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LONDON CALLING

THE OVERSEAS JOURNAL OF THE BRITISH BROADCASTING CORPORATION

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The Shetland Bus

Story of secret wartime journeys between Shetland and Norway

'Welcome to Britain'

A guide for visitors: introduced by Wynford Vaughan Thomas

BBC Show Band

First broadcast of the new band conducted by Cyril Stapleton

'No Name'

Serial play from the novel by Wilkie Collins (see page 19)

Calling All Forces

Richard Murdoch, Kenneth Horne, and Sam Costa open the new series

St. Paul's Cathedral

A view of the High Altar and the Choir looking through one of the arches supporting the great dome. A special service in commemoration of the centenary of the birth of Charles Villiers Stanford will be broadcast from St. Paul's in the General Overseas Service on Sunday. Included in the music to be played by John Dykes-Bower and sung by the cathedral choir is the 'Nunc Dimittis' from Stanford's Service in A. The centenary tribute broadcast by Dr. Vaughan Williams is printed on page 12

LONDON CALLING

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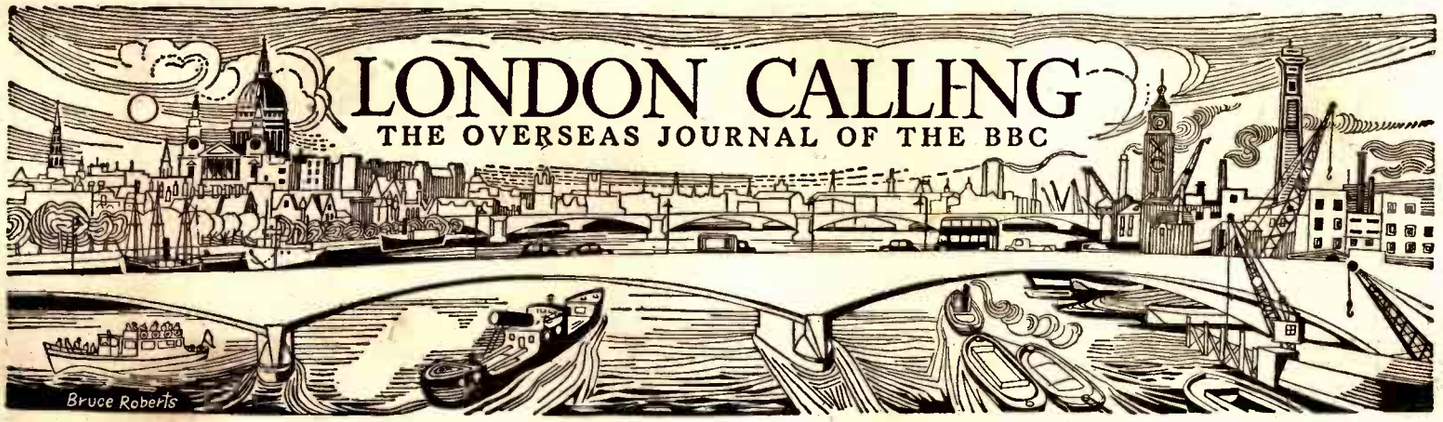

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The Optimum Waveband

In this fourth talk by BBC engineers designed to help you to get better results on short waves there are outlined the limitations that determine why a fair measure of compromise is necessary in choosing the waveband in use

FROM time to time listeners to BBC short-wave transmissions write to suggest that troublesome interference might be avoided were we to transmit on wavelengths in what appear to be comparatively quiet sections of the short-wave range.

Now the short wavelengths which could be used for long-distance short-wave broadcasting extend from about 10-150 metres—or, if you like, over a frequency range of 2,000-30,000 kc/s per second. This does not mean, however, that we have this whole range of wavelengths at our disposal when planning our short-wave services. For transmission to any particular area only a comparatively narrow section of this large wavelength range is suitable.

Just which section is best depends upon the area served, the season of the year, the time of day, and the phase of the sunspot cycle. When these factors are taken into account it is found that there is an optimum waveband which will usually give the most satisfactory reception to the listener.

Natural Restrictions

If we use wavelengths much shorter than the optimum the signals are not reflected by the ionosphere and hence are not received by the listener, whilst the use of longer wavelengths is precluded because of the weak signal which the listener receives and because of increasing electrical noise-level which becomes apparent on the longer wavelengths.

You will see, therefore, that the choice of waveband is initially restricted by natural obstacles over which we have no control. If this were the only restriction on short-wave broadcasting we should have little difficulty in avoiding interference from other stations because the optimum part of the short-wave spectrum is still wide enough to accommodate existing broadcasting stations.

But broadcasting is not the only radio service requiring short-wave facilities. There are many others, such as Government services, coastal stations, maritime, air, and general navigation aids, and radio amateurs. All these services require suitable wavelengths, the allocation of which is undertaken by an organisation known as the International Telecommunications Union which represents most of the countries or administrations of the world.

The last international conference to determine wavelength allocations was held at Atlantic City in 1947. Most broadcasting organisations were represented, and as a result of many discussions slight revisions were made to the now familiar broadcasting bands. During and since the recent world war most countries increased their short-wave services and are using transmitters of much greater power than hitherto.

In order to assign fairly the individual wavelengths within the bands between the countries using them, international conferences have been held with a view to planning frequency usage. So far, these conferences have been unsuccessful, but it is still hoped that eventually suitable plans may be agreed.

From the foregoing it will be evident that all broadcasting stations will be required to operate within the internationally agreed bands, and similarly other services will be obliged to keep within their allocated sections. At the present time many services are working outside their allocated wavebands; however, many complaints of telegraphy interference to our transmissions have been found to be due to poor receiver selectivity rather than to interfering station working outside its correct band.

Reception reports and suggestions from listeners are of considerable help when choosing the wavelengths to serve a particular area, but unfortunately it is not always possible to follow such well-intended advice.

The number of individual wavelengths internationally agreed for BBC use are limited and are in fact mostly shared with many other countries. We cannot, therefore, simply change wavelengths without considering the effect such changes may have on other broadcasting organisations, and so a fair measure of compromise is necessary.

The present approach of sunspot-minimum conditions requires the use of the longer short wavelengths for long-distance transmission by both day and night, and this condition is likely to aggravate the problem during the next three or four years. However, in an endeavour to provide interference free reception for listeners we shall continue to use the less crowded shorter wavebands for as long as possible.

GEORGE GRAHAM

British Shipping Today

ROLAND THORNTON, a partner in a Liverpool shipping firm, surveys the prospects of Britain's mercantile marine—'one of our national industries working in a highly competitive international field, and, in its capacity to earn foreign currency, one of our largest export industries.' Its main problem, he says, is the character of the competition

THE arrival of a fine new American ship on the Atlantic passenger-ferry service leads rather naturally to a study of the British mercantile marine as a whole and of how it stands as an industry facing world-wide competition.

First of all, let us get things into some sort of perspective. The Atlantic passenger ferry service, for example, employs a volume of tonnage which is very small indeed compared with the total mercantile marine of the world: a few hundred thousand tons, compared with a total of eighty million. It is the size and character of the ships themselves that catches the public imagination and gives them a disproportionate interest: enormous floating hotels, discharging empty beer bottles by the ton at the end of the voyage, sending 4,000 sheets and pillow-slips to the laundry, and so on. But the fact is that although the British share of the seaborne passenger trade of the world is far greater than that of any other country, still the revenue we earn from passengers is only about ten per cent. of the revenue we earn from freight.

First, there is one entirely specialised form of shipping—the tanker. The consumption both of heavy oil and of petrol is going up steadily year by year throughout the world, and the amount of sea haulage required to get these oils to the consumer is reaching enormous proportions. Indeed, the main reason for the large volume of work which British shipbuilding yards are still enjoying six years after the war is this apparently insatiable demand for more tankers. The largest tanker owners are the United States and Great Britain—about equal—followed by Norway some way behind. So we have nothing to be ashamed of there.

The Tramp's Job

The carriage of freight falls into two sharply defined sections: the tramp and the liner. It is the tramp's business to carry whole cargoes—that is, anything from 6,000 to 10,000 tons, of one commodity. It may be cement, steel, chemical manures, timber, grain, coal, ore, sugar. These are things which move about the world in millions of tons a year. There are, or should be, stocks at both ends, and a single load of say 8,000 tons represents a very insignificant unit in a long, continuous movement. No one is in a hurry for it, speed is not required, and the cargo itself is easy to carry. The tramp's job is to provide the simplest and cheapest form of conveyance across the sea that it is possible to provide. Competition between tramp owners is therefore confined almost entirely to one medium, namely cost. If you want sixpence more than the other man you just do not get the business.

