the viewer has more direct contact through an electronic image. Because he is able to watch the face and the gestures being made it may well be that the viewer's final impression is a visual one. Thus, instead of listening to what the person has to say the viewer may be watching the narrowing of the eyes that makes him look like a criminal, or the smile that makes him look insincere, and translating this superficial and probably misleading visual impression into an assessment of the person's character.

The telegenic qualities of the person being interviewed also help to influence the viewer. In the 1960 Presidential campaign in the U.S.A. there were a series of television debates between the candidates Richard Nixon and John F. Kennedy. Nixon, who photographs well with ordinary cameras, seems to have a transparent skin through which the television cameras on this occasion picked up the hair growing from the follicles. This gave him an unshaven, 'tough guy' look, and viewers reacted against him. The debates were also broadcast on radio and Nixon, without the picture, seemed the more impressive of the two candidates.

A common form of interview in news feature programmes is that with the man in the street. Almost any news story can be covered in this way and it is often a convenient method for the news editor when there is little other material available. 'Vox pop' interviews can be valuable for summing up public opinion, ascertaining the mood and reaction of the public, and showing whether or not the public is well informed about a particular issue. There are certain dangers however. The average man talks slowly and takes some time to get to the point and because of this there must be some editing of what he says. This may lead to distortion of the original statement. Again, some people are more interesting to watch than others and these may be chosen to appear in the programme whether or not they represent a cross section of opinion. When more interviews are filmed than are needed so that the best can be selected for a programme there is always the danger that the final round-up of opinion will resemble those commercials for the mint with the hole.

Whatever the type of interview it will have to be edited in order to (a) cut out repetitive answers, (b) make the subject clear by selecting the main points, and (c) fit the interview in with the rest of the programme. Editing of an interview leads to the filming of some of the questions

separately. The reason for this is as follows. Let us suppose that the fourth answer in an interview repeats something said earlier and needs to be cut out. To cut the film and then join the end of the third answer to the beginning of the fifth question may prove difficult because editing involves both sound and vision. The person being interviewed may be laughing as he gives the third answer and looking very grim as he waits for the fifth question. There would in fact be an abrupt change of facial expression if the fourth question and answer were cut out and the film joined together again. To avoid this the fifth question will be filmed again at the end of the interview and inserted at editing in order to make the interview flow more freely. It has been claimed that the 'cut in' question could be rephrased by the interviewer so as to alter the meaning of the answer but this is extremely unlikely to happen. Any interviewer doing this would soon find it difficult to get contributors for future interviews.

Accidental misrepresentation is another matter. This is likely to arise when a filmed interview is cut in order to select the main points, or cut to fit it in with the rest of the programme. Such cutting may inadvertently alter the sense of a statement or present views which are out of context. It is even possible to distort the truth by the innocent juxtaposition of two unrelated remarks by different contributors. This might occur when a number of people are interviewed separately for a programme and the interviews are then joined together to give the impression that the participants are arguing or agreeing. At the time of writing, Sir William Hayter, the Warden of New College, Oxford, has had to issue a public denial because in his view he had inadvertently been made to appear on television to confirm a point of view with which he happened to disagree completely.

All filmed interviews which are edited leave themselves open to the accusation of unfair cutting and distortion. This problem is not peculiar to television for it exists in all other media. Whatever the medium, decisions have to be made on how much should be reported of what a person says. This is the process of editorial selection (see Book 1 of this series, *Newspapers*) and whether it involves cutting film or words it is competence and honesty in editorial selection that matters.

ASSIGNMENTS

1. Audiences for news bulletins and news feature programmes are often regarded as minority audiences because more people watch drama or light entertainment programmes. They are not minority audiences how-

ever in terms of newspaper readership. At the time of writing one news feature programme is watched by over 8,000,000 people. This should be compared with a readership of just over 5,000,000 for the *Daily Mirror*. Check current audience and readership figures to ascertain the present position. Note in particular the audience figures for any news feature programme in the ratings and find out the subject of that programme. Are people watching on television what they will not read in newspapers? Is this because viewing is much easier and demands less effort than reading a newspaper? Say briefly from your own experience why you think audiences for these programmes are so large.

2. View any news feature programme and make out a report on it. Did it set out to cover several news stories, or consider a major news story in depth, or interpret some current political or sociological development? Were arguments presented or was it a matter of tracing a series of factual developments? Was there fair and balanced treatment? Did the programme contain live comment, film reports and interviews or just one of these? Was the subject treated in depth or superficially? Did the commentary tell you what you could already see for yourself or did it help to explain the pictures? Was it basically an illustrated lecture or was there more appeal to the eye than the ear? Were the visual illustrations consistently effective or were there some stop-gaps? Did the visual part of the programme leave the deepest impression? Was the content of the programme easy to grasp? Were you left at the end with an opportunity of deciding the issue for yourself or did the programme try to make up your mind for you? Are you any better informed as a result of seeing the programme?

3. Write a paragraph or two of comment on the following:

Television journalism is akin to popular journalism in that it is mass communication of material in concentrated form relying on the power of pictures backed by the fewest and clearest words possible.

4. It was said in an earlier chapter that television actually allows us to see and experience things that are happening beyond our immediate range. Does television in fact allow us to experience something for ourselves at a distance? Is it not an intermediary standing between us and what is happening? Does not the television commentator or television news gatherer fulfil the function of the journalist who stands between the event and the newspaper we read? Are not our pictures of a happening selected for us? Do we still have to depend on somebody else's

reports instead of seeing and experiencing for ourselves? Give your written opinion of this line of thought and illustrate it with examples taken from your viewing experience.

5. Let us extend the argument put forward in the previous question. The power of television is not as great as the old power of radio because radio created the careers of people like Roosevelt, Mussolini and Hitler. Nobody like them has been created by television. Television creates the intermediary like David Frost who is good at interpreting events and people to a mass audience: radio created Hitler who controlled events and people. Use history text and reference books to check the truth of these statements and then write a short essay in which you argue either for or against.

6. At the time of writing the Government and the Opposition are each accorded one hour of television broadcasting time per year. Both break this time up into two broadcasts of fifteen minutes and three of ten minutes. Each broadcast is carried on all channels simultaneously. Party political broadcasts are something of an irritant for most viewers and many people switch off the set, put on the kettle, and wait until it is all over. Some even regard this compulsory television political 'teach-in' as an infringement of their privacy. The politicians take a different view and say that such broadcasts inform the public, nurture democracy, and awake the national conscience. Whatever your opinion may be you might consider some of the following questions. Do you think that the doctrine of simultaneous transmission should be abandoned? That the viewer should be offered a choice, or an escape, on the other channel? That the politicians should be made to compete with a good play or film? Have you ever watched any strong and effective party political broadcasts or do you think the level of attainment is low? Are the politicians good television performers? Which party, in your opinion, puts on the best political broadcasts? Why? Do party political broadcasts just irritate the viewer or do you think they help the party cause, bring in votes, and damage political opponents? Are the broadcasts too long? Is the political message usually a diffused one that covers too much ground and thus lacks impact? Should politicians be able to say what they have to say in less than ten minutes? Are there too many or too few film inserts? Are the sets too elaborate for such short programmes? Would there be any danger if public opinion caused these broadcasts to be removed from our screens? In a democracy should the Opposition have some chance on television to meet the public in order to counter the Government's

propaganda? Use your thinking around these questions to write at length about party political broadcasts.

7. Recently one or two news feature programmes have been abridged and shown as part of the schools service. This traffic between adult programmes and the schools service could well be two-way, for there are one or two good programmes for schools that would bear repeating in the evenings. Name a schools programme you have watched that would be interesting and suitable for adults. Give details of the programme and say why you think it should be repeated in the evening. If you do not watch schools service programmes name a particular adult programme that would be suitable for current affairs work in schools. Give details of the programme, say why it would be useful, and mention any abridgements that would be necessary.

8. The following is part of a transcript of a television interview with the late Lord Attlee.

Lord Attlee, then Clement Attlee, became Prime Minister when the Labour Party was returned to power in 1945 after five years of wartime coalition. He joined Churchill's War Cabinet as Lord Privy Seal in May 1940 and became Deputy Prime Minister in 1942. In this capacity he took Cabinet meetings for months at a time when Churchill was overseas, ill, or engrossed with military strategy. Attlee attended the Potsdam Conference as Representative of Opposition in June 1945 and as Prime Minister in July 1945. The Conference was between the U.S.A., the U.S.S.R. and Great Britain. It resulted in an agreement that dealt with the allied supervision of Germany, its treatment as a single economy during the occupation, reparations, and war crimes.

The first atomic bomb was dropped on Hiroshima on 6th August 1945 and the second was dropped on Nagasaki three days later.

Harry S. Truman became the 32nd President of the United States on the death of Franklin D. Roosevelt on 12th April 1945.

Read the extract carefully and then answer the questions at the end.

Q.: Lord Attlee, when you became Prime Minister, how much did you know about the atomic bomb being in existence?

ATLEE: Practically nothing. I knew we were engaged in a competition as to who would get this weapon and there was always a danger of the Soviets having it.

Q.: How soon were you told that the Bomb was in existence and that we were ready to drop it?

- ATTLEE: I don't know exactly the date. Early days of Potsdam—after we came back.
- Q.: How much consultation was there between you and President Truman about the dropping of the Bomb on Hiroshima?
- ATTLEE: None.
- Q.: Did you know that the Bomb was going to be dropped?
- ATTLEE: Yes, I think so.
- Q.: Did you know before the Bomb was dropped just what the devastation was likely to be?
- ATTLEE: No. I only knew that it was more powerful than was foreseen.
- Q.: Did you realise that there would be such colossal loss of life?
- ATTLEE: No.
- Q.: Had you known that this was going to happen—that these two Bombs would have killed so many thousands and thousands of people, would you have objected to its being dropped?
- ATTLEE: At that time our information was that the possibility or probability was that the Japanese would fight for another six months and we reckoned that the loss of life there and the whittling out all over Asia would be greater than any possible loss of life by an atomic bomb, which, after all, was really in essence not much more deadly than the bombing of Tokyo by ordinary means.
- Q.: It has been suggested that it would have been possible to drop the demonstration bomb on waste ground near to Tokyo. Do you think this would have worked?
- ATTLEE: No. I gathered there were only two bombs in existence at the time.
- Q.: Were you, first of all, surprised by the power of this Bomb?
- ATTLEE: I don't know. I am never surprised at anything.
- Q.: What were your own personal emotions at this loss of life, and this strength which the West suddenly commanded?
- ATTLEE: Well, of course it changed the source of power. You see at that time America was all for withdrawing all her troops, so you had to face the fact of immense conventional Russian forces. The atom bomb gave a counterweight to this fact.
- Q.: Lord Attlee, can I just come back to one question which I

wasn't clear of the answer to. . . . When I asked you if in fact you had known that this Bomb was going to be dropped, you said 'I think so.' What did you mean by this exactly?

ATTLEE: I was told by Harry Truman that they had this Bomb and he had already arranged with Churchill what was to be done and it was their campaign not ours.

Q.: Just at about this time the Russians themselves entered the war against Japan. How did you look at this act on their part?

ATTLEE: I thought it necessary.

Q.: Again, looking at this in retrospect, would you have taken a tougher line with Stalin at Potsdam?

ATTLEE: How?

Q.: Well, by making more clear that . . . knowing that the Bomb was in existence and that for the next few years at least we would have this great strength and superiority over the Russians.

ATTLEE: I don't know.

1. Study the questions asked by the interviewer. In your opinion did he (a) prepare thoroughly for the interview, and (b) know his subject? Illustrate your answer with examples.
2. Give examples of questions that (a) probe for facts and opinions, and (b) produce vague answers.
3. Quote an example of the interviewer continuing with his prepared questions instead of following up an unsatisfactory answer in order to clarify it. What does this indicate on the part of the interviewer?
4. At one point the interviewer does depart from his prepared questions. For what reason?
5. Study the answers given by Lord Attlee. Do you think the questions were stimulating enough to bring out the best in him? Give reasons for your opinion.
6. Some questions contain two points to be answered. Would these have been more effective and produced better answers if the points had been contained in two separate questions? Explain why. Take one of these questions and make it into two separate questions with a point to be answered in each.

7. Give a brief description of the way Lord Attlee is handled by the interviewer.
8. What impression do you get of Lord Attlee from this part of the transcript ?
9. In your opinion is the intelligence and knowledge of the viewer under-estimated or over-estimated? Give reasons for your opinion.
10. Which of the following best describes the attitude of the interviewer:
 - (i) a journalist seeking information on behalf of the viewer.
 - (ii) a prosecutor.
 - (iii) a television personality demonstrating his own cleverness.
 Give reasons for your choice.

9. Imagine that you were asked to interview on television any person of your own choice. Whom would you choose and why? Prepare ten questions to ask that would reveal aspects of this person's work, interests and personality.

10. A new development in interviewing technique is for the interviewer to be visibly and unmistakably on the side of ordinary people. He has a large group of them with him in the studio and acting on their behalf he cross-examines a well-known person. Whenever this guest says anything that is contrary to generally accepted opinion the interviewer will glance over his shoulder and virtually invite the audience to butt in. This often results in interruptions and heckling. Interruptions are almost ensured by placing in the audience people who are known to have views that are directly opposed to those of the guest. Sometimes the interview reaches the level of what has been called 'trial by television'. The interview takes place, not in a news feature or a documentary, but in a light entertainment programme. The viewer skips lightly from serious debate of current affairs to comedians or pop groups. Give your opinion of this sort of programme and make a comment or two on whether public discussion of public people should be as free and direct as private discussion of private people.

Discussion

1. In current affairs and news broadcasting the pressure of time, the smallness of the screen, the need to show action not inaction coupled with the inevitable prejudice of pundit and producer, have combined to create a barely recognisable world.

2. The most television can do in a programme conveying information is to give a quick general impression. At the end of half an hour the viewer goes away with, perhaps, just one fact. Television stimulates interest but that's all.

Documentaries

The word 'documentary' was borrowed by television from the cinema. It was first used in its present sense in 1926 when the film producer John Grierson in a review of Robert Flaherty's film *Moana* said: '*Moana* being a visual account in the daily life of a Polynesian youth has documentary value.' By the early 1930's the word was being used to describe a certain type of film that dealt with real life subjects in an imaginative way and it has been so used ever since.

The first television documentary was *Germany Under Control*. This was written and produced by Robert Barr and transmitted on 18th September 1946. Most of it was filmed but it did include a number of live scenes produced in the studio. Thus, from the outset, television took the idea of the documentary and began to adapt it for its own purposes. In the years that followed, documentary programmes were developed that dealt with current affairs, social problems, industry, travel, politics, science, medicine and the arts. Television was probing, analysing, and explaining life to millions of people. The production of documentary films was also sponsored and the dramatised documentary developed.