There is one obvious deduction from that. The wages of the crew of a ship represent a large part of the total cost of operation. It follows that countries which have a low standard of living and therefore of wages are very favourably placed to compete in the business of tramp shipping. And they do compete very strongly. Shipping is an international business. The tramp section of the British mercantile marine is a good deal smaller than before the war and I think it unlikely that it will increase. There used to be about four-and-a-half million tons of it; now there are only about two-and-three-quarter millions.

Nonetheless we still remain, I should imagine, the largest tramp-owners in the world, and we have a hard core of extremely efficient and tenacious tramp managements who would be very angry with me if I were to suggest that they are in any danger of going out of business. One must always remember that although on strict economic principles the low-cost countries might be expected to provide the tramp ships of the world, it does not necessarily follow that these countries can mobilise the large amount of capital, the commercial confidence, and the individual enterprise that would be required for so vast an undertaking.

Next there are the liners. The liner's job is to carry the miscellaneous merchandise of the world. From the great manufacturing centres of Europe and the United States it carries to the less-developed countries all the thousand-and-one products of modern industry: railway locomotives and whisky, heavy machinery and delicate textiles, steel-framed windows and biscuits, drums of paint and chocolates, motorcars and cigarettes, pedigree stallions and Scottish kippers, farm tractors and passengers.

A single cargo of the miscellaneous character I have described is apt to be worth nowadays about £1,500,000. The ship herself may be worth about £1,000,000. So every voyage of such a ship represents a 'venture,' as the maritime lawyers call it, valued at about £2,500,000, and all of it entrusted to an operational crew consisting of a master, with probably four navigating and eight engineer officers, assisted by about fifteen ratings on deck and twelve more in the engine-room. As an essay in mechanisation, by which I mean the economical use of manpower, I doubt whether any industry on shore could better it.

Pay a visit to one of our great ports and watch one of these handsome ships entering or leaving dock in a cross-wind with only a few feet to spare on either side. She is nearly 500 feet long and has to be tended both fore and aft. But you will not see more than a dozen men on her deck and you will hardly hear a whistle blown or an order shouted. Speaking industrially, you will be watching as pretty an exhibition of pure craftsmanship as you could wish to see.

The main features of the liner are that she is a fast and expensive ship, that she serves a regular range of ports, and that she sails full or empty on a fixed advertised date. This is important for the shipper of high-class merchandise, who may have a contract to keep, and still more important for the passenger, who has his own very important domestic or business arrangements to make. The liner section of the British mercantile marine is by far the most important both in size, in earning power, and in potential strategic value. It represents an imposing fleet of eight million tons and is far larger than that of any other country.

Within this fleet are the ships which the public is apt rather mistakenly to call 'passenger-ships,' whereas in fact with few exceptions they are really both cargo and passenger liners, though the revenue from passengers in their case may substantially exceed the revenue from cargo. These are the fine ships of 15,000 tons and more, with a speed of twenty knots or more, which we associate with some of our famous established lines, such as P. & O., Cunard, Orient, Royal Mail, Union Castle, and so on. They include the giant ships of the Atlantic ferry. No other country, except America and France, can boast more than half-a-dozen of such ships, and Britain has nearly sixty.

No picture of the British mercantile marine would be complete without reference to its labour relations. The first obvious comment to make is that there has not been a strike in the industry for thirty years. On the other hand, by appointing resolute but sensible men to represent him, the seaman today has a wage five-and-a-half times what it was in 1914 and nearly three times what it was in 1939. He gets free food, of course, while afloat, and he eats about three times the domestic ration which you and I are allowed to draw. On cigarettes and drinks he saves, in my own company's ships, no less than fifty shillings a week in duty. As to holidays he gets fourteen days a year on pay as in many other industries. But on top of that he gets another day's paid holiday in exchange for every Sunday spent in keeping an ordinary routine watch at sea.

But there is another feature of labour relations in the industry which is still more remarkable. We are the only industry which offers a collective contract of employment to its workers. That is to say, if you prefer not to join a particular company or that company does not want you, you can sign a contract with the industry as a whole. That contract guarantees, for two years at a time, either to find you a ship or to pay you subsistence while waiting for one.

'In Pretty Good Shape'

I think we can say, then, that the British mercantile marine is in pretty good shape as one of our national industries working in a highly competitive international field. In its capacity to earn foreign currency it is, of course, one of our largest export industries. Its main problem is the character of that competition. What nearly wrecked us between the wars was the large volume of surplus tonnage put into commission by various countries, heavily assisted by grants and subsidies from the state.

How do we stand in that respect today? The United States came out of the war with an imposing fleet of liners, and owing to the unpleasant international situation which has persisted ever since their policy has been to keep the largest possible volume of merchant tonnage in commission for general strategic reasons. But America is not only a high-cost country: it is a very-high-cost country. It is quite impossible to build a ship in the United States, man her with American seamen, and put her on to the miscellaneous trade-routes of the world in straight competition with the ships of European maritime countries. Except in trades to and from their own country, therefore, not one of these American ships can steam a mile without financial help from the state.

Germany, Italy, and Japan have still to disclose their post-war policies. If any or all of them develop with state finance a marine of artificial size, quite unrelated to the true requirement of world trade, sooner or later we shall face a repetition of the disastrous conditions of the 1930s.

(*Continued on page 12*)

ANN SHEAD introduces a programme to be broadcast in 'Calling Australia' this week on the bombed Wren church of St. Bride's in Fleet Street, London, where excavations for its rebuilding have disclosed remains of great interest to archæologists

St. Bride's of Fleet Street

A ROOFLESS church, its steeple scarred, its walls crumbling, still bearing perhaps the distinctive signs of Wren elegance—this is no unfamiliar sight within the square mile of the City of London since the 1940 blitz. And this is how, at a first glance, you would see the church of St. Bride's in Fleet Street.

But a closer approach would show something more intriguing. For here, in this street of newspapers, St. Bride's is making news: excavations which have been going on there for several months past have been uncovering the hidden facts of history, and within the ruined walls archæologists and their assistants, digging deep into the foundations of the church, are making remarkable discoveries. These scientists carry on their patient, expert work surrounded by some of its more gruesome by-products—here a charnel-house full of human bones and skulls, there a trench filled with coffins. The excavations were begun earlier this year when it was decided to start the work of rebuilding the church which had been destroyed during the air raids.

St. Bride's has always been associated with printers and writers. It was originally known as the printers' church. Caxton's assistant, Wynkyn de Worde, set up his printing presses in the church early in the sixteenth century during the struggle for freedom of expression of the printed word.

In more recent centuries St. Bride's has been called the journalists' church. It stands right in the heart of Fleet Street, almost entirely hidden by the buildings that have grown up around it during the past few hundred years.

Samuel Pepys was baptised at St. Bride's. Lovelace wrote his *Farewell to Lucasta* there. And among the many coffins that have been unearthed during the present excavations the diggers have discovered the one in which lie the remains of Samuel Richardson, the 'father' of the English novel.

St. Bride's was one of Sir Christopher Wren's most beautiful churches. It was built on the site of an earlier St. Bride's which had been destroyed by the Great Fire of 1666. Nearly 300 years later, on that night in 1940 when the incendiaries rained down on the timbered roof, the only parts of Wren's church to escape utter destruction were the outer walls and the exquisite steeple, described by the poet Henley as 'a madrigal in stone.'

The steeple is still there, soaring up into the sky in delicate tiers of white stone. Incidentally, it is to the steeple of St. Bride's that we owe the basic design of all wedding cakes—bride cakes, as they were called.

One of the most interesting discoveries was this large, pillared brick vault, a fine example of Wren's work

It is from St. Bride's steeple that the basic design of all wedding cakes is taken

(Left to right) Mr. Grimes, Director of the London Museum, supervising the excavations; Audrey Russell; the Vicar; and Ann Shead

When excavations began early this year the executive committee of the St. Bride's restoration fund asked Mr. W. F. Grimes, Director of the London Museum, to direct the exploratory work. The object was to try to find the crypt of the medieval church beneath the church built by Wren, and to locate the foundations before rebuilding could begin. There was no plan in existence, but it was known that there were sketches of a crypt under the north-east corner of Wren's church, left by the Rev. John Pridden, a curate of the church from 1783 to 1803. Unfortunately the sketches could not be found, but a tracing of them, made during the war, showed that the vault had a window and steps leading up to the church.

Mr. Grimes, after a preliminary survey, decided to trench down the centre of the nave to a depth of twelve feet in the hope of finding the floor of the medieval church, and possibly traces of a Norman or even a Saxon church which preceded the medieval building. It was not long before discoveries began to be made which far surpassed the expectations of the archæologists. The medieval crypt was uncovered; an eighteenth-century vault was found in the south-west corner, and a little later four more crypts were found on the south side, all belonging to the period of the Wren church. The largest of these has been described by the vicar, the Rev. Cyril Armitage, as a classical example of Wren's work, finer even than some of the vaults under St. Paul's Cathedral.

When it was opened, the crypt floor was lined with layers of lead coffins covered by a heavy layer of charcoal. Another of the crypts had been used as a charnel-house in which human bones and skulls were piled up nearly to the ceiling. A third contained bones neatly stacked to a depth of three feet.

When Audrey Russell and I went down to St. Bride's recently we found Mr. Grimes studying the latest discovery, a column of the medieval church below the base of the Wren pillar in the nave of the church. In fact, the Wren pillar was resting on it. It was a fine example of the way Wren had made use of the solid foundations of the medieval church, grafting the stresses and strains of his own pillars into the firm flint and chalk of the older building. The vicar told us that the new church that in about three years' time will rise from the ruins of the present St. Bride's will be an exact replica of the Wren church. The cost of repairs to the shell of the bombed church is being met by the War Damage Commission, but the money for the refurnishing and decorating is being supplied by contributions from churches of all denominations and from newspapermen in all parts of the world.

Excavations at St. Bride's: 'Calling Australia.' Pacific Service: Tuesday, 08.15.

STANLEY MAXTED, the well-known Canadian broadcaster whose talk we print below, can be heard in the General Overseas Service this week in the first of a series of five broadcasts describing how he has been re-visiting some of the places he knew and some of the friends he made while he was in Britain as a correspondent during the war years

In London's East End

I SUPPOSE when one lives in London all the time there is a tendency to take all of it for granted—not to notice the changes that so gradually take place. And nearly all changes in old London are gradual.

But there is a difference to one who has not lived in England for three years, and I am delighted to see it—delighted for the people who have been content to put up with quite a lot of deprivation just to balance their books and put their house in order.

Many of my friends, while I have been away, have had new babies—and these are fine bonny kids, so they are all right. But I notice other youngsters, the teenagers, are not quite what I remember, say, before the war. I wonder how the disruption of war, in a town like London, has affected what the youngsters have become. And what have they become?

I went down to the East End of London—to Bethnal Green—to see what is happening down there, and was surprised to come upon an old, rambling building presided over by a young Oxford graduate and given over to a complete community centre—one with its sleeves rolled up, and really operating. It is called University House, and was started around 1870 by a retired East India merchant—a windjammer sailor.

It was about 8.45 in the evening when I arrived there; the club had been open since 7 p.m., and was not very full because, as my friend told me, the lads were promoting a boxing show at Shoreditch Town Hall that evening (Shoreditch is another East End community). Even so, I should say there were about seventy-five adolescents on the premises.

In the room where they do their dancing and play ping-pong—quite a combination, by the way—the noise was rather painful. The gramophone was turned up too high on a record wherein a Mr. Johnny Ray broke his heart on a little white cloud that cried. My friend the warden said they always turn the volume up that high. They seem to like it. And, says he, they are no more distressed by the row than would be factory workers by accustomed machine noise.

Music, Art, and—Ping-pong!

Through an open door is the music room, and here a group of boys was having a losing struggle with a battered trumpet, some flabby drums, and a fiddle that set my teeth on edge—all to the work of a piano playing earnest 'oom-pahs.' The warden said that they do all their practising here because their mothers will not let them make that noise at home. I confess to a strong leaning towards the mothers' point of view. Says the warden: 'One day they will be a passable dance band.'

Further on I was shown the art room. Here there were only two boys and one little girl watching. She had evidently been told to keep quiet, because she was sitting on a high stool with her chin in her hands, barely breathing. One boy was laying out a poster while the other was working in oils on a curiously orderly primitive of a row of houses with their back gardens. At the end of the hall was a tangled lean-to of ancient bicycles, and their owners purposefully coming in and out of the workshop, with smears of grease on their hands and on their faces where it had been smeared on while trying to brush off perspiration.

Out in another room completely given over to ping-pong—or table-tennis, as the warden calls it—some twenty adolescents were watching the players. A girl—I suppose you would call her a 'honey blonde'—was darning a boy's jacket, unnoticed and unconcerned. The billiards room was quiet, except for the click of balls cued by lads concentrating like mad. It was cool and green and dark, except for the wells of light over the tables themselves. The tables are fully booked up for the evening, and paid for. The fee is a nominal one, but is found to be advisable.

Now this is a section of London—the East End—that just over ten years ago was laid flat, and these youngsters who were then babies were pulled up by the roots and sent into the country. I would like you to remember this because during that whole evening I saw not one sign of indiscipline. Nor did I see an adult interfere, unless one of the youngsters asked him about something. No one made any attempt to exercise authority. I would say that the skill needed to establish and maintain such an atmosphere is considerable. The warden says: 'We provide a wide range of activity, but never pursue activities as ends in themselves. We aim to provide a range of social and recreational facilities by means of which the lads and girls may enjoy the practice of social virtues.'

The local council has assisted in providing a restaurant as an integral part of the centre. Perhaps you have noticed it—youngsters get hungry—and if they can get food on the premises they do not go outside for it. They have a debating society in which the tendency is strongly liberal, and some of whose members attend general meetings of the T.U.C.

Now for the slightly older folk. Out in the yard there has been built a long, one-storey building, or string of buildings, because they have been added to, all divided into large rooms, each with its one doorway from outside.

In one is the free legal-advice bureau. Lawyers from the Bar Association take turns coming down and giving of their time and knowledge and experience for the free solution of the problems of people who otherwise could not afford it, or are afraid of the atmosphere of the law offices. They remain anonymous, but everyone in Bethnal Green knows and values their services.

Here, too, is a day nursery; a pre-natal advice bureau; a school for what the warden calls 'uneducable children' and for the parents who face the problems attendant on such unfortunate kids. In this respect he mentioned help from friends in the University Settlement in Toronto, Canada. Well, as you see, the older people are amply provided for, but the accent is on youth. There is a rough idea of what one of the poorer sections of old London is doing. I wondered how much difference it was making in the attendance at the juvenile courts. I went to have a look and a listen. This time I went to Southwark, London's oldest borough, not far from the Elephant and Castle, and another district populated by people definitely in the low-salary brackets. I found a good deal more informality than I had ever seen in a court-room. The presiding judges were lay magistrates—two men and a woman, seated at a trestle table on the floor level, with a probation officer for the boys and one for the girls. Matters are treated on a corrective rather than a punitive basis.

Here is a girl with fluffy black hair and snapping black eyes, now clouded with crying. Her hat is a handkerchief tied under her chin. The charge is read, and it sounds pretty bad—'breaking and entering.' The man in the centre leans forward on his elbows. 'Now, Maria, you heard what this officer has said, do you admit that this was so?'

'Yes, sir.' (She is not looking at him—she is looking at the floor.) 'What did you do with these things that you took?' 'Took them to a pawnshop, sir.'

The magistrate leans further forward and down come his glasses off his forehead on to his nose. 'Maria, I see by your school report that you are sometimes untruthful. Now let's be perfectly truthful with each other here. Tell me—why did you do this?'

At first haltingly and then faster into a rush of words as she feels the blessed relief of unburdening to someone who really wants to get to the bottom of things. 'I stayed away from work, sir, for a week, and when the end of the week came I didn't have the money to take home, and . . .'

'Just a minute. What did you do during that week?'

'I went to my sister's.'

'Why?'

'She lets me look after her baby.'

'Did your sister ask you to come and look after the baby?' 'No, sir.' The judge raises his voice, and looks at a woman sitting at the back of the room. 'Are you the mother of this girl?' The woman nods. 'Did Maria bring you any money that weekend?' 'Yes, sir.' He turns again to the girl. 'Maria, you're too intelligent a girl not to have known what you were doing. You were stealing. You know that, don't you?' 'Yes, sir.' 'Well, Maria, we're going to remand you for a week while we consider how to make it easier for you to make a good showing.'

There were others, too, but I have just been trying to give you some examples of how those people went to work. As usual, I have started out talking about one thing and ended up talking about another. (*Broadcast in the BBC's Overseas Services*)

Stanley Maxted Returns to Britain: 1. General Overseas Service: Tuesday, 15.15; Friday, 23.30; and Saturday, 07.15

Worcester has one of Britain's loveliest cathedrals . . .

Somerset's quiet villages show thatching at its best . . .

The Lake District offers you fishing and climbing . . .

The Tower—one of London's myriad attractions

Welcome to Britain!

Wynford Vaughan Thomas introduces the first of two programmes to be broadcast in the General Overseas Service designed to help overseas visitors to Britain during Coronation Year to explore the treasures of these islands to the best advantage. Whether you go by train or motor-coach, in a car, or on foot, Britain will be waiting to welcome you

CORONATION YEAR—1953—is the very best time to visit Britain. The whole of our colourful history will be mirrored in the noble procession which will escort Her Majesty the Queen through the gaily decorated streets of London to the solemn splendours of Westminster Abbey. Nobody with a sense of great occasions will wish to miss the chance of being in these islands at such a moment, and everybody in Britain is prepared to welcome the visitor from overseas to an event which comes once in a lifetime. Make no mistake, the people of Britain have now learned to welcome the visitor. The Festival of Britain put the country on the tourist map: the Coronation will keep it there.