Let us take a closer look at the three types of documentary—film, programme, and dramatised—to be seen on television. The conventional documentary film is an attempt to observe fact with a camera: to record exactly how a situation looks and present it to an audience. This can be difficult because a documentary that filmed life as it happened would be very long and boring. It is necessary, therefore, to film some aspects of a situation and ignore the others. This has led some critics to argue that it is impossible to make a documentary film without showing bias. If a producer has to select material he is bound to present a personal viewpoint because he sees life through the prism of his own personality. The dangers inherent in the selection of material were once demonstrated by a BBC producer who took cameras into a London suburb and filmed a number of interviews together with shots of life in the area. The film was then used to make two short documentaries. One showed a clean, prosperous suburb full of happy people whilst the other showed exactly the opposite. The producer simply made a careful selection from the filmed interviews and the shots of streets and buildings, and grouped them

according to the impression they gave. Any producer can, in fact, mould the image of reality to his own liking and supply additional emphasis by his choice of music, sound effects, and the words for his commentary.

Besides selection of material by the producer there are other factors that may limit the faithful reproduction of a particular situation. Let us suppose that a producer wishes to make a documentary film about the life of men in prison. He must first obtain permission from the Home Office and from the prison governors. If this is not forthcoming he will have to opt for a different type of documentary. If he does get inside the prison he will not be allowed to wander around filming prisoners at random. The prisoners he interviews and the aspects of prison life he films are going to be selected for him. This example may be an extreme one but it is a fact that every situation poses its own restrictions for the documentary film producer.

When the filming is finished the producer will have several hours of film from which to make a half-hour programme. He then has to bear in mind that the documentary is going to be watched by a large audience with varying degrees of intelligence and education and that their interest must be held. He therefore chooses the most interesting and exciting scenes from those he has filmed and rejects much of the remainder.

These three factors, i.e. selection and emphasis by the producer, restrictions imposed by the situation, and restrictions imposed by the audience, make it almost certain that the documentary film, whilst appearing photographically accurate and real, will contain some hidden deceptions and untruths.

The documentary *programme* must be regarded as one of television's original features. Most television programmes have been borrowed from some other medium, from radio, the cinema or the theatre, but the documentary programme, even if it does draw from the techniques of radio, newspapers, and the cinema, is unique. The construction of a documentary programme may differ from programme to programme but most contain some or all of the following:

- (i) a commentator or narrator to provide (a) an introduction, (b) background information, (c) linking comment, and (d) a final summing up.
- (ii) filmed material.
- (iii) filmed interviews.
- (iv) studio interviews.
- (v) comment from experts.

Thus, a programme about the Russians in space might be built up like this:

- (a) narrator—introduction and background information.
- (b) silent film insert—first space flight by Gagarin—commentary over film.
- (c) narrator—linking comment.
- (d) silent film insert—the training of cosmonauts—commentary over film.
- (e) studio interview—scientific correspondent of a national daily newspaper.
- (f) sound film insert—the cosmonaut village.
- (g) narrator—linking comment.
- (h) silent film insert—the cosmodrome—commentary over film.
- (i) filmed interview of Russian space official.
- (j) narrator—linking comment.
- (k) still photographs—Russian space probes and satellites—commentary over photographs.
- (l) assessment of situation by space expert.
- (m) narrator—summing up.

From the above it will be seen that most of the component parts of a documentary programme have been discussed elsewhere in this chapter and we shall therefore go on to consider the third type of television documentary.

We have noted that the documentary film attempts to show us what reality looks like. It does, however, tend to emphasise circumstances and environment rather than the human beings involved. For example, a documentary on the life of a policeman in Lancashire may show with great clarity most aspects of his home and working life but at the same time fail to convey to us how it *feels* to be a policeman. We may see the surface of his emotions, e.g. the facial or bodily expression, but we never get below that surface. This springs partly from the nature of the documentary film, which is to observe, but what is more important, from the use of non-actors. To show the hopes, fears, doubts and problems that beset our policeman in Lancashire we need the creative imagination of a professional actor. In short, we get a greater insight into the emotions of a policeman from Stratford Johns as Detective Superintendent Barlow than we do from an awkward and self-conscious genuine policeman who has turned amateur actor.

The need to show how it feels to be involved in a situation has led producers to the dramatised documentary. In effect this is a marriage between documentary and fiction film. It uses written dialogue, parts for actors, and a careful selection and arrangement of material in order to produce an emotional impact. Such well-known examples as *The War Game* and *Cathy Come Home* testify to the power of this form of documentary. Indeed, because of its impact, *The War Game*, a television film that not only tells the facts of nuclear war but how it feels to be caught up in it, can only be seen in cinemas and so far not on the television screen. Similarly, television critics described *Cathy Come Home* as 'a searing indictment of housing conditions' and 'just like a punch between the eyes'.

The dramatised documentary is also useful when a producer wishes to look at some aspect of human behaviour without exploiting or doing harm to real people by subjecting them to questioning on what might be a painful or embarrassing subject. Actors can be used to re-create the experience whilst operating within the techniques and reality of the conventional documentary.

The dividing line between documentary and drama has been blurred by the dramatised documentary. At a time when plays are becoming more convincing and more like 'life' and documentaries are being presented in a more dramatic fashion, many people have some difficulty in telling them apart. Indeed, some critics say that the dramatised documentary is an attempt to deceive the audience, e.g. 'They are just puppets strutting across the screen, poisoning the minds of the people watching' (*Cathy Come Home* as seen by Alderman Frank Griffin in the *Birmingham Post*), and confuse them about what is real and what is imaginary. Most dramatised documentaries however have a quality about them that is quite different from that of a play. This comes from the reality of the background and the actors' knowledge that they are involved with real material and not the conventions of fiction. It has also been argued that the dramatised documentary is not a true documentary. Grierson, however, has defined the documentary as 'the creative treatment of actuality' and if we accept this definition we have to admit that it applies to the dramatised documentary.

ASSIGNMENTS

1. In any television documentary a good deal of information has to be put across at the beginning so that the viewer can understand and appreciate the programme. This is not without its difficulties for viewers do

not like to feel they are being lectured about something they did not know before. Watch any documentary programme, therefore, to note how this background information is put across. Was it incorporated in the dialogue so that the viewer did not realise he was being informed? Was there a commentator or narrator to provide the information? Or was it conveyed by an expert to a commentator so that the viewer eavesdropped on the information? What part did the visual background play in the opening shots? Was there enough background information to understand the programme or too much? Give details of the way the information was put across and say whether or not you thought it effective.

2. Imagine you are making two short documentary programmes that will give (a) a favourable, and (b) an unfavourable impression of your school. List ten shots you would use for each documentary, e.g.

Favourable
good examples
of art work

Unfavourable
litter

Give details also of an interview you would include in each documentary in order to emphasise the required impression.

3. Prepare a shooting script, i.e. a list of shots in the order they will be taken, for a balanced documentary about your school.

4. View a documentary programme and give brief details of each of the different elements that went into it, e.g. commentary, film inserts, still photographs, discussion, interviews, etc. How effective was each of these?

5. Name the best documentary you have seen on television. Say briefly what it was about and why it impressed you.

6. Documentary programmes are showing a new frankness in looking into subjects that have hitherto been protected by the barriers of inhibition, e.g. insanity, drugs, sex, etc. These programmes often result in people being questioned on painful or intimate topics. Ought people to be placed in a situation where their peculiarities and fears are elicited from them in what appears to be a private interview but which is really going out to 8,000,000 viewers including friends, neighbours, relatives and employers? Is there a point where a documentary should not investigate? Give your reasoned opinion and quote examples from any such programmes you have seen.

7. Read the following poem carefully and then answer the questions at the end.

LET'S BURN LADY CHATTERLEY

(A family tribute to the series
'Your Life in Their Hands')

Tonight we saw a hysterectomy,
last week a cataract was removed.
Among the forthcoming attractions
we are to explore the function
of the lower bowel, and sometime
next month see a surgeon saw
through a diseased femur. We
look forward to this weekly trip
around a stranger's anatomy,
enjoy the feeling that our own guts
remain true. One thing though—
I'm going to write a strong letter to
that camera-man at the B.B.C.
who pans away just when the
scalpel's going into the patient's
flesh. What does he think we
look in for? I want to see
the bloody thing bite right in deep;
I want to have it in my own hand
cutting through tissue, muscle,
sinew; I want to feel my fingers
dig into the mess that makes
the patient creep around the world.
I mean, this is an *instructive*
programme for Chrissake! We
want the details. Or do they think
we look in just to glory in
some poor bastard's violation?

EDWIN BROCK

1. Explain the force of (a) 'forthcoming attractions', and (b) 'enjoying the feeling that our own guts remain true'.
2. What is wrong with television showing the first incision in an

operation? Why, in your opinion, does the camera 'pan away just when the scalpel's going into the patient's flesh'?

3. The poet is going to ask the camera-man what he thinks viewers watch such programmes for. What would be your answer if you were the camera-man?

4. Are medical documentaries *instructive* programmes? In what way? For example, have they had any effect upon your attitude to your doctor or to hospital treatment? Do they allay the fear of what goes on in hospitals by showing that it is not something terrible and sinister?

5. Explain in your own words the last sentence of the poem. What do *you* feel for the patient who is undergoing the operation?

6. Is there something about the sight of an operation on television that produces a strong reaction in viewers? Summarise your own feelings on the matter.

7. What effect did the writer intend the poem to have on the reader? To what extent do you agree with him?

8. *Cathy Come Home* was a 'play' which told not only the facts of the housing situation in Britain but also made the viewer experience them with Cathy. It was founded on truth for every incident in the play had happened in Britain. Indeed, some of the dialogue in the play consisted of the actual words that were reported in newspapers as being used in similar circumstances. The 'play' was in fact 'fictionalised documentary'. It was shown twice on BBC television and it caused nation-wide controversy. People were as much concerned about the 'fictionalised documentary' treatment as they were about the tragedy of Britain's homeless. Clean-up-TV Campaigner Mrs Mary Whitehouse said in an interview 'I am protesting to the BBC at this biased piece of propaganda', and there were other critics who saw the play as an attempt to deceive the audience and confuse them about what was real and what was imaginary. There were also attempts to distinguish between 'true' documentaries and 'fictional' plays.

Is there a line between 'documentary' and 'drama'? Both are created and neither are 'true' in the literal sense. Ought not a playwright with a message to put over be allowed to use all the resources at his disposal to present it as powerfully as possible? Be allowed, in fact, to combine the flexibility of fiction with all the techniques and reality of documentary

to arrive at a new form of expression? Are there any more dangers in this than in the hidden deceptions and untruths of the documentary? Those who would disagree with the playwright's message would be at liberty to use the same technique to put forward their viewpoint as strongly as possible. The viewer wants to see more than the surface of reality: he wants to learn something about it and make an attempt to understand why. The dramatised documentary enables him to do this. Think around these questions, and the comment, and then give your own written opinion on the subject.

Group Work

1. On p. 119 there is an outline for a documentary programme. Use this as a model to build up a documentary on the theme of loneliness. The information, facts and stories you will need must be dug out of books, magazines and newspapers. The result of this research should be presented in a group style that is human, realistic and unsentimental. Write out in full the narrator's introduction and background information, his linking comments, and his summing up. Use newspapers to supply you with stories that will form a basis for film inserts. Give brief details of each insert and also of any still photographs included. Supply both questions and answers for two interviews, e.g. welfare worker, psychiatrist. See that the answers have your facts and information worked into them in a natural conversational manner. The extract on p. 132 can be used as a model. Loneliness is one of the big social problems of our time and it concerns people. Make sure, therefore, that you stress the human angle by interpreting all your research in terms of flesh and blood.

2. A Cabinet Minister has criticised recently the coverage by television of important current issues. In his opinion the presentation of serious topics is trivial, sensational, superficial and over-personalised. Prepare and write a group report that offers balanced comment on this statement. Start by selecting three current topics that interest and concern the public and arrange for group members to check for fourteen days the coverage given to these issues in news bulletins, news features and documentaries. How much time is allotted to each topic during the period? Is enough done to explain? Does the viewer have opportunities to examine the issues at length? Would a more lengthy discussion make for interesting viewing or would it be dull? Is there a need for the television equivalent of the long magazine article? During the fortnight are there new issues and crises that tend to crowd the original topics off the screen? Is it possible that there is too much information available for any of it to

be dealt with adequately? Is the handling of the issues superficial? Is a complex argument squeezed into a few slick, quick, transient images? Are any of the issues seen in terms of a battle between public figures? Is this the fault of television or the people concerned? (It might be of interest and value to read about the confrontations between Gladstone and Disraeli). Are any of these issues the subject of television plays? Does discussion of issues of public concern permeate other television programmes? If television does trivialise and personalise public issues is it due to the nature of the medium? Is this peculiar to television or do all journalists have to get their message across within the limitations of the medium in which they work, e.g. present complex arguments in a 1,000 word article or a short radio broadcast? Does this apply even to the Cabinet Minister when he makes a speech in Parliament? Is the coverage of serious topics by television a matter of conflict between what is desirable and what is possible? Use the answers to these questions as the basis for your report.

Discussion

1. Discuss the rights and responsibilities of television interviewers.
2. Television is not so much anti-social as a-social. It diminishes communication between people; it lessens the chance of discussing problems within the family, and makes people more passive.
3. The old division between a play and a documentary now hardly exists, and a play need not be anything more than the presentation of a particular kind of social experience.
4. Discuss the number and quality of American programmes on British television.

Drama

STUDY MATERIAL

- (a) *television programmes at school or home.*
(b) *copies of the TV Times.*

By drama we mean a performance by actors in which they imitate the speech and the actions of other people for the benefit of an audience. It is thus concerned with the thoughts, words and actions of humanity. Above all drama deals with human relationships. It shows us what happens when human beings come into contact with one another. This interaction of one character with another is drama's most important ingredient.

This being so, television is admirable for drama because of the emphasis it can place on the characters in its plays. The television camera is marvellous for the close-up of the human face and it has the ability to look right into the soul through the actor's eyes. The characters in a television play are therefore brought very close to us and we can learn as much from their faces as we can from what they say.

Television drama has many forms. It includes the single play, the group of plays that use a common theme, the dramatised novel, the series and the weekly serial. Each of these forms can be regarded as either a play, or a series, or a serial and these three headings will be used in this chapter to take a brief look at the drama shown on television.