The BBC is also anxious to play its part in welcoming the tourist. In these two programmes we will try to give you the very best advice we can on how to make the best of your stay with us. We will help you over the first hurdles that beset the new arrival—passports, transport, Customs, and forms—only let it be said straight away that the British Customs are courteous and understanding and that form-filling is now cut to the minimum.

Then, having got you safely over the frontiers, we will try to make up your mind about where you should go. London, of course, is a 'must,' and the Coronation will show you the capital at its best. Only the privileged will have seats inside Westminster Abbey, but no matter—it will be more than worth while just to be amongst the crowd along the route. Britain alone has the secret of pageantry that has a purpose. London will take on a new glory when the Queen is crowned.

After the Coronation the whole country lies waiting to be explored. The problem is how to choose an area to suit your personal tastes. Britain is unique in that a fantastic variety of scenery is crowded into such a small space. If you want the more cultivated type of landscape the south is your happy hunting ground. Where else in the world will you get that perfect combination of green fields and woodlands, of hedgerows and winding lanes, of tree-lined avenues leading to mellow Georgian mansions, or quiet villages with their thatched-roofed cottages clustering under noble elms or beeches around the village green?

If you want unspoilt wildness you must go west and north to the mountains of Wales or to the Highlands of Scotland. There are places lost in the great wilderness north of the Great Glen in Scotland where you could imagine yourself in the Alps or the Rockies.

After all, in mountain scenery it is not the size but the proportions that matter. Anyone who has adventured at the end of a rope up the great 2,000-foot rock-face of Ben Nevis will know all that there is to know about mountaineering.

And talking about adventuring—how I wish our visitors were more adventurous in their choice of places to visit! I agree that if your time is limited you have to follow the beaten track—and the beaten track in Britain never disappoints. Stratford is one of the loveliest country towns in the kingdom, besides being Shakespeare's birthplace. Oxford and Cambridge are superb, and Bath holds all the eighteenth century in its classically elegant streets. But we have any amount of small towns which hold unexpected charms. I would like to see more tourists going to King's Lynn, on the Wash, with its strange Dutch air amongst red-brick houses. I would like Warwick, Cheltenham, and Shrewsbury to have more admirers, and I would certainly like to make the glories of our great country houses better known abroad. The owners of some of our most historic homes welcome visitors today, and you can wander at will through castles that rival the chateaux of the Loire in splendour and interest. Try Knole, Stowe, Chatsworth, or Penshurst, and you will not be disappointed.

In fact, the real secret of enjoying Britain is to get to these places—and the towns and villages like them—which are off the ordinary tourist route. Have you gone bird-watching amongst the reeds in the stillness of the more lonely Norfolk broads? Have you heard music in the isolated Suffolk town of Aldeburgh, where Benjamin Britten has been the inspiration behind one of the most enjoyable of Britain's festivals? Have you bathed on the most golden sands in Europe that lie under the shining limestone cliffs of the Gower Peninsula in South Wales? Or have you gone voyaging along the inland canals of Worcester and Stafford, where you can travel for days over water as still as a mirror, with all around you the unspoilt fields and woodlands of the loveliest countryside in England? These are part of the many secrets that Britain holds in store for those that take trouble to go exploring.

There are all sorts of ways in which you can go exploring—and each way shows you a new Britain. There is the Britain you see when you go by car—a country of good roads, luxury hotels, and tourist amenities that give you value for money. There is the Britain you can get to know by motor-coach—a friendly, homely Britain, this, of good companions at the inn and the boarding houses in the big seaside resorts. Then there is the hiker's Britain, where you tramp your twenty miles a day and put up at youth hostels or camp out and caravan. And the beauty of it is that no matter what sort of Britain you set out to see, you are bound to enjoy it.

We hope our two programmes will help you towards this enjoyment We certainly want them to be a worth-while guide to Britain in this memorable Coronation year.

'Wanted on Voyage.' General Overseas Service: Monday, 20.15; Thursday, 06.30; and Friday, 23.45

International Communism

Last week we printed the concluding talk in a short series on life in Communist China. Now WALTER KOLARZ, in the first of two talks, outlines the organisation of the post-war Communist International—the Cominform, which, while differing greatly from the old, pre-war Comintern, has exactly the same ultimate objectives

THE supreme organ of the international Communist movement, the Cominform—or, in full, the Communist Information Bureau—was founded at the end of September, 1947. It is the heir and successor to the Communist International, the Comintern, which was in being twenty-four years—from the first Comintern Congress in March, 1919, until its official disbandment in May, 1943. The Cominform carries on in all essentials the work of the Comintern, but with different methods.

The Communist International of the pre-war period, at least up to 1935, described itself proudly as the 'General Staff of World Revolution.' All its national sections declared frankly that they aimed at the establishment of Soviet dictatorship in their respective countries. It took the Communist leaders many years to realise that the cause of world revolution could not be promoted by advertising the true aspirations of Communism. Then, without abandoning a single point of their revolutionary programme, they decided to change their tactics by 180 degrees. The final outcome of this tactical switch was the Cominform.

Whilst the Comintern used to issue violent revolutionary proclamations, the Cominform understates its political objectives. The chief slogan of the Comintern was 'Long Live the World Revolution.' In contrast, the Cominform operates with the formula, 'For a Lasting Peace, for a People's Democracy!', which is also the title of its well-known journal.

Structure of the Comintern

The organisational structure of the Cominform equally differs considerably from the pre-war Comintern. The highest authority of the Comintern was the Communist World Congress. It elected an executive committee which in turn elected a presidium consisting of the thirty most prominent personalities of the international Communist movement. This elaborate apparatus had two obvious and unintended 'weaknesses.' In the first place so-called 'traitors' could not only infiltrate among the delegates of a congress of the Communist International but they could work their way even into its executive committee and even into its presidium. Out of the thirty members of the Comintern presidium elected in 1928 at least four were later executed as alleged 'enemies of the people,' and at least six were expelled for various ideological and political offences.

The second drawback of the pre-war Comintern, from the Communist point of view, was the great publicity which surrounded its activities. The Communist Press published the minutes of the Communist world congresses and also the minutes of the plenary meetings of the executive committee. Communist newspapers even reproduced in full many of the letters which the Communist international sent to its national sections all over the world. These showed better than anything else that Moscow directed Communist policy everywhere. The letters of the Comintern executive committee contained the most detailed guidance on all aspects of Communist propaganda on tactical and organisational problems. Very often they demanded the expulsion of this or that prominent Communist or of whole groups of individuals guilty of 'deviationism.' Thus the Comintern continuously supplied ammunition to its opponents and informed them in advance of every imminent tactical manoeuvre.

The new organisation of the Cominform, on the other hand, is notable for its utter discretion. Few people know for certain which its affiliated parties are. Officially only eight parties are members of the Cominform and only two of them, the Communist parties of France and Italy, are outside the Soviet sphere of influence. These eight parties alone were represented at the meeting of Cominform leaders which expelled the Yugoslav Communists in June, 1948, and at that other meeting in November, 1949, which defined the Communist tactics in the peace campaign. But the decisions of the eight official Cominform parties were later ratified by the Communists of all five continents.

The Cominform journal is also not intended for eight parties alone. It has a world-wide circulation. It is now published in eighteen different languages, the most recent additions being a Japanese and an Arabic edition. As to the contents of the journal, the main emphasis certainly lies on the Communist countries of Eastern Europe and Asia as well as on France and Italy, but in addition the paper publishes articles and notes on the Communist movements of practically every single country of the world.

The Cominform headquarters in Bucharest form more than just a clearing house for information. The tactical moves which the Communist parties have carried out during the past few years all over the world have shown much co-ordination, suggesting that the Cominform issues instructions and orders in the same way as the pre-war Comintern did. One example of this uniform action of the international Communist movement was the reaction to the North Atlantic Pact.

Shortly before the pact was signed the Communist parties of all non-Communist countries issued simultaneous and practically identical statements in which they made clear that they would side with Soviet Russia if a new war were to break out. The first to speak was the secretary-general of the French Communist Party, Maurice Thorez. On February 22, 1949, he declared that the French people would welcome the Soviet Army as liberators if it entered French territory in the fight against aggressors—meaning the powers of the North Atlantic Pact. Four days later the secretary-general of the Italian Communist Party, Palmiro Togliatti, asserted that it was the direct duty of the Italian people to render the Soviet Army the most effective aid, should it ever enter Italian territory.