The Play

If a stage play is transmitted from a theatre to viewers at home the result appears on the screen as artificial and larger than life. This is because the techniques and conventions of the two media are different. For example, a stage play is seen from a distance by a large audience in a formal atmosphere. The actors on the stage tend to face one way and when they

speaking it is in unnaturally loud voices so that they can be heard in the gallery some forty or fifty yards away. Such stage conventions look absurd on television. Television is watched informally by a family audience in a small room with a domestic setting. There is a physical sense of intimacy about this setting and an emotional sense of intimacy about the medium. It is casual, homely and friendly. The favourite performers on television are in fact the people who look and act ordinary enough to fit into this atmosphere. There are also certain technical restrictions that make television an intimate medium. For example, the smallness of the screen and the relatively poor definition limit the amount of peripheral action and also the depth of detail. Thus, spectacle comes across less dramatically than a good conversation between two people. Because of this the large screen drama spectacle of the cinema seems out of place in the living room.

The scale of events on television must therefore acknowledge both its intimate nature and its technical restrictions. In other words, the conditions of viewing and the medium itself are the main influences upon the style of presentation for plays.

Television's great strength as a dramatic medium lies in its capacity to probe and portray the thoughts and emotions of individuals or small groups of people involved in the development of a single situation. A good example of this is John Hopkin's play quartet *Talking To a Stranger* (Penguin Modern Playwrights 5). These four separate plays deal with a family crisis as seen, respectively, by daughter, son, father and mother, and provide an exploration in depth of the complicated relationships within a family group.

This interest in people rather than in plots has led to the almost plotless television play where the analysis or development of character is more important than the completion of the story. These plays with unresolved situations are sometimes rather obscure and one critic has complained that they may have a beginning, a middle, and an end but not necessarily in that order.

Probing the complexity of ordinary people makes the television play largely one of camerawork and dialogue production with only the simpler and more obvious forms of action involved. This places a limit on freedom in one direction but extends it in another for the playwright is able to make much greater use of dialogue. It can be used to reveal character, advance the plot, and give information, to a much greater extent than in the theatre.

Because it is nearer to the audience both physically and emotionally

the dialogue in a television play comes close to ordinary speech. It is simple, realistic, clear and direct (see p. 132). The dialogue in the theatre, on the other hand, has to be projected. It therefore tends to be larger than life, artificial, pitched too high and timed too slow. This sort of dialogue will appear over-emphatic and over-long on television because a nod or a glance or a half-completed sentence can carry all that is needed. Quite frequently the expression on the face of a character can replace a line of dialogue. The camera is able to give us the face of a character in close-up and let us see the meaning of a line of dialogue registering on his face. This means that the impact of television dialogue often comes between the lines and this adds emphasis to what has been said. Sometimes, of course, there is too much dialogue in a play and not enough camerawork. We have all seen the play in which a character looks out of a window and describes what is going on when we would much rather see it for ourselves through the lens of the camera. In any good drama production the dialogue and camerawork should be closely integrated and balanced.

The unit of construction for a television play is the scene (see below). Just as bricks are used to build a wall so are scenes used to build a television play. In live transmission the scene is a continuous piece of action taking place on one set. The scene ends each time the action leaves the set to go to another one. Scenes are linked to each other by the Cut, the Mix, and the Fade (see Chapter Two). The Cut is used when the action is continuous in time, the Mix indicates a short lapse of time, and the Fade a longer one. A scene may be either (a) live, (b) filmed, or (c) a mixture of filmed background and live foreground. The action may therefore move from set to set, or from set to film scene (telecine) and back to set, according to the techniques used. All scenes are numbered in the script with a new number being given each time the action leaves or returns to a set. The following piece of dialogue will illustrate this:

SCENE 14 INT BEDROOM OF BARBARA'S HOUSE DAY
 (BARBARA comes into bedroom, goes to the telephone at the
 bedside and dials a number)
 BARBARA: Hello. Richard?

CUT TO—

SCENE 15 INT HALL OF RICHARD'S FLAT DAY
 (RICHARD is leaning against the wall, telephone in hand)
 RICHARD: Yes. How are you Barbara?

BARBARA: (*Distort*) A bit depressed. I was wondering if you would mind very much if I didn't come this evening? I'm not really in a party mood at the moment.

RICHARD: Are you sure? A party might cheer you up.

BARBARA: (*Distort*) I'd rather not.

RICHARD: Pity. We shall miss you. Can I call round tomorrow evening and tell you about it? Eight o' clock?

CUT TO—

SCENE 16 INT BEDROOM OF BARBARA'S HOUSE DAY

BARBARA: Good idea. Let's hope I'm feeling better . . .
'Bye.

It will be seen that in addition to giving the number of the scene the script also gives details of (a) whether it takes place indoors or out of doors (INT or EXT), (b) which set it takes place on, and (c) whether it is night or day. The film or telecine scenes in a script are also numbered but numbered separately from live scenes for easier reference.

A group of scenes having unity and carrying the action one step further is called a sequence. This may be regarded as the equivalent of a chapter in a novel. Sequences, like chapters in a novel, follow one another in a mounting rhythm until the action is complete. Each sequence provides an opportunity to start a new theme or start the action from another set. The end of a sequence can often be determined by the fading out of the picture to leave a blank screen for a few seconds until a new picture is faded in to start the next sequence.

The set for a television play is an important visual accessory. If it is furnished as an integral part of the scene then everything on it has potential use. The camera can go right up to the set and explore it in detail so that any item can be used to make a point or brought into close up at the right moment to make a dramatic impact. The number of sets a studio can contain may have a restricting effect upon a play. This is overcome by leaving the confines of the studio and using a film insert or an insert of live action on location. Too many inserts however can weaken the unity of a play. The action is often more powerful if it is confined to a single set. For example, a particular situation that develops over a number of days and involves a husband and wife living in a flat does not

have to be weakened by inserts that show the couple at work or dining out. In order to get on with the story, the viewer will accept a fade out as they leave the flat and the door closes and a fade in as the door opens and they return.

In recent years the long single television play has become less common. The general trend now is for plays of no longer than 75 minutes. The reason lies in the difficult nature of the full length television play as a dramatic form. The television screen conveys vision and feeling so quickly that everything there is to say about the characters may have been said long before the play has finished. The long television play requires a great deal of material to sustain it and the gathering of this material, plus the manufacturing process, is too slow for there to be many such plays available. The shorter play is more in keeping with the medium and is preferred by programme compilers because it fits more easily into programme patterns.

The half-hour television play is now an established favourite. In content and construction it resembles the short story. Thus, there is no time in thirty minutes to allow for the development of either plot or character. The number of characters must also be limited and there is no room for plots and sub-plots. Basically, it requires one good story line based on a brief incident in one person's life and the characters immediately involved with that incident. It relies more on the creation of a mood to sustain it than the bones of a plot and therefore tends to be less than explicit.

The opening of a thirty minute play is of the utmost importance. The story needs to be started quickly, the characters introduced, and the viewer interested, in a very short time. Like the door-to-door salesman who needs to get one foot in the door and then talk quickly and persuasively, the writer of a short play has to grip his audience from the outset and then hold on to them by quick development of the story and characters. He must avoid wasting time. This calls for a quick tempo and a stylised production.

The rehearsal time for a short play is limited and this means that time cannot be spent filming a lot of exterior scenes. If such scenes are used they tend to be limited to one or two locations. It is much more usual for the play to be confined to two or three sets in the studio because this makes it easier for all concerned with production. The thirty minute time limit therefore imposes a pattern on the play.

Another pattern is imposed when a short play is shown on commercial television. The break for commercials half-way through the play is

bound to affect its construction. It would be unnatural to break off in the middle of a scene and then carry on where it left off after the advertisements had been shown. It is therefore likely that the first half will be built up to a climax and the viewer left waiting the length of the advertisements before he can get on with the story. The Television Act has this to say about breaks in drama productions:

4 (a) Drama

The break should occur when:—

- (i) there is a clearly marked and dramatically significant lapse of time in the action; or
- (ii) there is a complete change of scene with a significant break in the continuity of the action; or
- (iii) alternatively, in the case of adaptations from stage plays, the original intervals in the stage play may be regarded as natural breaks.

The aim therefore is to make the break as natural as possible and to use it rather as a curtain is used in the theatre. Whether the break is natural or unnatural it is still a nuisance and can be very irritating. It is one more example of advertising imposing its patterns on the medium it uses. (See Book 3 of this series, *Advertising*).

In spite of its many advantages television drama still lacks the prestige of the traditional theatre. There are a number of reasons for this. In the first place playgoers miss the sense of occasion derived from the deliberate act of dressing-up and going out to see a play performed live. Secondly, the stage play receives far more attention from critics of drama writing in books, magazines and newspapers. There is an assumption that the television play does not exist in its own right at all and does not rate very much in the way of informed criticism. Thirdly, the television play does not enjoy a long run. It may reach far more people with its single performance but this is regarded as a weakness rather than a strength. Finally, the television play is written for an impermanent medium and is regarded as just part of the entertainment that flows like tapwater from the television screen.

There are signs however that the situation is changing. The BBC has taken to re-running its major achievements. One or two of the more serious playwrights have been given revival seasons and one outstanding group of four plays has been screened three times in eighteen months. In addition, more and more television play scripts are being published

in hardback and paperback form. This gives them a greater permanency and provides an opportunity not only for study at first hand but also for critical discussion. Many of our most worthwhile dramatists have written some of their best work for television and it is fitting that the recognition they deserve is at last being shown.

ASSIGNMENTS

1. Give a brief account of the ways in which television drama differs from theatre drama.
2. Study the following scene taken from *No Skill or Special Knowledge is Required*, the second play in the John Hopkins' quartet *Talking to a Stranger*. The play deals with the events of a disastrous weekend in the Stephens household as seen through the eyes of Father and begins with a row at tea time between Mother and daughter Terry. The bickering makes Father painfully aware of the long standing conflict between himself and his wife—mainly over Terry. According to Mother, he has always spoiled her, and she resents his always siding with Terry in any row. For Father the present has nothing but tension and the pain of rejection, so he lives mainly in the past. In this scene he re-lives the first time Terry left home. It begins and ends with a cut.

CUT TO *the front room.*

FATHER: Mother!

MOTHER: Let her go. I won't stop her.

(Looking past MOTHER, at FATHER, who is standing in the centre of the room, and at TERRY, standing in the doorway.)

See how she gets on without us.

TERRY: What's the use, Dad?

FATHER: Talk to the child.

MOTHER: No.

FATHER: Ask her to stay.

MOTHER: Never—in a million years.

FATHER: She's going away. She's going—to leave home.

TERRY: Yes, I am.

FATHER: She means it.

MOTHER: If you want her to stay, you talk to her.

TERRY: Alan can bring the rest of my stuff, when I've found a place to stay.

(FATHER turns desperately to face TERRY)

FATHER: Yes, but Terry—tonight! Where are you going to stay tonight?

TERRY: I'll find somewhere.

MOTHER: No fear of that.

TERRY: What have I ever done to you!

MOTHER: What haven't you done!

TERRY: I don't know!

FATHER: If you'd stay tonight, Terry. If you'd just stay . . .

TERRY: No.

MOTHER: Don't beg her to stay.

TERRY: I'll be all right. I've got some friends. They'll find me a corner—somewhere.

FATHER: Terry.

TERRY: I can't Dad. I would. I'd stay for your sake . . .

MOTHER: Oh, yes.

TERRY: I can't.

MOTHER: Your father!

CUT TO *the back room*.

Study the scene again and then answer the following questions.

- (i) Compare the dialogue in this scene with that of any stage play available and say how it differs.
- (ii) The dialogue uses unfinished sentences and oblique references (i.e. references understood only by the people involved). Quote an example of each and say what effect they have.
- (iii) Study the tone and feel of the lines for each character. For example, how does *If you want her to stay, you talk to her*; *No fear of that*; *What haven't you done* indicate the emotional attitude of MOTHER? Give further examples for FATHER and TERRY and say how they indicate the emotions being experienced by both characters.
- (iv) Character is revealed by dialogue even in this short excerpt. Say what you have learned from it of the characters of FATHER, MOTHER and TERRY.
- (v) Study the tempo of the scene and then say why you think it begins and ends with a cut instead of a fade.
- (vi) Indicate briefly how a flashback scene like this can advance the plot of the play.
- (vii) The last two lines spoken by MOTHER are *Oh, yes.* and *Your father.* Sum up the experience that lies behind these two short comments.
- (viii) You will note that this scene does not contain any directions for the

producer about particular camera shots. Suggest places where you consider a close shot would be effective.

- (ix) Do you consider this scene to be true to life? Give a brief opinion and your reasons.
- (x) Summarise the excerpt for someone who has not read or seen it.

3. Take a page of dialogue from any stage play you have studied or are studying. Rewrite it as a page of dialogue for a television play. Keep the language as simple, clear, direct and close to everyday speech as possible. How would you present it on television given four cameras and two sound booms? Prepare a simple shooting script for the camera shots you would make.

4. Watch a play and pay particular attention to any one scene. How was it linked to the scene that came before and the one that followed? Was there a good piece of action to fade or mix on? Did the dialogue reveal character, advance the plot, and give information? Were the camera angles and shots effective? Write a brief analysis of this scene.

5. View a play for the sole purpose of trying to pick out the sequences. A sequence will contain two or more scenes up to a maximum of twelve and will cover a definite phase in the action. The start of a sequence may be used to (a) indicate a lapse of time, (b) begin action from a different place, (c) introduce a new theme, (d) start a new thread in the plot, etc. Give brief details of any sequence you manage to identify.

6. Use the following check list to assess your reactions to the background music used for any play.

evokes a mood	suggests misleading associations
too loud	builds up a definite dramatic effect
obtrusive	too familiar
over-obvious	

7. The actions and events of a play are known as its plot. Watch a play and note these actions and events in order to arrive at a summary of the plot. Then consider the following questions. Was it a convincing plot with a ring of truth about it? If the story were happening in real life would it happen this way? Or did it rely too much on luck and coincidence and offer nice, easy solutions to difficult problems? Did the play have a good shape? Was it straightforward and direct story-telling or was there some confusion? Did the action move smoothly from incident to incident to build up to a climax at the end of the play? Or was there too much by-play which held up the sequence of events? Was the plot

original or had you seen this type of thing before? Did the story-line run so close to a recognisable pattern that you were able to grasp the development long before the play had time to make it? Did the plot involve social problems, e.g. housing or racial prejudice? Had the author understood what he was writing about? Did he make any telling points or offer a fresh insight into the problem? Was the story brought to a good finish or did it tend to have an ending that dragged? Was there a false happy ending? Did right triumph over wrong? When the play had finished did you feel satisfied or dissatisfied? Use your answers to these questions to build up a written analysis of the plot.

8. Study a number of newspaper reviews of television plays and also the plot summaries of plays given in the *Radio Times* and *TV Times*. Are there any plots that crop up time and time again? Give a brief outline of one of these conventional plots and add one or two critical comments of your own.

9. What incidents or events do you think would make an interesting play on television? Write a brief summary of a sample story that offers an alternative to familiar and conventional plots.