Within a fortnight the central or executive committees of all major Communist parties of Europe, Asia, and the Americas re-echoed the utterances of Thorez and Togliatti, with minor local variations. The executive committee of the Communist Party of Argentina declared that the party would do everything to secure the victory of the Soviet Union if a third world war should break out. The Communists of Colombia similarly pledged themselves to stand at the side of the armies fighting what they called 'American imperialism.' The British Communist leader, Harry Pollitt, announced that his party would organise strikes to prevent a war against the Soviet Union being carried out.

Even the underground Communist party of Portugal put on record without delay that in the event of war the Portuguese people would not raise arms against the Soviet Union but would exploit the situation to overthrow the Salazar government.

From the Communist-propaganda point of view these statements had one great advantage: they were not produced at a Comintern Congress in Moscow as would have been the case before the second world war. They appeared in the world Press under fifty or sixty different datelines. Some people might have believed, therefore, that they were made spontaneously, without prompting from Moscow.

The direct relations which the Cominform maintains with the national Communist parties are but one way of achieving a uniform Communist policy on a global scale. Another means of obtaining a common line of action are regional conferences of Communist parties. The existence of such regional co-operation has been openly admitted in a number of cases. In 1948 the Communist parties of Western Europe signed a joint statement against Western Union, the forerunner of the North Atlantic Pact. In 1950 they issued a second statement denouncing the Schuman Plan. The Communist parties of Scandinavia have likewise held several conferences in common. The last one was summoned in February, 1951, to Helsinki. The Communist parties found in the British Commonwealth have met in conference only once, in March, 1947, a few months before the official foundation of the Cominform. Close contact also exists between the Communist parties of the Middle East. In other parts of the world the Communists have seen fit to show greater reticence.

Who Finances these Activities?

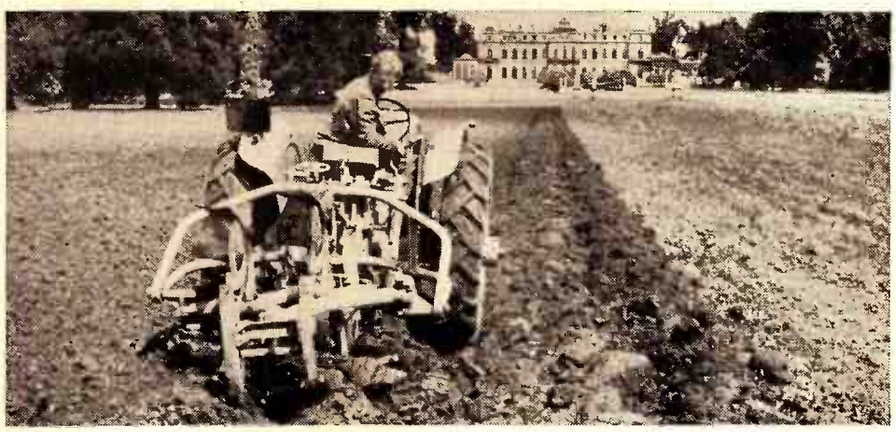
Secrecy surrounds not only the organisation of international Communist activities but even more so it surrounds the financing of these activities. The Cominform of the eight parties has never published its budget. In this respect too the Cominform has departed from the practice of the Communist International which until 1935 produced accounts at irregular intervals.

Today, therefore, the financing of Communist activities throughout the world is a puzzling though interesting problem. Most Communist parties seem to live beyond their means. Some of them are spending considerably more on their personnel and on their propaganda than they can possibly get from regular sources, even if any party members are ready to make considerable financial sacrifices to the Communist cause. The French Communist Party employs an army of 11,000 permanent officials. Even comparatively small Communist groups such as those of Sweden and Great Britain have a staff that is larger than that of other much more important political organisations.

The Communist parties themselves are in charge of only a small sector of Communist activities throughout the world. A large part of these activities is carried out by other forces which are not always clearly recognisable as instruments of Communist policy. And these auxiliary forces of international Communism will be the subject of my second talk. *(Broadcast in the BBC's General Overseas Service)*

HILARY PHILLIPS recently visited Britain's National Institute of Agricultural Engineering at Wrest Park, Silsoe, and interviewed some of the people who are responsible for the important work which is being carried out there. His report will be broadcast, as part of a series on British agricultural research, in the programme 'Land and Livestock' in the General Overseas Service on Thursday

Agricultural Engineering



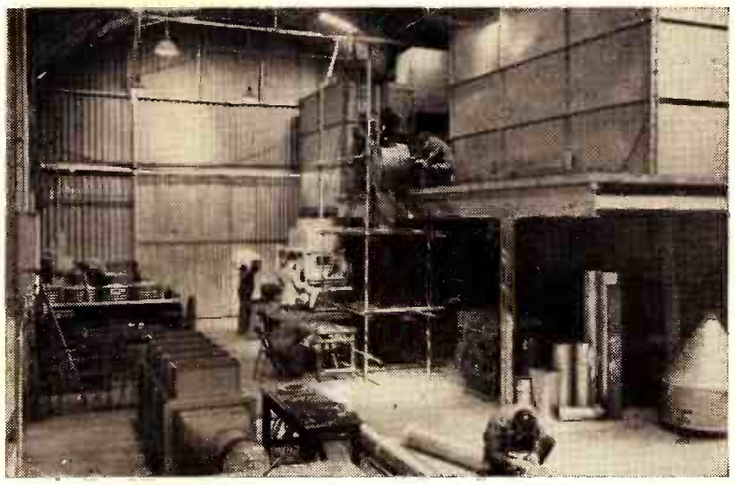
In the grounds of Wrest Park: a demonstration of a one-way reversible plough, designed by the institute, which turns all the furrows the same way

IN Britain there is one tractor for every fifty-seven acres of arable land, and in a country where more than one-third of all the farms are less than fifty acres in size this shows a pretty high degree of mechanisation. Our agricultural engineering industry employs about 45,000 people and the value of its goods adds up to more than £100,000,000 a year. We are second only to the United States in the number of tractors we export and the influence of British agricultural machinery on overseas farming is considerable. All this has developed fairly recently. To give an example: in 1937 there were fifty combine-harvesters in Britain, and in the harvest just completed around 20,000 were used. It is hardly surprising, therefore, that the National Institute of Agricultural Engineering should have grown rapidly.

The institute started in a modest way in 1924 as a research department of the University of Oxford. Since then it has progressed until after a spell under the Ministry of Agriculture it came, in 1949, under the control of the Agricultural Research Council.

Now it is firmly established at Silsoe, with a staff of more than 300 in eight departments. Wrest Park is a beautiful, nineteenth-century house in the country, about half-way between Luton and Bedford. If ever you go there you will be well advised to go by car, not only because it will be easier to get there but also because the undulating country thereabouts is worth seeing. There are woods, green fields, and arable crops intersected by winding country roads.

The estate used to belong to the de Grey family, which owned it continuously from the fifteenth century until thirty years ago. The present house, the third, was built in 1837, but the formal gardens surrounding it were laid out much earlier.



The big increase in the number of combine-harvesters in use in Britain has kept the institute busy devising ways of drying and storing grain and other crops

Hallmark of an Efficient Machine

The testing of agricultural machinery and of tractors has always been one of the main jobs of the institute. Even such unorthodox things as a hand-hoe from Argentina, a potato-clamper, and a mechanically operated spade have been tested. A satisfactory N.I.A.E. 'ticket' is accepted by the British farmer as the hallmark of an efficient machine, and already some overseas countries are insisting on tractors which have passed the British standard test carried out by the institute.

The big increase in the number of combine-harvesters in use in Britain has kept workers at Silsoe busy devising ways of drying and storing grain and other crops. The comparatively high moisture content of grain harvested by combine in Britain can make the immediate post-harvest storage and drying position very acute in a wet season.

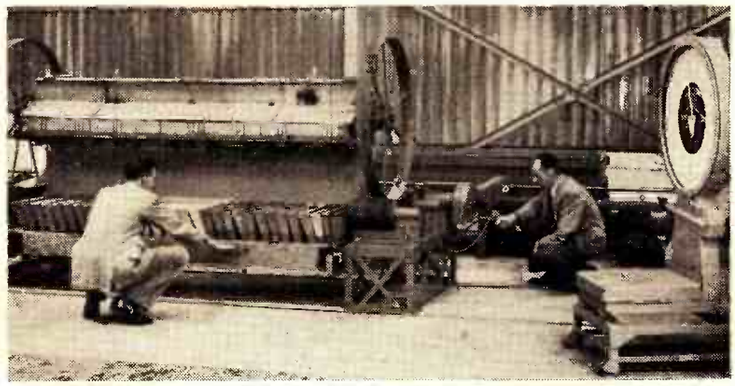
Farmers are being urged to equip themselves with their own drying plants, and one of the most successful for the small man was designed at Silsoe four years ago. It is called a platform drier. Grain is laid out in bags on a concrete or brick platform, and warmed air is blown up through holes immediately under each bag. For bulk storage a ventilated silo has been designed.