10. Watch any television play and make notes on the characters. Remember that in real life no two people are alike; that heroes are sometimes weak and foolish; that evil and injustice often prevail and villains triumph over heroes. Did you lose yourself in the lives of these characters? Did you think and feel with them? Did they behave as people in real life behave when confronted with similar problems? Were they believable people? How successful was the author? Or were they the cardboard characters that pop up in television plays over and over again doing and saying the usual things? Were the characters over-emphasised to the point where you could almost see the arrows pointing out what the author wanted to say? Were they caricatures? Were the characters just chessmen which the author used to set out a problem and then resolve it? Use your own notes and the answers to these questions to write an analysis of the characters in the play.

11. Note the performance of an actor or actress in any television play. Is the acting natural or is the actor too obviously giving a performance, i.e. using acting tricks? Does the actor feel as the character in the play would feel? Does he make you lose yourself in the story and move you? Is he the right person for the part? Does he have the right face? Write a paragraph or two in which you assess the performance.

12. Most of the action of a play is carried on in a particular place, e.g. home, office or factory. Use the *Radio Times* and the *TV Times*, together with your own experience, to make a list of the places where the action of plays takes place. Are any of these places peculiar to television? For example, at the time of writing a number of plays are being set in a kind of Martini-land on the borders of Chelsea and Knightsbridge where a colony of avant-garde flats seems to have sprung up. Each of these flats is luxuriously furnished and contains a cocktail cabinet which is used frequently by the model, fashion-photographer, advertising man, artist or musician who occupies it. As soon as a play opens on such a flat we know we have been there many times before. It is an all-too-familiar setting that has become a cliché of television drama. From the list you have made select another place that is peculiar to television drama and which appears with some frequency. Write a description of the setting and add your own comments.

13. Watch any play and pay particular attention to the sets. Were they sufficiently realistic? Were any of them out of place? Did the interiors look as if they were lived in? Was there accurate reproduction of detail? What was the social background and was it faithfully portrayed? Were any of the sets under-furnished so that in long shots you saw wide expanses of floor with a few scattered pieces of furniture? Write an account of the sets used and say how effective they were.

14. Television has borrowed some visual clichés from the cinema and developed a few of its own. For example, we frequently see a split screen to show a two-way telephone conversation; the hands of a clock turning quickly to denote the passing of time; a girl leaving a house and suspecting that she is being followed by the sound of feet joining her own in the empty street; a man sitting in a chair apparently reading until a close-up reveals a knife protruding from his back. Supply four more clichés that you have seen used in television plays.

15. The TV Act requires, in section 3 (a), 'that nothing is included in the programmes which offends against good taste or decency or is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling'.

Give details of any play you have seen which in your opinion breaks this precept.

16. Make a study of several thirty-minute plays using the following questions to help you assess each one. Is the story based on one brief

incident in one person's life? Are all the characters immediately involved with that incident and that incident only? Does the play have anything original or important to say? Is there a ring of truth about it? Is there one good story line or are there sub-plots? Does the play gain your attention from the beginning and hold it? Do you quickly get to know the characters? Does the story move steadily forward? Or is there slow development of either story or characters? Is the play brought to a satisfactory finish? Are the number of sets limited and are there film inserts? Are clichés used to set a situation rapidly and unmistakably because of the shortness of running time? If there is a break for commercials are the two halves of the play of equal length? How does the break affect the dramatic balance of the play? Use the information you gain to write a 400-word essay on the thirty-minute television play.

17. A number of television play scripts are now available in paperback form. Obtain one or more of the following to read for your own enjoyment or for study at first hand.

TALKING TO A STRANGER

by *John Hopkins* (Penguin)

CONFLICTING GENERATIONS

(*five television plays selected and edited by Michael Marland*) (Longmans)

THE NIGEL BARTON PLAYS

by *Dennis Potter* (Penguin)

18. The picture on p. 179 gives a general view of a studio during production of the play *The Lost Years of Brian Hooper*. In this dialogue scene we have Brian Hooper (Hugh Burden) talking to Amanda (Kate Story), a night-club hostess. Study the picture and then answer the questions that follow:

(a) How do you know that the camera in the foreground is giving a close up shot of Brian Hooper?

(b) What picture do you think the other camera is transmitting?

(c) What would you take care to avoid getting in your picture if you were operating the camera in the foreground and had to track out for a shot?

(d) Imagine you are directing this dialogue scene and have to instruct the vision mixer in his switching from one camera to another. How

will most of your changes be made if the dialogue consists mainly of short questions and answers? Will they be cuts, fades, dissolves, mixes or wipes? Will the cameras be kept on the faces for short or long periods during the time between changes? How different would your approach be if the dialogue concerned itself with two very close friends making a sentimental farewell?

(e) How can the cameras be used to portray the thoughts and emotions of these two characters? Are close ups of the faces required for the whole of the scene? Name other parts of the body that can be brought into close up in order to register a reaction. How could shots of the bar-tender be used to emphasise aspects of a conversation?

(f) Note the set and its furnishings. How might the glasses on the table be used to register a point in the conversation? Is there anything else which has potential use? Select part of the set or one of the properties and say briefly how it could be used by the cameras to increase the dramatic effect of the scene.

19. The irony of television is that while it reaches out to the largest audience in history, that audience hasn't the chance to use the screen to answer back. Most of us would like to do this for at one time or another we have all felt inclined to telephone or write and tell the television company concerned what we think of a particularly annoying or irritating programme. A few of that vast audience do get the chance to use the screen to air their complaints if they are chosen to appear in a programme like *Talkback*. Programmes of this nature are designed to enable viewers to say what they think to the people who are responsible for what has been seen on the screen. Imagine that you are to appear on such a programme. List the complaint or complaints you would make about a particular programme and outline the argument you would put forward.

Discussion

'If an individual installs a television set in his house he makes a conscious decision to participate.'

JOHN STONEHOUSE

Does this mean that when you buy or rent a television set you make a conscious decision to accept anything considered acceptable by the television companies for your information, education and entertainment?

Group Work

Use the information given on pp. 130-131 and also the questions asked

in Assignment 16 to help you write a thirty-minute play for Independent television. Actually the play should run for 25 minutes to fit the Independent television half hour and there must be one break for commercials. An idea for the play can be got from studying the programme billings and notes in the *TV Times* to see what sort of plays are being screened, or from a human interest story in one of the popular newspapers, or it can be based upon an incident in the life of one of the group. See that the number of characters is limited and concentrate on the story line and dialogue. Confine your action to the use of no more than two to three studio sets and do not bother with film inserts. Make a start by writing a neat summing-up of the proposed play and give it a title. Discuss the characters, the story line, and the point at which the break for commercials will occur. If a tape-recorder is available it will be useful for working out dialogue that is realistic and in keeping with the characters. The opening of the play is very important so make sure that the play starts right away with action that compels the attention. A twist in the tail of a play is resented by some viewers but the possibility should not be ignored. When you write out the play use the excerpt on p. 132 as a model and do not bother to incorporate detailed camera or acting directions.

The Series

A good deal of television drama output is in the form of the series. A series consists of a chain of separate episodes with the same characters in each. The characters are often supplemented by additional performers known as 'guest stars'. These add variety by playing principal parts that are not recurrent. A series is based either on a situation capable of producing an endless number of possible stories, e.g. a hospital or a police station, or on the exploits of a colourful character or characters, e.g. a private detective or secret agent.

The series may be transmitted live, or it may be a mixture of live transmission and telecine sequences, or it may be recorded on film or videotape. The trend is towards the recorded series and nowadays they account for about 90% of production. A series that is filmed will be produced in exactly the same way as a film for the cinema but it will not be financed on the same scale. From the point of view of technique this means simplified film-making. Filmed episodes are in fact shrunken cinema films designed for the small screen and the programme patterns of television.

Television's need to fill so many hours every night of the week every

week of the year leads to fairly rigid production schedules. One advantage of a recorded series is that episodes can be filmed or taped well ahead of transmission time to allow for more efficient scheduling of facilities and personnel. Thus episodes are made in batches of thirteen, twenty-six and thirty-nine to fit the television season. Most television companies will not consider a subject for a series unless it has a potential yield of twenty-six programmes.

A recorded series has an economic advantage over a live series. It can be shown several times as a 'repeat' and copies can be sold overseas to provide additional income. A series made for the British market and a specific foreign market will follow a pattern acceptable to the country to which it will be sold. The British viewer has to bear with this pandering to the parochial taste of another country. For example, a series to be sold to American television stations may have one or two American actors, tailor-made story material, 'mid-Atlantic' or American dialogue, and convenient breaks in the action to accommodate the more frequent advertising messages transmitted from the American stations. The characters and dialogue will be mass-produced and the themes will fit into a neutral background. The series will in fact provide neutral entertainment that is as readily acceptable in Arkansas as it is in California.

A successful and long-running series needs extensive planning. The whole project will be in the charge of a producer who will supervise the series as a whole, commission script-writers, assign directors, budget for each episode and maintain the weekly flow. The director for each episode will take care of casting, rehearsing and camera direction and a story editor will look after the scripts, suggest revisions, and arrange for new episodes to be written.

A number of writers may contribute to a series (one long-running series has about thirty-five writers) and in order to keep stories and characters on the planned lines they may be issued with a detailed guide. This guide or 'bible' will seek to establish a unity of style, story lines, attitudes, techniques and characterisation for the whole series. The 'bible' may contain thousands of words of character analysis and biography for each of the principal characters and a great deal of background information in which real names and places mingle with the fictitious. Armed with this guide a dozen different writers can turn out scripts so that the work of one is indistinguishable from that of another. Scripting in series is therefore a closely integrated craft and can be developed according to a formula.

Some producers dislike these detailed guides. They believe a guide

encourages writers to feel they are working on an assembly line. Such producers prefer to hire three or four writers with similar outlook to work through a series. Each writer will do three or four scripts after preliminary planning meetings with the producer.

The aim of a series is a mass audience and because of this it has to be all things to all people. For example, the response to violence in an audience of 8 million may range from positive enjoyment to active dislike and the mass appeal series has to cater for this. The need to balance the content leads to amusing contradictions. We have all seen the hero who is good at giving violence whilst at the same time disproving of it, or the likable rogue who is dedicated to the ideals of justice but does not practise them. When there is only one principal character the need to make him please everybody can lead to some self-cancelling characteristics. The heroine of one series was called upon to be not only *intelligent* and *shrewd* but also *wayward* and *extravagant*. This balancing of content can probably be summed up in the following instruction given to the writers for one series. 'Our aim is dramatic realism. Watch the language.'

A mass audience will be composed of lower, middle and higher income groups. This too will affect the content. There will be nothing too haughty to alienate the lower income groups and nothing too aggressively working-class to offend the higher income groups. This leads to the type of character who likes luxury and has the money to indulge it but often goes to a seedy public house in the East End of London for a lunch of a sandwich and a pint of beer in the public bar. Or he may be seen at race meetings talking to a Duke at one moment and a drunken, poverty-stricken race-follower the next. Like the *Daily Mirror* this character is on Christian-name terms with both the princess and the charlady and for the same reason. (See Book 1 of this series, *Newspapers*, chapter 13). Viewers are also made to feel that whatever happens to a character could happen to them but at the same time the story may be about glamorous people who are the images of what ordinary people would like to be and dream of being. These opposing forces are bound to crop up in any mass appeal series because of the need to please everybody.

In the U.S.A. the series has become the rule with single plays becoming fewer and fewer. We have not yet reached that stage in Britain but at the time of writing the total number of series being shown on all channels is twenty-five. Ten of these account for a total weekly viewing public of over 65 million people. This popularity of the series with the viewing public may yet drive the single play from our screens.

ASSIGNMENTS

1. The series recounts in each episode a separate story which comes to a conclusion. Its main appeal lies in the fact that each episode is a brand-new adventure in the lives of recurrent characters. The viewers want to see one or more of the recurrent players and not so much a continuation of what happened to them last week. This means that most series are built around a personality and audiences look for a personality performance rather than an acting performance. Give examples from your viewing experience of leading players in various series who are personalities rather than actors. Sometimes a player's screen personality can be so identified with a character in a series that it becomes difficult for him and the public to think of him in any other role. Quote examples of characters in one or two series who are completely identified by the public with the actors playing them.
2. Viewers want the characters in a series to behave reliably. They like to feel that given any set of circumstances the reactions of the characters will be entirely predictable. This leads to characters being fixed up with a few recognisable and familiar traits and quirks so that viewers say to themselves 'Yes, that's just what Ena would do' or 'Trust Ena to say something like that.' Give examples of two such characters and outline the character traits they have been given to make their behaviour predictable.
3. When the BBC or the Independent companies commit themselves to a series they also commit themselves to a vast expenditure of money. To help pay the cost they look to overseas sales. As the series is popular in the U.S.A. it follows that many are made with an eye on that market. Watch any 'mid-Atlantic' filmed series that has English actors talking about gas instead of petrol and referring to money in dollars instead of pounds. Is this treatment really necessary? Do you know of any examples of a purely British series that is also popular abroad? Can you quote a current series which would be acceptable at home and abroad because its theme fits in with a neutral background, e.g. the story material is not British but the characters speak English? What is more important, should television's primary concern be with British audiences and British cultural welfare? Write a short essay in which you outline your ideas and opinions.
4. Watch an episode from a current mystery thriller series and make notes on the character of the villain. What is his apparent age, nationality and social status? Is he a casual criminal or habitual? Does he have a

domestic, business, political, underworld or high society social background? Is he a member of a gang or a freelance? Are smoking, drinking, gambling, drugs or women included in his habits? Does he have any sort of relationship to the hero? What crime does he commit? Theft? Non-fatal violence? Murder? Why does he commit this crime? Power? Vengeance? Money? Sex? What is the final punishment? Prison? Death? Non-fatal violence? Expand your notes into a written character sketch of the villain.

5. Popular television series can be divided roughly into the comic strips and those that try a little harder. Some of the latter are highly efficient and entertaining and come up each week with a story that is gripping, characterisation that has insight and acting that is extremely good. Select one of these and write about the stories, the characterisation and the acting.

6. Choose a principal character in a current series and watch a number of episodes to note any self-cancelling characteristics that are the result of trying to make him please everybody (see p. 141). Say briefly what these were.

7. Most television viewers seem to exercise choice once only during an evening. They will switch to a programme in which they are interested and after that will stay with the same channel for the rest of the night irrespective of what's on. Because of this a series that attracts a mass audience is often screened fairly early in the evening for a particular purpose. It is used as a short cut for gathering an audience for a subsequent programme which the programmers may feel is important. Check copies of the *Radio Times* and *TV Times* to note examples of this sort of programming. What is the underlying assumption about the programmers' attitude to the audience? Is the attraction of a mass audience the sole reason for the existence of a series? Comment briefly.

8. A good series needs a formula capable of endless dramatic invention, i.e. a situation that will produce an unlimited number of possible stories. List the formulas for three or four of the current series on television and then devise a formula of your own for a new series.

9. Viewers do not like their crime stories to be completely devoid of moral purpose even if it is only a happy ending. A social conscience, therefore, is a factor that crops up in most series. Quite frequently this is done through a detective who appears as the conscience of society.

Select a detective from a current crime series and point out how his outlook and actions mirror the moral values of our society.

10. Read the following review and then answer the questions at the end.

IRRITATING AND OLD FASHIONED

by Ann Purser

Premiere, Flower Dew, Thames

Two new gimmicks heralded the opening of Thames' new series *Premiere*. One is that it is a *live* performance, the other is a 'send-in-your-criticism' competition where the best amateur critics will win £5 each week.

Neither of these red herrings could conceal the fact that *Flower Dew*, by *Roy Clarke*, was an irritating play produced in a very old-fashioned manner. The curtain rose (if they want to play it that way) on a top-secret scientific research establishment, where a group of singularly unlikeable people were waiting for their Director to return with news of their latest baby—a lethal scientific development called *Flower Dew*. One of their number, *Vosper*, was absent in hospital having had a nasty accident with *Flower Dew*, and this and his ultimate death dominated the play.

Apart from trying out some smart cracks through the mouth of *Dr Cross (Anthony Booth)*, the obnoxious young genius who couldn't wait to get to the States, and *Dr Constance Morris (Janet Munro)* whose scientific brilliance didn't give her physical talents a chance, the play tried to cover too many points and succeeded only in confusing the main issue: how can you live with and justify work that kills both by accident and intention?

The Establishment director (*John Welsh*) managed by retreating into power politics and administrative bustle. The long-service worker (*William Fox*) and the Director's wife (*Barbara Lott*) relied on polite conventions of a society that had no such problems, and the others, the young scientists, coped not too successfully by various escapist means. No solid comment was made, and I don't think with such an issue it is enough just to present the facts.

Perhaps the business of being live had some restricting influence. The destructive nature of the scientific side of these people could have been much better demonstrated if we had seen their other side. Talking about *Mr Robinson's* daughter *Wendy*, about his garden, seeing *Cross's*

weekend seduction suit, wasn't the same as seeing the domesticity, the seduction.

It was back to the static conditions that a live performance imposes. And what are the advantages—spontaneity from the actors, a sense of occasion? The acting was noticeably self-conscious and if the occasion turns out to be a visit to the local rep., give me good old video-tape any time.

Television Today

(a) What is it about the play that the reviewer finds (i) irritating, and (ii) old-fashioned?

(b) With what is the review primarily concerned? Acting performances? Camera work? Settings? Plot? Direction? Give reasons why you consider it to be an adequate or an inadequate review.

(c) Say briefly how live television imposes restricting influences on the performance of a play.

(d) Read paragraph 5 of the review and then paragraph 3 on p. 129. Present a brief alternative argument to show that the play might not have been improved by recorded inserts about Mr Robinson's garden and his daughter.

(e) One of the reasons why long plays are recorded is that many contain up to 50 scenes. Such plays are too complicated for live television as they entail a considerable amount of movement by actors, technicians and equipment. From your own experience of watching long plays do you consider that 50 scenes are too many for a 90-minute play? Are most writers today turning out scripts quite unsuited to television? Are they no longer writing for television but for films? Are television producers simply making films, but without the time or facilities that go hand in hand with film-making? Give your views in a paragraph or two.

(f) Consult current issues of the *Radio Times* and the *TV Times* to select for viewing a play that is to be shown live on television. Watch it with care to note how it differs from a recorded play. Is there a sense of urgency, vitality and freshness about it? Does the nervous tension a live play is supposed to impart communicate itself to you? Are there any mishaps like camera lenses and microphone booms in the picture? Or actors drying up or fluffing their lines? Are there fewer scenes and much simplified situations? Now that almost all of Britain's television is recorded is there, in your opinion, any justification for returning to live drama? Give your views and support them by examples.

(g) Read any short play by Harold Pinter (there are two in *Theatre Today*, Longmans H.L.S.) and then give reasons why you agree or disagree with the following statement. 'Harold Pinter is one of the few writers today whose talents are naturally attuned to live television drama.'

(h) Write a review suitable for inclusion in *Television Today* of a television play you have watched. Use Ann Purser as a model but take into consideration the comments you have made for (b). Cast details, credit titles and other information can be obtained from the *Radio Times* or the *TV Times*.

(i) Make an interesting criticism of a television play in not more than 200 words which would serve as your entry in Critics Competition. Ask your teacher to select the three best amateur critics and to read their entries aloud so that they can be discussed by the class.

Group Work

1. The Home Office has set up a television research committee to look into the relationship between television and 'young people's moral concepts and attitudes'. The Committee has not yet completed its study but it has published the findings of some other investigators. An American sub-committee on juvenile delinquency has reported that 'the saturated exposure to pictures and drama based on an underlying theme of lawlessness and crime which depict human violence' is bad for the young. Another report states that 'a heavy dosage of violence in mass media heightens the probability that someone in the audience will behave aggressively in a later situation'. Such aggression may not be deliberate for some young people have difficulty in separating the fantasy world of violence on television from situations in real life. They seem unaware that if they indulge in the same sort of violence in real life the consequences are likely to be tragic. Also, there have been a number of tragic cases in which boys have injured or killed themselves by trying to fly like Batman or in which boys have hanged themselves after watching a hanging on television. Violence on television cannot therefore be lightly dismissed. How much violence is there on British television? Make a group survey of the violence, e.g. fights, killings, etc., in all likely programmes on all channels for one week. Remember that violence will be seen in news, current affairs and documentary programmes in addition to that in drama programmes. Write a group report on the incidence of violence on British television.

2. Organise a group discussion on the likely effects of television violence upon young people. Is the following parallel over-exaggerated?

Summarise the conclusions in a paragraph or two.

Television

Hero enters darkened room and is hit over head with butt of pistol wielded by villain who has been hiding behind the door.

Hero falls to floor unconscious.

Camera shows close up of gash on hero's head and blood running down cheek.

Villain continues his search of room.

Hero opens one eye warily and notes that villain is preoccupied.

Hero leaps to his feet, spins villain round, and fells him with a straight left.

Real Life

Two boys in play imitate the same situation with boy villain using toy pistol with heavy, cast metal butt.

Boy hero falls to floor unconscious.

Boy villain looks at boy hero and sees there is no blood. Boy villain hits boy hero again to get required television effect and continues to do so until blood appears. By this time boy hero will be seriously injured or even dead.

Boy villain quite surprised at consequences. Surely boy hero should spring up and knock him out as on television . . .

3. Programmes on French television that are considered not suitable for children have a small white disc showing at the corner of the screen. There is thus a continuous warning throughout the programmes which is useful to those who switch on after programmes have begun. Pool group viewing experience to make a list of British programmes that might qualify for such a white disc. In each case give a brief reason why.

The Serial

A serial is really a very long play broken into weekly parts none of which is complete. As with the series the same characters appear weekly. Each of the parts will take the story one or two steps forward and will end with an exciting but incomplete incident. This keeps the viewer interested and encourages him to watch the following week in order to see the outcome. The individual part therefore has a shape of its own that fits into the shape of the whole. It is interesting to note that viewers in most other countries prefer the series because each episode is complete in itself. Britain is virtually the only country with a big television industry that regards the serial as a major part of drama.

The majority of serials shown on British television are produced by the BBC. Its serial department covers an enormous cultural range from the adaptation of classic novels to the original works that give a week by week account of life in East Anglia or of adventure in space and time. The most popular form of serial is the dramatisation of the novel and this being so it is necessary to take a closer look at this rich source of material for television.

The first essential in a novel that is to be adapted for television is that it should lend itself to being expressed in visual terms. Some novels have pages of descriptive writing of places and characters in which no action occurs at all, whilst others explore the recesses of the unconscious mind. The adaptation of such material for television presentation is very difficult.

There are other difficulties. The novel is designed to be read over a period of time and the reader can return to it again and again whenever he wishes. The play however must be absorbed at one sitting. The novel is presented in the form of a written description in the past tense: the play uses the medium of dialogue to represent its story as actually taking place before the audience as they sit and watch. For example, whereas the novel will give us the description of a gesture the play will give us the gesture itself. The story of a novel can be highly complicated with several interwoven threads of action and many characters. The play on the other hand must have a relatively simple story because the conditions of dramatic performance tend to restrict the play to the treatment of a single action.

The novel is not restricted to time and place. It can go backwards and forwards in time, pass over 5 years in two sentences or spend 120 pages on the events of one afternoon. The action can take place in or around a country mansion, or on another planet, or in the mind of a character.

The novelist has greater freedom because he can rely on description: the script-writer has to rely upon the actor and the dialogue.

Because of time, cost and techniques it is almost impossible to make a scene-by-scene translation of a novel into a television play. The action, for example, will have to be limited to a number of sets and locations. There will have to be selection and compression. Events which in the novel may be spread over weeks will in the play be concentrated to achieve unity of time and space. Any novel will need to be cut and re-arranged for television in order to make a coherent dramatic development. Sometimes scenes have to be written in by the adapter in order to meet studio requirements and one dramatisation of *David Copperfield* contained twenty minutes of television of which not one line was in the book. This is not quite so bad as it seems, provided that the original does not become distorted. The essential thing is that the television version remains faithful to the spirit of a novel when it cannot remain faithful to the exact words. In any case, the dialogue of a novel will need to be altered because literary dialogue is designed to be read and dramatic dialogue to be spoken by actors. Dramatic dialogue also has to carry the weight of the plot and the dramatic construction.

Characters present another problem for the adapter. It is not enough to present the outward appearance of a character as described by the novelist. The character has to be taken off the printed page and made three dimensional. This means a detailed study of each character in a novel in order to understand his personality, the emotions that move him into action, his reactions to the changing situations of the novel and his mental processes. If the novel happens to be a well-known 19th century classic the task may become even more difficult. The characters in these novels have appeared so often in illustrations, stage adaptations and films that they are fixed visually in our minds. For example, we all know what Fagin looks like and the adapter who tries to present a different exterior image will face a great deal of criticism.

The adaptation of a novel is nearly as much an act of creation as the writing of it in the first place. This is best illustrated by considering that all of us become creative artists when we read a work of fiction. The characters come to life in our imagination and we see visual images of them in the mind's eye. These are our own private portraits of the characters and they will differ from those of any other reader. We also visualise the places described. The novelist may use words very precisely but each of us will create our own personal pictures from his descriptions. Not only do we visualise the characters and places but we

also exercise our own form of compression and selection. Some parts of a novel will appeal to us more than others and we will attach importance to these whilst hardly remembering the remainder. Any novel we read becomes a personal concept. In a way we are adapters using our imagination to dramatise the novels we read for the private screens of our minds.

The dramatisation of novels was pioneered by the BBC. Their list of adaptations reads like an extra-mural course in literature and includes such books as *The Warden*, *The Herries Chronicle*, *David Copperfield*, *Nicholas Nickleby*, *Bleak House*, *Lorna Doone*, *Emma*, *Kenilworth*, *The Portrait of a Lady*, *Silas Marner*, *The Forsyte Saga*, *The Gambler* and *The Spanish Farm*. The extent to which the BBC has set the nation reading can hardly be measured. A writer in *The Times* has commented humorously: 'The BBC certainly keeps up the pace. No sooner has half the population settled down to reading *The Portrait of a Lady* (some have yet to finish *The Forsyte Saga*, let alone *Kenilworth*) than the Corporation provides Dostoevsky's *The Gambler* as yet another set book. . . .'

It was once feared that television would destroy the appetite for reading but exactly the opposite seems to have occurred. The successful adaptation of a book for television starts a run on it and this demand often leads to the appearance of new editions. An example of this is the case of *The Forsyte Saga*. The enormous impact of its serialisation on television was reflected in a big leap in sales. The publishers had been selling the hardbound book at the rate of about 5,000 copies a year and the effect of the television broadcasts was to raise this figure to 85,000. Moreover, all nine of the Forsyte novels were issued separately in paperback. Publication of a paperback immediately after a successful television version can be very profitable for it feeds upon and exploits an existing popularity. (See Book 2 of this series, *Popular Reading*). One of the commercial television companies is hoping to get the best of both worlds for it has formed its own publishing company to publish novels in paperback simultaneously with the television showing.

The serialisation of contemporary fiction is rarely attempted. In fact television seems to be obsessed with the dramatisation of the 19th and early 20th century novel. There may be a good reason for this, apart from the fact that many 19th century novels were originally written in serial form and published part by part in magazines. Victorian novels employ the multi-story technique in which a number of stories develop simultaneously and this is useful when transmissions are live. For

example, the adapter can leave the main story and return to it whenever he wishes. This gives time for the actors in the main story to move from set to set or to change costumes. The minor stories also introduce a note of variety with their use of different actors. Yet there are a number of multi-volume chronicle novels by living authors and so far none of these has been adapted for television. The reason may therefore lie elsewhere. It may well be that Dickens, for example, is regarded as educational and a reasonably safe venture into serious literature whilst the contemporary novel may contain too much sex and violence for decent family viewing. A further point for consideration is that authors whose works are still in copyright must be paid and the limited annual budget for television drama could not meet too many outgoings of this nature.

ASSIGNMENTS

1. There are certain serials which can be regarded as permanent serials: programmes destined to run almost for ever with an episode once or twice a week built round a nucleus of characters. This form was derived from radio and is described in the U.S.A. as 'soap opera'. Some of the most successful of these programmes in the past have been *Compact*, *Coronation Street*, *Peyton Place* and *The Newcomers*. By their very nature these serials are likely to use characters, problems and situations that have been reproduced on television with dull uniformity time and time again, i.e. stereotypes. Watch one or two episodes in a current soap opera and then write an account of the stereotypes it contains.
2. There is a vast quantity of drama shown on television. The BBC alone puts out over 700 separate drama productions in a year and spends some £8,000,000 annually on the biggest output of drama in the world. In a recent week over 30 hours of original drama were transmitted by the various companies. This is the equivalent of 15 stage plays. When one realises that few playwrights have produced more than twelve good plays in a whole life-time it is obvious that there is not enough worthwhile drama being written for television. This has led the programme-producing organisations to examine every possible source of programme material in order to keep pace with television's output. Like the film companies before them they have found a rich source of material in the dramatisation of novels and short stories. Use copies of the *Radio Times* and the *TV Times* to check the sources of drama programme material. To what extent is television feeding on other media? Supply examples and add comment in which you sum up the situation.