The advantage of placing fertiliser in bands close to the seed has been clearly demonstrated: this fertiliser-placement equipment was designed by the institute

One of the most interesting projects under way at Silsoe is a complete groundnut harvester. If this machine is successful it will go into a standing crop of nuts, lift the plants, remove the soil from them, strip off the nuts and put them into bags. The first prototype machine will be tested this year in East Africa.

Another scheme which promises well is the tractor with hydraulic transmission. This tractor will be able to move at exactly the speed the operator desires—an immensely important feature in many agricultural operations. It will have no gearbox, no ordinary transmission, in fact there will be next to nothing between the front and rear axles except a seat for the driver. The prime mover will be between the front wheels, and the drive for the rear wheels will be encased within them. The operator will have a perfect view of the ground to his front and immediately beneath him, and there will be plenty of room for the attachment of implements midway, if necessary.

There is a big Horticultural Engineering Department at Silsoe, as well as departments for instrumentation and field investigation, and a large information unit.



Field conditions are simulated by an apparatus used to test certain machinery

THE MONTHLY LETTER: By JOHN ARLOTT

October—the Month of Colour

This month sees a ceremony on the Sussex coast to celebrate the fiftieth birthday of the lighthouse which stands at the foot of treacherous Beachy Head

The harvest is over but the spring flowers must be planted; trees and hedges show their most beautiful colouring, and the swallows gather before migration. If October is a month of decay it is also a month of promise—when, the garden cleared, the Englishman turns to the sports of winter

If ducks do slide at Hallowtide
At Christmas they will Swim:
If ducks do swim at Hallowtide
At Christmas they will slide.

IF October is a month of strange mixtures and contradictions, if it is the month of decay, it is also the month of colour; if it is the end of autumn and of the harvest, it is also the time for planting spring flowers; if it stands at the threshold of winter, it seems the richer for its offer of the last food stores; if it holds some of the ebbing light of summer, it has a new clarity so that the entire countryside seems wider and sharper.

Never, not even at the height of summer, is the colouring of the English woods and hedges richer or more varied. The oak is in bronze, the sycamore is in scarlet, the birch has toned to bright gold, the maple and cherry show their differing reds, and, through all, the evergreens, freshened, it seems, by the rains and the winds, stand solidly deep and rich in their darker greens. The wind, too, has brought down the leaves: the ash, the beech, and the elm have as many leaves at their feet as in their branches and the autumn berries are drily red. Even the reed-beds have shaded to a soft, tired yellow, and the copper beech has changed to orange.

In the rivers and the hedges the thick weeds and grasses of summer have fallen and are rotting, so that the fields look bigger, the streams deeper, and, as the branches above grow barer, there is more to be seen in them. There are nests which have been at our elbows all summer, yet we had never seen them until now. There is the kingfisher—October is the best time of all to see him—gayest and most exciting of all English birds. Yet, if he sat still on his perch, you would never see him at all: as soon as he moves, the eye has time for nothing else.

The squirrels are having their last party, parading their meals of beech mast, advertising their presence, skipping about the branches. On the milder days when the sun, growing steadily shyer, warms the country again, you may see the last few butterflies, a tortoiseshell perhaps, a painted lady or—appropriately in the month of Trafalgar Day—an admiral.

Now, because November is only a few days away, the eye is hungry to see all that the outdoor England has still to show. The great colonies of swallows, gathering before migration, grow bigger every night, dispersing over a vast area for food by day, returning in increasing numbers every evening, and constantly wheeling like huge black clouds into the sky until the light goes. The blackbirds and the magpies are about, and the wild geese and duck are coming in. The gardener plants his wallflowers and forget-me-nots, and in their very planting is a promise of spring. At the same time he must be getting in the last of his swedes and carrots, turnips and beetroot, which are already tending to be coarse. Only the parsnips are to be left for the frosts to improve their flavour.

In France they are still busy with the grapes and the pressing of the wine. England has only one major similar vintage to offer, and that—the making of cider—although now on perhaps a larger scale than ever, is so extensively mechanised as to have lost much of its former quality. In Somerset, Worcester, Gloucester, Devon, and Hereford in particular, but also in Kent and Norfolk, the pressing used to be carried out in small mills on the farms and even in single cottages. The connoisseurs claimed that they could tell one county's cider from another as unmistakably as the wine-taster can distinguish between a claret and a burgundy. Today, however, much of the distinctive characteristics of English cider are lost in the anonymity of trade names and the wide areas of collection for pressing in a single factory.

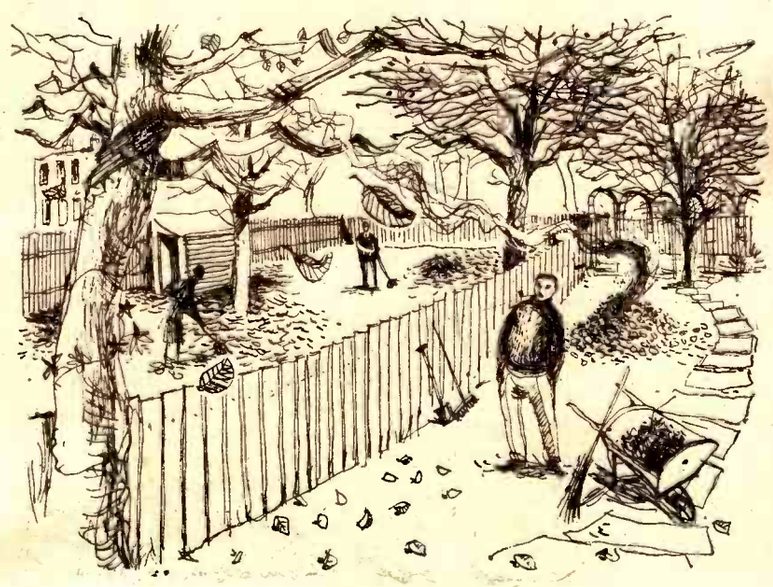
The apples are still to be seen, however, in trim and orderly orchards, the last of them being gathered now and just a few left on the boughs because only the frost can ripen them. The cider-apple has, I suppose, at some time or another, been a major disappointment in the life of every small boy who ever set foot in the West Country. Their dryish redness promises an exquisite flavour: their bitterness when tasted is such that no one ever repeats the experience; cider apples are for cider only—and even then they require the addition of a lot of sugar. In the old days, many a tall country story grew up around seeing the farmyard pigs eating the fermented pulp and acting as convincingly drunkenly as any of their masters.

Rough Cider and Skittles

The original cottage cider can, of course, still be bought, especially in Somerset, where the traditional rough cider, so different in quality from some of the over-sweet commercial products, is still sold in a few of the country pubs and served on occasional farm tables. It is pre-eminently the drink to go with skittles, and, with October, the skittle leagues of Somerset come into action, so that a hundred low-roofed alleys echo and rumble with the sound of the heavy balls rolling down across the rough cement floor and back again, with a different note as the setter-up runs them into the trough which returns them to the bowler's end.

From thousands of gardens the smoke from autumn bonfires begins to rise in a blue mist of woody and leafy smells. In some parts unfriendly neighbours will suspect a careful study of prevailing winds to the end of driving the smoke into their windows, but in the main bonfire smoke fits well into the mist-smoky air of late autumn.

The garden clear and the rubbish burnt, the Englishman's mind turns to the certain sports of winter: those of summer are made uncertain by



the weather but those of winter go on despite the weather, or indoors, out of its reach. Now the secretaries begin to write and call—they want subscriptions for badminton clubs, bridge clubs, whist clubs, chess clubs, dancing clubs, skating clubs, choral societies, amateur theatricals, or social clubs. England takes its winter sports seriously. Already the football season is well under way. Some minor clubs, by dint of having begun in early September, have already reached the 'Third Round Qualifying' of that F.A. Cup competition whose final is seven months distant—at Wembley in the coming May, a match which these players can never dream of reaching or, in many cases, even of seeing; yet the magic lingers.

Rugby Union, the amateur game, the 'football' of South Wales, the 'Rugger' of the rest of Britain, is established. Soccer draws the spectators: Rugby, apart from international matches and the University game, is a game primarily for the players. Many an international spends a furious afternoon with other crack Rugby players before a bare dozen or so of spectators. In the thirteen-a-side Rugby League game of Lancashire and Yorkshire, spectators are more numerous and, around for instance Leeds and Huddersfield, Soccer feels the financial competition of the other game very seriously.

The F.A. has allocated to October two international matches—Ireland *v.* England and Wales *v.* Scotland—and one inter-League match—Scottish League *v.* League of Ireland: the big games are on!

Meanwhile, all the competitors are gathering strength. Badminton, much more widely popular now than in the days when England was supreme, is growing everywhere, and there is a quota of Malayan players in England now to set a standard which few of the home stars can reach.