3. Read, study and thoroughly digest the following scene from *Pride and Prejudice* and then set about adapting it for television. What is Jane Austen's intention in this scene? To reveal through dialogue the characters of Mr and Mrs Bennet? Think in visual terms and envisage the two characters brought to life off the printed page into a three-dimensional world. What is the background against which these people move? How can you convey the atmosphere by means of a setting, costume, acting and dialogue? Will the conversation take place with both characters seated or with movement from one or both? When you start work on the dialogue remember that this is literary dialogue designed to be read. It needs to be changed to dramatic dialogue designed to be spoken. Do this without losing too much of the flavour of the period. Jane Austen is writing about her own time and she knew how people like Mr and Mrs Bennet spoke. Can any of the original dialogue be omitted and replaced by an expression on the face of either person? Remember that what we see on our television screens is in the act of happening. We are given the gesture itself and not an account of it. In other words, television verbs are always in the present tense. Give your script the same layout as for the excerpt on p. 132. Include some stage directions and camera shots and add a brief description of the setting and costumes to be used. Try to make the final effect of the scene one of having written it for television from the start and not one of having adapted it.

It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of some one or other of their daughters.

'My dear Mr Bennet,' said his lady to him one day, 'have you heard that Netherfield Park is let at last?'

Mr Bennet replied that he had not.

'But it is,' returned she; 'for Mrs Long has just been here, and she told me all about it.'

Mr Bennet made no answer.

'Do not you want to know who has taken it?' cried his wife impatiently.

'You want to tell me, and I have no objection to hearing it.'

This was invitation enough.

'Why, my dear, you must know, Mrs Long says that Netherfield

is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise-and-four to see the place, and was so delighted with it that he agreed with Mr Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.'

'What is his name?'

'Bingley.'

'Is he married or single?'

'Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!'

'How so? How can it affect them?'

'My dear Mr Bennet,' replied his wife, 'how can you be so tiresome! you must know that I am thinking of his marrying one of them.'

'Is that his design in settling here?'

'Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes.'

'I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr Bingley might like you the best of the party.'

'My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.'

'In such cases, a woman has not often much beauty to think of.'

'But, my dear, you must indeed go and see Mr Bingley when he comes into the neighbourhood.'

'It is more than I engage for, I assure you.'

'But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no new comers. Indeed, you must go, for it will be impossible for *us* to visit him if you do not.'

'You are over-scrupulous, surely. I dare say Mr Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls: though I must throw in a good word for my little Lizzy.'

'I desire you will do no such thing. Lizzy is not a bit better than

the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving *her* the preference.'

'They have none of them much to recommend them,' replied he; 'they are all silly and ignorant, like other girls; but Lizzy has something more of quickness than her sisters.'

'Mr Bennet, how can you abuse your own children in such a way! You take delight in vexing me. You have no compassion on my poor nerves.'

'You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least.'

'Ah! you do not know what I suffer.'

'But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood.'

'It will be no use to us, if twenty such should come, since you will not visit them.'

'Depend upon it, my dear, that when there are twenty I will visit them all.'

4. Watch the *Radio Times* for an advance notice, an article, or a programme billing that gives details of a BBC adaptation of a novel soon to be televised. Obtain a copy of the book and read it before watching the episodes. Did the adaptation spoil the story for you or make it more enjoyable? Did it offer any insights that had not previously occurred to you? Was it largely in keeping with your own ideas about the book? How would your adaptation have differed? What did you think of the settings, costumes, acting and dialogue? Write a review of the adaptation that might appear in *The Listener*, *Television Today*, or one of the more serious Sunday newspapers.

5. Does television falsify the character and way of life of the various regions of Great Britain? For example, are the people in Lancashire, Yorkshire and East Anglia accurately represented in those plays and dramatic series which feature these areas as a background? Is television's view of Wales one in which Druids wear comic robes, beneath which trouser legs protrude to indulge in ludicrous rituals? Is Lancashire peopled by working-class folk with hearts of gold? Does the population of London consist of families like the Steptoes and the Garnetts together with a few young people from *Up the Junction* and the swingy night spots? Are there people other than television characters living in these areas?

Does television reflect the diversity of culture, character and way of life of the regions? Select a familiar series which is set in a region other than your own. Say briefly what impressions you have gained of that region and its people. Use reference books and other source material to discover what else television could have shown you about the region. Give reasons why the series presents a true or false picture of life in that area.

6. Nigel Dennis once wrote an allegory about television which told of a machine called 'the Pukey'. The function of this machine was to entertain the family by being sick on the living-room carpet. Before it did this it went through a repertoire of tricks that included being lovable, friendly, religious, sexy, and a pretence at thinking. Its main function, however, was to be sick. Do you consider this to be a valid metaphor? If you do not, invent and describe a machine that does provide one. If you do, can you remember a time when your television set was sick? What poured out of it that aroused in you a feeling of revulsion? Does any programme make you leap for the switch before it is too late and the set starts to vomit? A programme about war, racial prejudice, violence, sex, or a surgical operation? Say what it is that arouses this feeling in you.

7. It has been said that most television series and serials give the impression of having been cooked up by a committee and directed by a computer fed on the results of a nation-wide audience research. Use your viewing experience to explain how this would come across on the screen.

8. 'Why can't we have a play with a good story?'
'I couldn't understand what it was all about.'

Should television plays be totally comprehensible with a good beginning, a gripping middle, and an absolute ending? Outline your ideas in a paragraph or two.

Discussion

1. 'Playwrights are essentially liars, and the cleverer they are, the more we should beware of them, because they present their perversion of reality as if it were the truth.'

2. Are viewers' reactions to programmes as much influenced by their own emotional make-up, attitudes, ideas and prejudices as by the actual content of the programmes? Do people who react strongly to programmes which the majority find harmless have some problem or complex of their own? Do we see things not as they are but as we are?

From Large Screen to Small

STUDY MATERIAL

as directed in assignments

Anyone who watches television a great deal must be struck by the debt that television owes to the cinema. Evening after evening there is at least one channel transmitting a feature film made some years ago for the cinema.

Whilst this film is on the screen it is saving money for the channel for a film is cheap to buy. At the moment it costs under £10,000 to show at peak periods a feature film less than five years old. Films made earlier are even cheaper to transmit. This figure compares very favourably indeed with the £45,000 needed to put on a television feature production that will last the 80 to 100 minutes taken up by the running time of a film.

The question of what television should pay for the right to show feature films is one that is raised again and again. The television men argue that as the films were originally made for showing in cinemas the film men ought to be glad of any extra revenue they can get from the television showings. The film men point out that they are paid £3,000 to £7,000 for a film which can earn up to £200,000 in advertising revenue if shown at peak periods on a national commercial network basis. They feel that a proportion of this advertising revenue should come to them. The argument also involves other purchasing problems and the question of payment of royalties to actors and actresses appearing in the films. One aspect of film purchase is important because it affects the viewer. This is the practice of selling and buying films in batches. As, for example the commercial company which was quoted in the press as making an offer of £600,000 for 118 films.

These are called package deals and they arise because the film distri-

butors include a number of films of poorer quality in each batch and then take an average price for each film. This price may be lower than that obtainable for good films sold singly but it is certain to be higher than the poorest films in the package merit. For their part the television companies buy a package because they know they will get a number of good films at a reasonable price. They also know that some of the films they have bought are tenth-rate. Sometimes these poorer films in a package are discarded but more often than not they are shown to viewers at peak periods. One commercial company in particular has put on some really poor films, either to extract the last ounce of value for the money they have paid, or to save money for other purposes. What is needed therefore is a re-examination of the method of purchasing films for showing on television. Instead of the package deal there should be fair payment for single films selected to give viewers a sample from the best the cinema can offer. There must be many viewers who would welcome the opportunity of seeing again, or perhaps for the first time, a film that is outstanding as an example of the craft of the cinema at some period of its history. There is also a growing following for foreign films and it is pleasing to note that the BBC at least is beginning to cater for this group with well-chosen examples from world cinema.

Coupled with the need for a re-examination of the method of film buying is the need to put an end to the lazy programming that is content to fill so many hours of screen time with film instead of television. One commercial company has been showing five old films a week for a considerable period: over four hundred hours a year of cheap and not particularly good entertainment. The great celluloid seasons for both BBC and ITV are at Christmas and Bank Holidays. On a recent Bank Holiday evening BBC 1 showed commercial films from 7.15 p.m. to 10.15 p.m. whilst Independent television in London offered an American cinema film followed by an American film series followed by an American film serial. One felt like ringing both the BBC and ITV to ask what had happened to *television*.

The majority of commercial films shown are about ten years old. A brief analysis of the last hundred films transmitted by the commercial company mentioned in the previous paragraph reveals that seven were made in the 1930's, eighteen in the 1940's, fifty-five in the 1950's and twenty in the early 1960's. The newest film had been made five years earlier and there was one movie museum piece which was thirty-eight years old. It is not entirely the fault of television that these films are so old. Part of the blame must lie with the restrictive attitude of the cinema

industry which does not allow newer films to be sold for showing on television. Their attitude is understandable so far as current films are concerned. If these were televised there would be wholesale closures of local cinemas. There are, however, good films a few months old that have already been shown on the cinema circuits and the televising of these films would have no effect on box-office receipts.

The choice of a film for transmission on television is not easy because factors other than entertainment and story value are involved. In the first place the choice is far from being a wide one because of the attitude of the cinema industry. Secondly, there are media differences so that everything that is suitable for the cinema screen may not be so for television. For example, there are differences between film lighting and television lighting which may result in very murky pictures when some films are shown on the small screen. Another problem is that the tempo of a film is much faster with a quick-cutting technique that can be disturbing when viewed at home. It is doubtful in fact if there exists any commercial film of appreciable length that is ideally suited to the television screen.

The most interesting thing about old films on television is that viewers love them. This is confirmed by the spectacular viewing figures of six million and over that most old films command. It is difficult to discover why old movies are so popular and with all age-groups. Is it the presence of a free film in the home that persuades a viewer to watch something he would never dream of paying good money to see at the local cinema? Does the film-lover wish to see again a film that has been absent from the cinema screens for a number of years? Is the older viewer nostalgic about an actor or actress popular with his generation? Do the customs, dress and speech of another period fascinate the teenager? Whatever the reason the popularity is there and it must be a little discomfiting for those television executives genuinely concerned about the medium. It is, after all, a reflection upon the standards of other television programmes that so large an audience should turn for enjoyment to a product designed for another medium.

The popularity of feature films on television has produced an unexpected development. Because American television stations hold a permanent round-the-clock festival of old movies the supplies of cinema films available to them gets lower and lower and it becomes increasingly necessary to find alternatives. Perhaps it was inevitable that someone should come up with the bright idea of television making its own feature films. A number of genuine cinema-type films were therefore made for

the express purpose of showing them on television. No concessions were made to the limitations of television, either in lighting and visual style, or in the more frequent use of close-ups. They were full-scale productions using established stars but they were destined for first showing on television. The television stations however ran into an unforeseen problem. Their audiences did not regard these films as 'proper' films because they had not been shown in cinemas. Thus arose the curious position in which feature films financed by television had to be shown in cinemas in order to acquire a slight ageing and the glamour of real cinema films before they could be shown on television. It is interesting to note that a somewhat similar development took place a number of years ago in the medium of print when the *Reader's Digest* began placing full length articles in other magazines so that they could be selected for condensation by the digest (see Book 2 of this series, *Popular Reading*). One or two of the feature films that have been through this roundabout process have now been bought for British television and you may care to watch out for the work of Don Siegel who has directed several films originally intended for television.

The wheel is therefore turning full circle. Cinema films nowadays are being financed in part by television companies with an eye on their long term needs. No doubt, as television screens get larger and definition gets better the cinema as a place to go out to will gradually become a thing of the past. The film industry, however, will continue to flourish through television.

Television also takes the cinema as its subject as well as its support. There are various short programmes that offer snippets of current films accompanied by a few sentences of commentary. Most of this comment is lighthearted and uncritical and lacks the outspoken quality of the film reviews appearing in newspapers and magazines. Occasionally, however, there is a programme that pays tribute to the work of a distinguished director. Since these programmes can offer a real insight into the more creative techniques of film-making, one feels that not nearly enough is done in this direction.

ASSIGNMENTS

1. Study the questions raised in paragraph 2 on p. 158. Enquire of parents, relatives and friends why they watch old films on television. Summarise their replies and add your own comments.

2. The biggest-ever sale of old films to television was made by British Lion to the BBC who paid them £1,000,000 for 136 films ranging in age from a 20-year-old film to one made two years previously. Use this information, and any you care to take from Chapter 9, to write for publication in a national newspaper a letter in which you condemn or approve the BBC's action.
3. It will soon be possible to buy long playing videotape which will reproduce your own choice of programme on the television screen. Viewers will then be able to build up a collection of their favourite films and television programmes in much the same way as they now collect records or books. Which five films would you buy to start off such a collection? Give reasons for your choice.
4. Television is not only swallowing the film industry it is also bringing about a change in the techniques of film-making. Many of our younger film directors have served an apprenticeship in television and use the techniques of that medium when making films. For example, it is noticeable that the Beatles' films use techniques borrowed from television commercials and programmes. Present day cinema audiences find such films acceptable because they have been conditioned over a number of years to television productions that use camera techniques like zooms and flash cuts. Give a brief description of any cinema film you have seen that uses camerawork derived from television.
5. Do you expect a higher standard from a film than from a live television show? Do you concentrate more? Is your attitude more critical? Is this because the progress of events in a film are already decided upon whereas with a live television performance anything unpredictable might happen? Do you subconsciously make allowances for this by being more tolerant of a live programme? Should you be? Think around these questions and then give a brief summary of your conclusions.
6. Watch a television programme that deals with the cinema film as its subject. Are the film snippets any better than the cinema trailers in which short extracts are strung together with a commentary to persuade you to see next week's film? What is the aim of these programmes? Are they just commercials for the film industry? Do the film extracts give you a good idea of the remainder of the films? What other information are you given? Would you take much notice of these programmes as guides to film-going? Are the film critics in the newspapers better guides? Give details of this type of programme and assess its value.

7. One of the television channels has been showing cinema films on Saturday afternoons as an alternative to sport on the other channels. Once again television has looked to the cinema to help out. Why was it necessary for this channel to entice Saturday afternoon viewers with films? What is wrong with television? Why not a Saturday afternoon of repeated showings of the best television programmes? Is it not possible to show that television itself can dominate the medium? Make your own attempt to do so by listing at least ten good television programmes that you would like to see again. Give a brief reason why each programme is included in your list of Best Repeats.