Perhaps, however, the biggest advance among the indoor sports of recent years is in ice hockey and skating. The real development of ice-rinks in England dates only from the 'thirties, but already England has produced skaters and hockey players to challenge the best in the world, and this despite the fact that virtually all our skating ice is artificial—often a winter passes with outdoor water never frozen hard enough to stand skating—and also relatively expensive to produce and to enjoy.

The skaters themselves tend, on the whole, to be young, the majority teenagers. The ice hockey, however, which is largely professional, attracts immense crowds—usually the summer spectators from the dirt-track racing—to the major league matches.

Over the Downs to the Sea

This month there is a quieter ceremony on the Sussex coast where Beachy Head lighthouse celebrates its fiftieth birthday. I used to spend many of my holidays from school with my grandmother, in the village of Meads, on the edge of the seaside resort of Eastbourne and at the foot of Beachy Head. It was a steep climb, and a long one for a boy to go out over the high roll of the Downs towards the little round tower of the old Bell Tout lighthouse, sitting squatly and comfortably on the top of the cliff. Once there, crawling as close as we dared to the edge of the cliff, we would look down its steep face to the 'new' lighthouse below us, looking almost like a toy from that height, despite the fact that it was well over 100 feet high on its rocky foothold, with the waves beating about its base. On down the other side of the Downs, over to Birling Gap with its old wrecked submarine from the 1914-1918 war and to sea-level again, the lighthouse was the constant landmark, with its black-and-white bands by day, its wide-swathing beam by night.

As the days grow shorter and the fires are lit, we shall leave October with—on the 31st—Halloween—more properly the Eve of All Saints or Hallowmas—the night when the world was said to be most under the influence of the supernatural. Indeed, it was long known as 'the vigil of death' in some parts of Ireland. Today it is barely noticed, but until very recent years there were widespread parties with the eating of apples out of tubs of water and the casting of spells with roasting nuts to encourage the revelation of the identity of future husbands or wives.

Perhaps no night of the year could be more fittingly selected for so ghostly a purpose as, with autumn gone, the wind stirs the great trees, tears off the last of their leaves, and makes their branches groan in agony as they cross the threshold of November.

Dr. VAUGHAN WILLIAMS, O.M., broadcast this tribute to Charles Villiers Stanford, the centenary of whose birth is being celebrated this year: 'Stanford was a great composer, a great teacher, a skilled conductor, and . . . a lovable, quarrelsome, and generous man. He has written some of the most beautiful music that has come from these islands'

Charles Villiers Stanford

IT is an honour and a pleasure to be given the opportunity to talk about my teacher, Charles Villiers Stanford, the centenary of whose birth we celebrate this year. Stanford was a great composer, a great teacher, a skilled conductor, and, as befits a true Irishman, a lovable, quarrelsome, and generous man.

He has written some of the most beautiful music that has come from these islands. He realised that all art which is worth while must spring from its own soil. He made an exhaustive study of his own Irish folk music; some of his arrangements, notably those known to British hearers as *The Arbutus Tree* and *Father O'Flynn*, are household words. Stanford dedicated his collection of arrangements to Brahms, and presumably sent him a copy. Now the last movement of Brahms' pianoforte quintet contains a phrase out of one of these Irish melodies . . . I am not sure enough of my dates to say whether the egg or the hen came first, but the coincidence is striking.

Of course, in Stanford's enormous output there is bound to be a certain amount of dull music; but, after all, so there is in Beethoven and Bach. At times his very facility led him astray. He could, at will, use the technique of any composer and often use it better than the original, as in *The Middle Watch*, where he beats Delius at his own game. Sometimes he could not resist adding a clever touch which marred the purity of his inspiration, as in the sophisticated repetition of the words 'lead the line' at the end of that otherwise beautiful song *Sailing at Dawn.*

He Will Come into His Own

The bright young things of the younger generation do not seem to know much about Stanford, and not having had the advantage of his teaching are inclined to ignore both what he did and what he taught. But I believe that he will return again. With the next generation the inevitable reaction will set in and Stanford will come into his own. His smaller works are still known and loved by our choral societies, and I cannot but believe that such splendid music as the *Stabat Mater, Te Deum* and *Songs of the Fleet* will not strike home as soon as opportunity is given to hear them. It is up to our concert societies, in this centenary year, to give us these works as well as the *Irish Symphony* and *Rhapsodies*, and his many fine songs.

Many of Stanford's songs were written for that fine but very individual singer, Plunket Greene. It is difficult, therefore, to recapture their quality, but the printed line remains for any singer who will take the trouble to read the old spirit into the notes.

The belittling of Stanford's work was encouraged by one who ought to have known better. The late Mr. Bernard Shaw, in the first number of *Music and Letters*, used Elgar as a stick to beat what he called 'the Academic Clique,' forgetting—or pretending to forget—that it was the acknowledged head of this 'clique,' Hubert Parry, who was instrumental in obtaining the first performance of Elgar's *Variations*. Mr. Shaw was rather proud of having called Stanford a 'gentleman amateur,' since he repeated the expression more than once. Apparently the word 'gentleman' was to Shaw a term of abuse, and as to 'amateur' who could have been more professional in his methods than Stanford? Indeed, it was this very technical expertness that was an occasional snare to him.

Model of Clarity

Stanford had none of the clumsiness of his contemporaries. Though a great admirer of Brahms he did not imitate his awkward execution. Stanford's orchestration, though perhaps unadventurous, is a model of clarity: every stroke tells. It was the fashion, as I have said, among a certain class of journalists about fifty years ago to describe Parry, Stanford, and the others who ruled at the Royal College of Music as 'academic,' which apparently meant that they founded the emotion of their music on knowledge and not on mere sensation. To these critics, admiration of Brahms was equivalent to dry-as-dust pedantry. If they are still alive they must feel rather foolish when they see Brahms filling the house at a Promenade Concert.

Stanford was a great teacher, and like all great teachers he was narrow minded. A broad-minded teacher is useless. To say that he was strict was to put it mildly. Everything he disapproved of had no quarter. It was 'damnably ugly,' and that was the end of it. Once, when I was his pupil, I showed him what I considered a world-shaking masterpiece; he looked at it, and then said, curtly: 'All rot, me bhoy.' He was quite right. It was. But it took me some time to discover it. The work is now happily lost. The only way to get good out of a teacher is to divest yourself entirely of your own personality and do what your teacher wants; only in that way can you get any good out of him. I was hopelessly obstinate. In order to secure a lighter touch in my work he once told me to write a waltz. At that time I was obsessed with the modes. I wrote him a modal waltz!

Stanford as a conductor had no truck with the temperamental orchestral director: his object was to present faithfully what the composer intended. For that reason the silly journalists who labelled him 'academic' complained that he lacked imaginative fancy. Against this let me set the opinion of Eugene Goossens who told me that he was the finest interpreter of Brahms that he had ever heard.

Stanford's misunderstanding with Elgar was unfortunate for both men, but in spite of this, in spite of the fact that he was temperamentally allergic to *Gerontius*, he urged, though in vain, that it be performed in Leeds. He was also instrumental in obtaining for his supposed enemy an honorary Doctorate at Cambridge University.

Stanford's career, after his childhood and youth in Dublin, may be divided into two periods. The first dates from his appointment as organist at Trinity College Cambridge, and afterwards as professor in the University; that was in the seventies, when critics were still talking about 'the unhealthy influence of Wagner and Brahms.' Stanford, fresh from Leipzig, astonished his audiences by playing the Overture to *The Mastersingers* from the full score, on the organ. It was this I suppose that made the Master of Trinity introduce him to a friend as 'Mr. Stanford, whose playing always charms us, and occasionally astonishes; and I may add that the less he astonishes the more he charms.'

Stanford's second period begins when he left Cambridge about 1893 and lived in London. He was already conductor of the London Bach Choir, and later became conductor of the Leeds Festival: still continuing his immense output of music, often inspired, sometimes less inspired, but keeping always within the bounds of classical beauty.

An artist cannot always control his inspiration, but Stanford saw to it that his tools were bright and sharp and fashioned of tempered steel. His music is educated music, founded on the great traditions by one who was determined to uphold the nobility of his art. (*Broadcast in the BBC's General Overseas Services*)

British Shipping Today

(Continued from page 4)

And so back to the Atlantic. The *United States* herself (that is the ship, not the country) is in a special category. She has been a Government-sponsored project throughout, and has been built under the supervision of the U.S. Navy basically for conversion to a troop carrier. More than half the cost of the ship has been met by the U.S. Government, and there will also be a large annual subsidy given to the operating company.