Colour

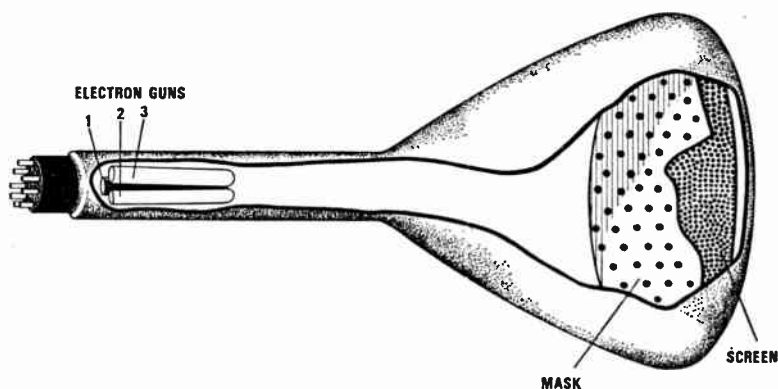
STUDY MATERIAL

as directed in assignments

The world's first public colour television service started in America on 31st October 1953. It used the NTSC colour system which was later adopted by all American television stations. The quality of this system was unsatisfactory and so unpredictable that critics said the initials stood for Never The Same Colour twice. It was later modified and developed by Telefunken in Germany and presented as the PAL system. In the meantime France had introduced her own colour system which was called SECAM.

Britain had no colour television system of her own and therefore had to choose from the three systems available. After a programme of system assessment the British Government decided upon the PAL system. This was also adopted by all the countries in the European Broadcasting Union with the exception of France. PAL is therefore the general European system and the probable choice of much of the world. Test transmissions of PAL were first put out by the BBC in June 1965 and a 'launching period' colour service followed in June 1967. Britain's first full-scale colour television service began on 2nd December 1967.

The mechanics of colour television are much more complicated than those of black and white. To receive, transmit and reproduce a coloured image the PAL system splits light optically into its three components of red, green and blue, using photo conductive tubes to pick up each colour and code it electronically for broadcasting. The three separate signals are then transmitted to the set where they are blended together again to form a complete image of the subject. Inside the set there are three small rapid-firing electron guns, one for each of the three colours. These guns fire varying beams of electrons at the screen. The inner face of the screen is



covered with a million and a half colour-sensitive fluorescent dots arranged in triangular groups of three. One dot in each group is sensitive to the red gun, one to the blue and one to the green. To localise the reaction of the dots to the electrons the inner face is shielded with a perforated mask, each of whose half a million holes corresponds exactly to one group of three fluorescent dots. The more intense the beam of electrons from the red gun, the more red will appear on the screen at that point, and similarly with the blue and the green. Combinations of the three components therefore produce the entire range of colours that the eye can register and so the full colour picture is built up.

From this brief technical description it will be seen that the engineering side of colour television has been a major technical achievement of some brilliance. British colour television is superb and there is nothing in the United States, Canada or Japan to equal it. The quality of the colour—its shades, tones, warmth, and contrasts—surpasses any technical colour film one can name. It has, however, brought problems to the studio floor that are only just beginning to be seen and solved.

For example, the job of the designer has become more difficult. Television set designers have always worked in colour even when their work would be seen by audiences in black and white. This made the actors feel more at home on the sets. The colour receiver however enhances the brilliance of the colours in front of the camera and set designers must therefore subdue the colours of their sets. This problem also extends to clothing and the physical appearance of actors. Soft colours must be worn and patterns are only permissible if they run vertically. So far as the actor is concerned it is rather unfortunate if he flushes easily because

this is grossly exaggerated in colour. Stage make-up becomes a little overwhelming in close-up, and stained teeth show up horribly, so that performers are finding there are considerable differences between working for colour television and black and white.

The performer also finds that colour studios tend to be much warmer. This arises from the additional lighting needed by colour television cameras. Much more light is required overall than for black and white cameras. The arrangement of lighting also needs more care and skill because the colour television process emphasises the contrast between light and shadow. Light has therefore to be placed in any shadow areas so that they do not show up on the screen as muddy patches.

Telecine sequences also present a problem because live transmissions give generally better colour than transmissions of colour film. Therefore, when film is used in an otherwise live programme it has to be matched to the scenes played on the studio floor. This is not without its difficulties. Not only are there basic variations in the sort of colour quality that film can give but there are also from time to time in colour film differences in colour reproduction. The telecine operator has therefore to make colour corrections so that the colour of the film and the colour of the live transmission balance. At the moment this is done manually but future telecine equipment will have an automatic colour corrector built-in and operation of a switch will balance all types of colour film so as to give a final picture without variations of colour fidelity.

Colour has also made a difference in the BBC newsroom where news bulletins are compiled. A colour processing machine has had to be installed which produces perfected colour film at the rate of sixty feet a minute. The black and white photographs in the stills library have been replaced by colour pictures and the maps covering the news-making areas of the world have been redrawn in colour. Operational experience had also to be gained of taking colour broadcasts live across the Atlantic by satellite and converting the American standard (525-line) to the British one (625-line).

These then are a few of the many problems which have been and are being worked out by the people concerned with production problems that never existed when television meant pictures in black and white. For the viewer at home colour television offers three advantages over black and white. It is more informative, it gives greater aesthetic pleasure and the viewer is more involved with the content.

Every colour picture contains a wealth of information not apparent in

black and white. For example, in black and white a tree in full leaf is just a tree: in colour it may be seen to be turning brown and we know then that it is autumn. In this respect television sports programmes have benefited enormously from colour. It is obviously easier to identify players in an international soccer match between Wales and Ireland when the viewer can see that the Welsh are in red shirts and the Irish in green. And in international golf matches the golf ball is at last visible as a speck of white against the blue of the sky. Colour can also destroy sporting illusions. Transmissions of the All-England Championships from Wimbledon showed thousands of viewers that the famed Centre Court was not a green velvet carpet for it had patches of brown mud showing through it. In time, no doubt, our sports promoters will become as colour television conscious as their American counterparts who have the grass sprayed green before a televised baseball match.

Colour employed imaginatively and with restraint can enhance any studio production by increasing the beauty of settings and costumes. There is always far greater aesthetic enjoyment when the pictorial value of a programme is enriched and vivified by colour. It can even endow with new life those light entertainment programmes which merely present a pleasant pattern of light and sound. Some programmes however tend to use colour for their main effect. This is trading in the glamour of colour and treating it as a separate feature instead of making it an integral part of the programme. In drama, for instance, it is noticeable that some directors rely too heavily on colour. The sets are magnificent and the camera shots are chosen more for their beauty than their dramatic significance. When a camera does linger on a *House and Garden* set the tempo slows down and there is less fluidity. The production then becomes a little too studied. Such directors let colour distract them from their proper business of telling a meaningful story concisely.

The news in colour comes nearer to the truth than that in monochrome. Interviews are transformed from black and white moving pictures into real people and the impact of their facial expressions is greatly increased. It is war film however that emphasises the realism of colour and its greater shock potential. Black and white television with its abstract tones tends to falsify and make bearable those filmic slabs of horror that come from the war fronts of this world: the colour camera records the bloody wounds and mutilations as they really are. The whole indignity and degradation of war is made a hundred times more real by colour television and viewers are made to feel much more involved. An

example of this involvement occurred when viewers throughout the U.S.A. wept over pictures of the assassination of Robert Kennedy which showed the Senator in living colour lying in a pool of blood. Indeed, the impact of violence of any kind is so vivid that universal colour may mean the end of much that has hitherto been bearable in monochrome. Viewers may eventually react against the actuality of gashed and bloody faces in the boxing ring or the crime drama corpses that look like advertisements for a superior sort of ketchup.

It is probably in the nature film and the travelogue that colour supplies most. These give viewers a wonderful new awareness of the texture and beauty of the world around them. Colour television has brought us animal studies ranging from the iguanas of the Galapagos to the birds of paradise of New Guinea. It has shown us nestling kingfishers inside a river bank and in very slow motion the adult bird diving under water to spear a minnow. With its brilliant colour and vivid patterns such film is beautiful to look at. In addition it gives details of the animal's way of life and presents incidents that most of us would never otherwise have seen. To see in colour and to hear everything that nature has to offer is the unique good fortune of this generation. The ability to store on film the sounds and sights of wild-life, and to reproduce them at will, is one of the remarkable benefits that separates us from previous generations. Any viewer can now sit in his armchair and see and hear more of the animal kingdom than the most energetic Victorian could discover in a lifetime of safaris. This also applies to the travelogue with its film impressions of beautiful scenery, interesting people and customs. The armchair traveler can see far more of the world than could any of his peripatetic ancestors. Colour programmes of this type communicate a sense of wonder and arouse interest so that viewers who would not otherwise have watched but for the colour find that history, geography, archaeology, etc., have at last come alive.

ASSIGNMENTS

1. View one or two programmes in colour in order to assess the colour composition of the pictures. Are there any brightly coloured areas near the edge of the screen? Do these attract attention from the main subject and lead the eye out of the picture? Are there any splashes of colour in the background or away from the centre of interest? What is the effect of these areas of colour on the periphery of the action? Do they distract by pulling the picture apart? Do the pictures have harmony? For example, does a particular picture have a variety of colours of the same family

(e.g. greens) with just a touch of contrast (e.g. red)? Or are there areas of colour that clash and conflict with each other and fight for attention? Make a brief report on the colour composition of pictures on television.

2. Colour on television can also be used to create atmosphere by appealing to the emotions. For example, blues and greens give us a feeling of coolness, reds and yellows of warmth, and pinks of tenderness and sweetness. Again, green is a colour that calms the nerves, red is forceful and aggressive, and blue gives the impression of cleanness and purity. Study the use of colour in studio productions and give examples of its use to create atmosphere.

3. Some colour pictures can be made to seem almost three-dimensional when colour is used to good effect. This arises from the fact that cool colours appear to recede whilst warm colours seem to advance. An impression of depth can therefore be achieved by keeping the reds, yellows and browns in the foreground and the greens and blues in the background. When the colours in a picture are from the same family the apparent depth of the picture can be increased by placing the darker tones nearer the viewer and the lighter tones farther away. Watch programmes to spot this technique in use and then give details of examples you have noted.

4. Viewers are much more critical of the quality of colour television than they are of monochrome. This is because the human eye judges a colour picture against nature and there is no such standard of judgement available for a black and white picture. How critical are you of the quality of colour television? Is the colour truer to life than photography? How true to life is it? Give your opinion in a paragraph or two.

5. Watch a programme that comes from the studio and one that is an outside broadcast. Alternatively, watch a studio programme that uses film inserts. Is there any variation in the standard of colour? Is it more important to have good colour for studio productions or for outside broadcasts? Note examples of colour variations in programmes and summarise the details and your reactions in a brief report.

6. Watch several news bulletins in colour to consider the effect of this extra-dimensional enhancement. Do they spend more time than the bulletins in monochrome on such colourful items as the Chelsea Flower Show? Is the news in colour nearer to the truth or does colour distort in

any way? Does colour make any difference editorially? Say what effect colour has on the adequacy of the news service, the selection of news, and whether or not there is exaggeration or distortion due to colour presentation. The work completed for assignments beginning on p. 103 will prove useful and help you compare news in colour with that in monochrome.

7. To what use is colour being put by television? Is it there to provide pictorially pleasing plays or present integrally to enrich and vivify the account of action? Are programmes trading in the glamour of colour? Is it being used to direct and heighten feelings? Are all the possibilities of colour television being fully explored? Or are we seeing colour-washed monochrome programmes? Are viewers being charmed by the novelty so that they are prepared to accept the most exquisite nothings as the real thing? Is colour being used functionally or to offer eye-catching impressions? Make a brief report on the use of colour by television.

Group Work

Use the method outlined in Assignment 3 on p. 83 to analyse all colour programmes for one week. Construct similar screen-shaped charts with the percentages you obtain. Compare the time allotted to the various subject categories by monochrome television with that allotted by colour television. Make a group report on your findings.

Reference Section

Glossary

ACTUALITY. Material taken straight from life. Not dramatised material.

BACK PROJECTION (BP). An image is projected on to a screen that allows it to pass through and be seen by a camera in front.

CAMERA SHOTS.

Close-ups

Extreme Close-up	E.C.U. e.g. an eye
Very Close-up	V.C.U. e.g. the face
Big Close-up	B.C.U. e.g. full head
Close-up	C.U. e.g. head and shoulders
Medium Close-up	M.C.U. e.g. head, shoulders, chest

Medium shots

Mid-shot	M.S. e.g. waist upwards
Three-quarter shot	e.g. knees upwards
Full Length shot	F.L.S. e.g. complete body

Long shots

Long shot	L.S. e.g. body fills $\frac{1}{3}$ - $\frac{2}{3}$ screen
Very Long shot	V.L.S. e.g. person is dominated by the setting

CAMERA SCRIPT. The text of a television script with full details regarding cameras and sound booms.

CONTROL GALLERY. The gallery from which the director controls studio operations.

CUT. To change instantaneously from one camera to another.

CRAB. To move the camera sideways.

DOLLY. The apparatus which carries the camera.

EFFECTS. (sound) Any noise, apart from the spoken word, deliberately made as part of a production.

FADE-IN. To make a sound or a picture build up slowly from nothing.

- FADE-OUT.** To make a sound or a picture gradually disappear.
- IN-LAY.** A device whereby selected areas of two pictures from different cameras are merged to make one complete television picture.
- LIVE.** The opposite of recorded.
- MONITOR.** A television screen used in the studio to guide directors and technicians.
- MIX OR DISSOLVE.** The result of fading out one camera whilst at the same time fading in another.
- PAN.** The movement of a camera from left to right or vice versa across a scene without moving camera platform.
- RECORD.** To put sound or pictures on film or tape.
- SEQUENCE.** (a) a group of scenes covering a definite stage in the development of a programme, (b) film inserted between the live action.
- TELECINE.** The name given to the transmission of film in television programmes.
- TRACK.** To move a camera backwards or forwards.
- WIPE.** A way of changing from one picture to another whereby the new picture replaces the old in a moving pattern.

Independent Television Programme Companies and the areas which they serve

The Borders & Isle of Man	BORDER TELEVISION All week
Central Scotland	SCOTTISH TELEVISION All week
Channel Islands	CHANNEL TELEVISION All week
East of England	ANGLIA TELEVISION All week
London	THAMES TELEVISION Weekdays to 7 p.m. Friday. LONDON WEEKEND TELEVISION Weekends from 7 p.m. Friday.
Midlands	ATV NETWORK All week
North	GRANADA TELEVISION (Lancashire) All week YORKSHIRE TELEVISION All week

North-East England	TYNE TEES TELEVISION All week
North-East Scotland	GRAMPIAN TELEVISION All week
Northern Ireland	ULSTER TELEVISION All week
South of England	SOUTHERN INDEPENDENT TELEVISION All week
South-West England	WESTWARD TELEVISION All week
Wales & West of England	HARLECH TELEVISION All week

Note: Programme patterns vary in the different regions, but the following diagram gives a broad indication of the general balance of programmes presented to Independent television viewers.



FURTHER READING**General****The Technique of Television Production**

by Gerald Millerson (Focal Press)

The Technique of the Sound Studio

by Alec Nisbett (Focal Press)

The Technique of the Television Cameraman

by Peter Jones (Focal Press)

TV Programming and Production

by R. Hubbell (Chapman & Hall)

Television in the Making

Paul Rotha (Ed.) (Focal Press)

ABC of Film and Television Terms

by Oswald Skilbeck (Focal Press)

Talking about Television

by A. P. Higgins (British Film Institute)

Your Book of Television

by Norman Wymer (Faber & Faber)

From Marconi to Telstar

by Norman Wymer (Longmans)

Broadcasting: Sound and Television

by M. Crozier (O.U.P.)

The Small Screen

by Alan Hancock (Heinemann)

British Broadcasting in Transition

by B. Paulu (Macmillan)

Broadcasting in Britain: Reader's Guide

National Book League (C.U.P.)

Communications

by C. A. Marshall (Phoenix House)

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by Raymond Williams (Penguin)

Television: A Critical Review

by Sir Gerald Beadle (Allen & Unwin)

Pressure Group—The Campaign for Commercial Television

by H. H. Wilson (Secker & Warburg)

Television and the Political Image

by J. Trenaman and D. McQuail (Methuen)

Working in Television

by Barbara Brandenburger (Bodley Head)

Educational Radio and Television in Britain

BBC Publications

The Broadcaster's Responsibility

by H. Carleton Greene (BBC Publications)

Discrimination and Popular Culture

Denys Thompson (Ed.) (Penguin)

The Medium is the Massage

by Marshal McLuhan and Quentin Fiore (Penguin)

The Art of Radio

by Donald MacWhinnie (Faber)

'Good Talk' An Anthology from BBC radio

Ed. Derwent May (Gollancz)

Report of the Committee on Broadcasting 1960

(The Pilkington Report) H.M.S.O.

B.B.C. Handbook (published annually)

BBC Publications

I.T.V. Handbook (published annually)

Independent Television Authority

Drama**The Radio Play**

by Felix Felton (The Sylvan Press)

Royal Foundation

by Simon Raven (Blond)

Giles Cooper: Six Plays for Radio

BBC Publications

The Television Playwright

by Donald Wilson (Michael Joseph)

Anatomy of a Television Play

by J. R. Taylor (Weidenfeld & Nicolson)

The Armchair Theatre

ABC Television (Weidenfeld & Nicolson)

British Radio Drama

by Val Gielgud (Harrap)

New Granada Plays

(Faber & Faber)

Six Granada Plays

(Faber & Faber)

New Radio Plays

(BBC Publications)

Worth a Hearing

Ed. Alfred Bradley (Blackie Student Drama Series)

Collected Plays: Paddy Chayefsky

(Simon & Schuster)

After the Funeral

by Alun Owen (Cape)

Woman in a Dressing Gown and other plays

by Ted Willis (Barrie & Rockliffe)

Conflicting Generations

Michael Marland (Ed.) (Longmans)

Z Cars

Michael Marland (Ed.) (Longmans)

Talking to a Stranger

by John Hopkins (Penguin)

The Nigel Barton Plays

by Dennis Potter (Penguin)

Visual Journalism**The Case for Televising Parliament**

by Robin Day (Hansard Society)

Factual Television

by Norman Swallow (Focal Press)

World in Action

(some episodes of the Granada 'World in Action' series) (Mayflower)

Playback: Talking with Frost

(selected conversations from 'The Frost Programme') (Cornmarket)

The Documentary in American Television

by A. William Bluem (Hastings House)

Reference**International Television Almanac** (Quigley Publications)**World Radio and TV Handbook** (O. Lund Johansen, Copenhagen)**Kinematograph and Television Year Book** (Longacre Press)**Commercial Television Year Book and Directory** (Admark Publishing Co.)**British Film and Television Yearbook** (British and American Film Press)

Periodicals**Radio Times** (Weekly)**TV Times** (Weekly)**The Listener** (Weekly)**Stage and Television Today** (Weekly)**Television Mail** (Weekly)**Journal of the Society of Film and Television Arts** (Quarterly)**Contrast** (published by the British Film Institute)**Television material on film**

(available from the British Film Institute)

Dr. I. Q. (an example of an American television quiz show)**Vox Pop** (television interviews from BBC programme *Tonight*)**Cuba Si** (four programmes on Cuba by Granada television)**Kill with Kindness** (an episode from *Alfred Hitchcock Presents*)**American Tourists** (an item taken from a Rediffusion *This Week* series)*Records***Under Milk Wood** (original BBC production) Argo RG22**The Brains Trust** (selections from programmes) Argo DA38**'... my beloved promenaders ...'** (Sir Malcolm Sargent and the last nights of one or two Proms) BBC Radio Enterprises Rec 22M**The Best of the Goon Shows** (from BBC recordings)

Parlophone PMC 1108

Hancock: The Blood Donor, The Radio Ham

Golden Guinea GGL 0270

I'm Sorry, I'll Read That Again (BBC recordings)

Parlophone PMC 7024

The Frost Report on Everything Pye 18199*Addresses***The British Film Institute**

81 Dean Street, W.1.

The Independent Television Authority

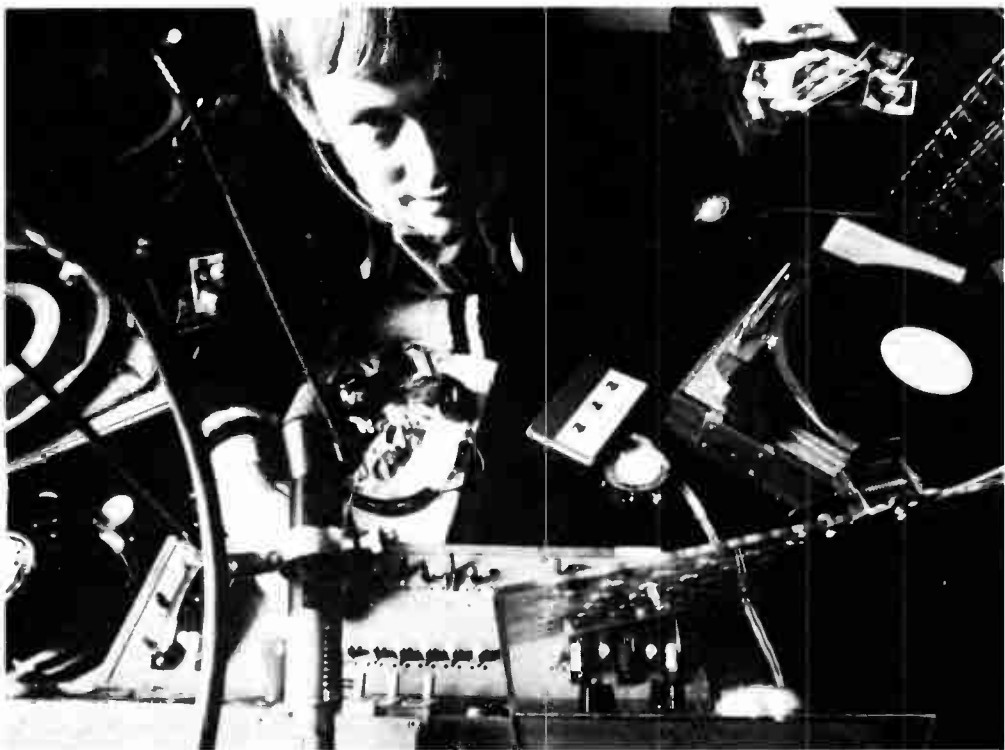
70 Brompton Road, S.W.3

The British Broadcasting Corporation

Broadcasting House, W.1.



i Sir Malcolm Sargent conducting the BBC Symphony Orchestra at the Royal Albert Hall. This concert (17th July 1965) was both televised (BBC-1) and broadcast (Home Service)



ii Disc Jockey David Symonds at work



World Radio History

iii The cast of *Leviathan '99* broadcasting from the studio



iv Hugh Burden and Kate Story in *The Lost Years of Brian Hooper*, a Theatre 625 production (BBC-2, 8th October 1967)



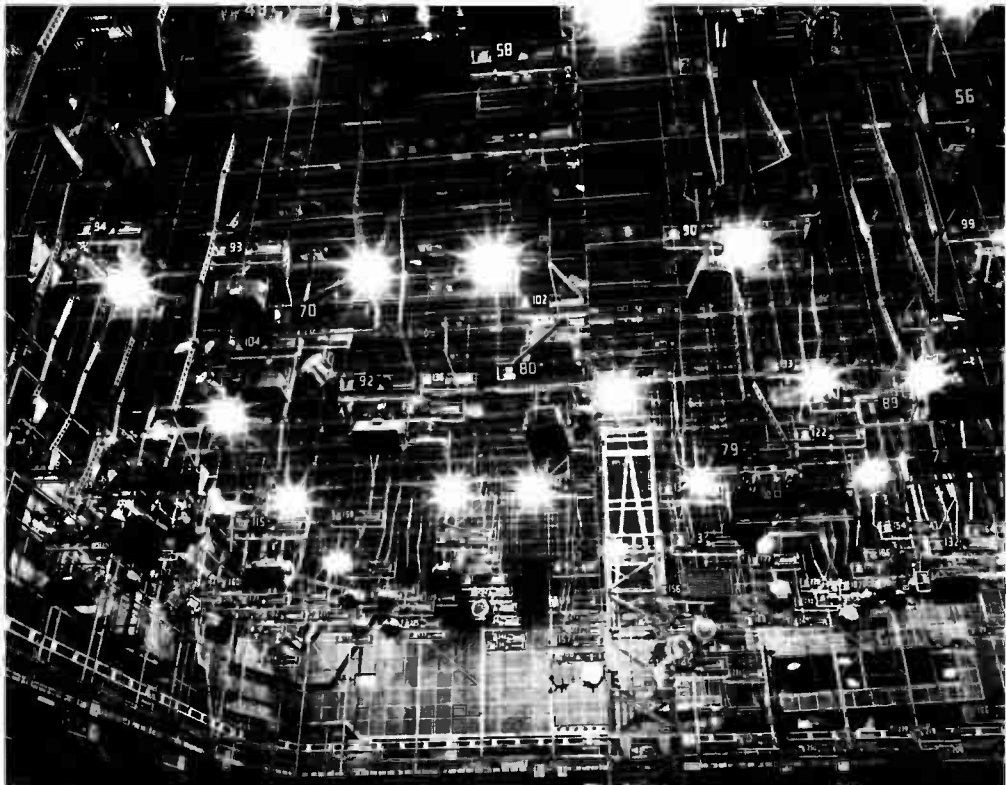
v Motorized camera dolly in action at the BBC's Lime Grove Studios



vi Electro-hydraulic dolly, with jib lowered. It can also move sideways ('crab').
Note camera turret and lenses



vii BBC Television Centre, Studio 1, during the making of *The Count of Luxembourg*. How many sets are there in this part of the studio?



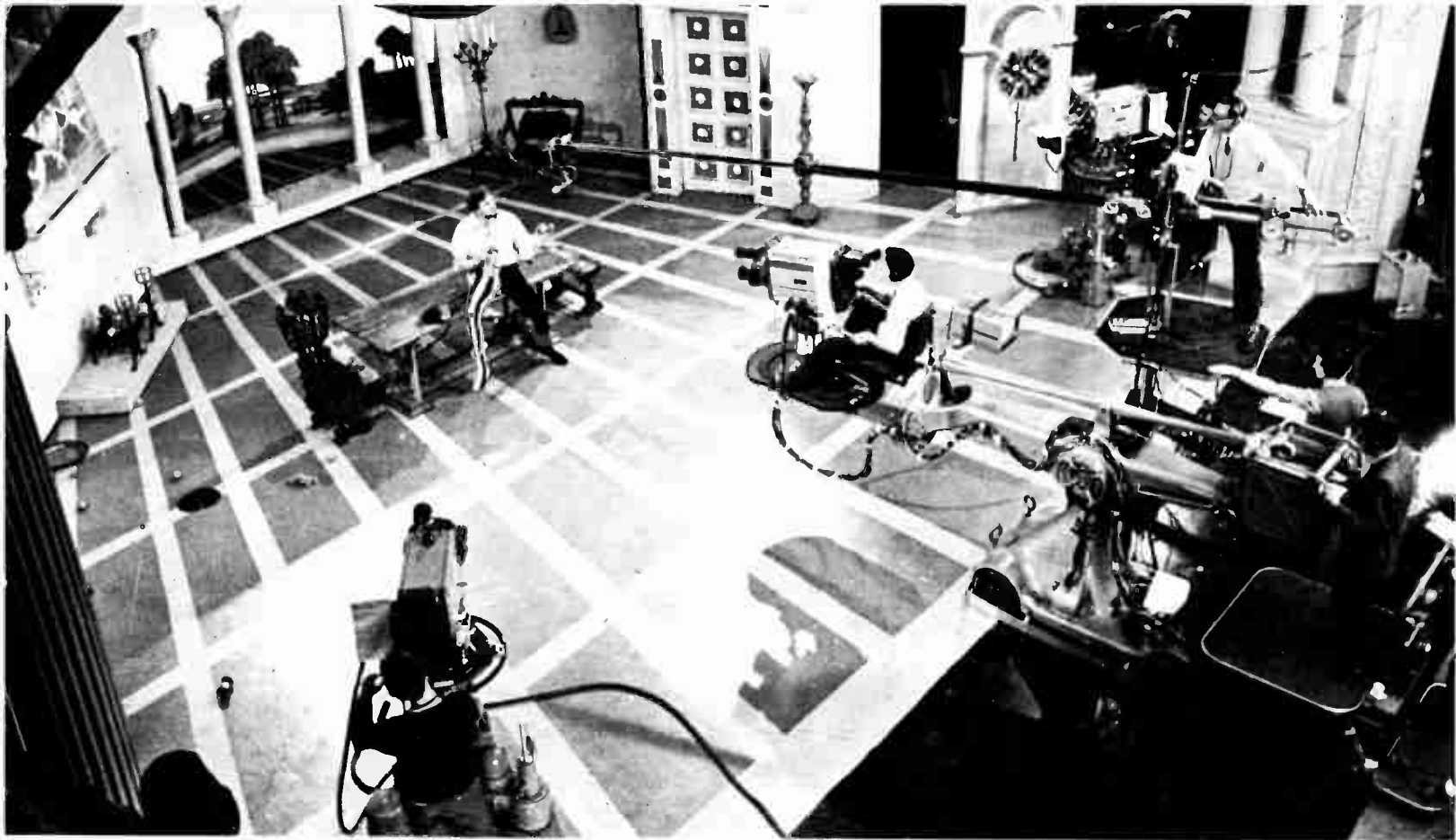
viii BBC Television Centre, Studio 1: Production lighting bars and lighting grid



ix BBC Television Centre, Studio 1: Production Control Room (see also diagram on p. 92)



x Daniel Barenboim on set at ABC Television. Note monitor screens, camera cue cards, and lighting



xi Howard Kcel in *Kiss Me Kate*, gala show for the opening night of BBC-2 (21st April 1964)