Regarded as a hotel, she is of course the last word in modern American hotel design. How comfortable she will be, not as a hotel but as a boat, no one can tell until the Atlantic 'wakes up' this autumn. Technically she has a number of new features, and altogether I expect the Cunard Line will welcome her warmly as an interesting and stimulating competitor. The Cunard have a long memory. They have been operating the Atlantic consistently for 112 years, and they have seen a lot of rivals come and go in that time, including a similar special effort by the United States 100 years ago.

The *United States* is a very fast ship, and this is hardly surprising considering the strategic purpose for which she is held in reserve. There is nothing magical about speed in ships, and if money is no object you can have almost any speed you like. Nonetheless it does need a delicate sense of streamline as well as bold, confident engineering to bring it off, and everyone connected with ships must want to congratulate the designers who have been responsible for this fine achievement.

But with the arrival of air travel there is no special call nowadays for fast ships as such. And on the North Atlantic that is just as well, for, if you want to drive a ship flat out, I cannot think of a worse place to do it. For about nine months of the year all that happens, if you try, is that you spend a fortune in fuel, you break a lot of crockery, you make a lot of people sick, you knock your ship about pretty badly, and you send ashore enough minor casualties to fill a fair-sized cottage hospital.

I suspect that the owners of the *United States* will wisely keep her high speed in reserve for making up lost time, and that the reputation they will claim will be not so much one of very fast passages as of never being five minutes late. (*Broadcast in the BBC's General Overseas Service*)

PERSONAL PORTRAIT:

Dr. Moussadek

PHILIP TOYNBEE, of 'The Observer' newspaper, gives some impressions of Dr. Moussadek, Prime Minister of Persia

EVEN those western observers who know Persia well have often been baffled by the career and personality of Dr. Mohammed Moussadek. As a result they have been tempted to see him as a purely comic figure. His dramatic swoons in the Majlis, the intemperance of his language and gestures (even in private conversation), and his apparently neurotic retirements to the sanctuary of the Majlis make him seem irresistibly absurd in British and American eyes. His frail body surmounted by the great elongated head, so reminiscent at certain moments of Grock the clown, made it no easier for us to take him seriously. Yet Moussadek, despite his rather ignominious retreat from real or imaginary assassins, is a brave man, an honest man, and, most important of all, a genuine epitome of his countrymen's qualities.

Already before the last war he had shown his courage when he opposed a pet railway project of Reza Shah and was imprisoned as a result. His honesty is illustrated partly by his political consistency and partly by his known inaccessibility to bribes.

But the most important reason for taking Moussadek seriously has always been that he is a genuinely popular and representative figure in Persia. He has real personal charm, and even his political opponents appear to be fond of him.

Beginning of the Oil Dispute

He comes from one of the oldest, richest, and most princely families in Persia, and is himself among the largest landlords in this country of vast estates. He had a legal training at the Sorbonne when he was a young man, and has been spasmodically practising law and politics since that time. But it was not until 1944 that Moussadek first captured the headlines of the Western Press. In October of that year he brought before the Majlis a drastic bill to prohibit the granting of new oil concessions. By the terms of his bill any infringement was to be punished by imprisonment up to a period of eight years. His speech on this occasion was long and masterly, and the bill was subsequently passed by a very large majority.

Overnight Moussadek had become a triumphantly popular figure in Teheran, and, since the bill was quite openly directed against the Russians, a minor hero in Britain and America. The 'fanatic' of today was then a 'loyal patriot!' In fact, the only people who were enraged by him then were the Russians and the formidable Tudeh Party.

And indeed it must be said that his insistence that 'the source of the nation's disasters lies solely in the existence of the Oil Company' is as naive as to suppose that aspirin can be more than a palliative. On the other hand his belief that 'whenever economic factors intervene, political factors enter also' is empirically all too easy to justify, and certainly the Persians have constantly alleged that the company was guilty of political intervention.

I saw Dr. Moussadek several times in September 1951 at the heat of the oil crisis and I found it quite impossible not to be charmed by him. On each occasion he was lying on his famous spartan bed, but, oddly enough, this seemed to add rather than to detract from his dignity. He spoke to me in fluent, though heavily accented, French, with eloquence, enthusiasm, and, so I still believe, with great frankness. He clearly preferred to harp on the past rather than to make any prophecies about the highly speculative future, and, on the past, he was thoroughly convinced in his role as an indignant patriot. No doubt he exaggerated the iniquities of the Anglo-Iranian Oil Company, which, for all its failure to understand Persian nationalism, was benevolent to its employees and comparatively moderate in its financial demands. But Moussadek made me understand how it was that Persians had reached the point where they would prefer that their oil should run into the sea rather than that it should be exploited by foreigners.

During the months which immediately followed the expulsion of the British there were the usual perennial rumours that Moussadek was on the point of falling. And it was certainly true that many Persian politicians were bitterly if privately opposed to him, either because they were jealous of his power or because they were genuinely uneasy at the economic chaos which had resulted from his policy. But Moussadek's power has never depended on the support of his fellow-politicians. It has depended in the first place on a wide though quite unassessable support in the country—more immediately on his ability to raise and control mobs in the cities.

Nothing has illustrated this more clearly than the most recent episode in Moussadek's career. The Shah, growing restive at the increasing power and increasing demands of his Prime Minister, refused Moussadek's

request to incorporate the Ministry of War in his already swollen preserve of portfolios. Moussadek at once resigned, not certainly as a token of defeat, still less as a gesture of modesty or an admission of old age. His resignation was an astute political manœuvre. Since proof of his indispensability was needed he has neatly provided the proof, and his rash successor is now in prison or in flight—the facts are not clear—with outraged mobs calling for his execution. Moussadek is more firmly in the saddle than he has ever been, able to dictate his terms to his fellow-politicians and to the Shah as well.

What is the reason for his extraordinary capacity to survive all the blunders and financial disasters of his long regime, and even to increase his personal power and prestige? Baldly, it can be said that Persia lives under a terrorist regime, and Moussadek is the arch Persian terrorist. To say that he is widely loved throughout the country is to say more than the evidence justifies. But he has the effective control of small but well-organised mobs.

The mob is Moussadek's political weapon, and it was the mob's effective action which quickly got rid of his temporary supplanter Qavam-Es-Saltaneh and is now threatening the lives of all who were associated with that bold and unfortunate man. But the reason for the superiority of Moussadek's mobs to any that can be put into the streets against them needs a little further elucidation. Partly it is due to the organisational skill of Moussadek's lieutenants—and in particular of the formidable Kashani, leader of a fanatical Muslim sect. Partly it is due to a genuine, blind xenophobia, traditional in Persia and far more powerful than any sane motives of self-interest. Moussadek is still the most anti-foreign of all Persian politicians, and it was Qavam's hints that he would come to an understanding with the British which provided the fuel to ignite the Persian mobs against him.

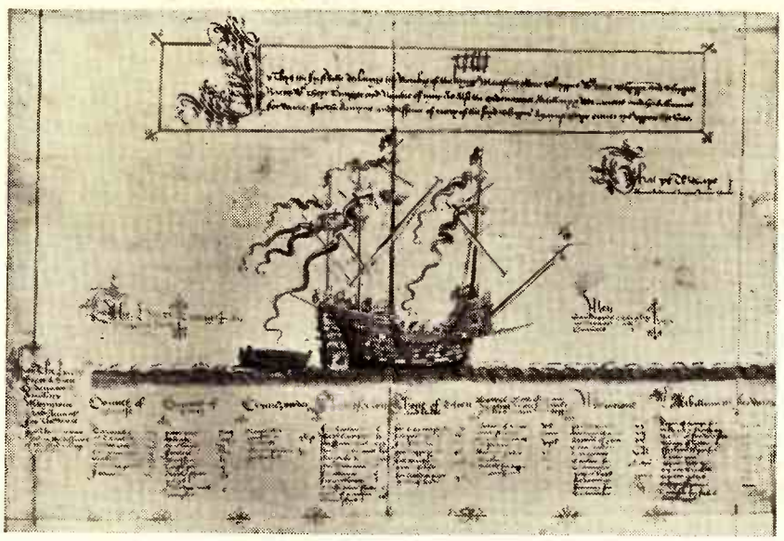
Sinister Factor of the Tudeh

But behind all this another and far more sinister factor is gradually coming to the fore again. It has been known for a long time that the pro-Communist Tudeh Party was skilfully re-organising itself after the heavy defeats and humiliations which it received in 1946 and 1947. Tudeh is the only organised political party in Persia, with cells and local leaders throughout the country, with clear and specific intentions, and the powerful support of Persia's immediate and powerful neighbour to the north (Russia). There is no longer any doubt that Tudeh, deliberately forgetting its harsh words of eight years ago, is temporarily making use of Dr. Moussadek, though nobody can yet know whether he has actually come to an understanding with the Tudeh leaders. Probably not, but there was no doubt at all about the strongly Communist emotions of the mob which returned Moussadek to power.

No doubt Tudeh has cast Moussadek for the role of Kerensky. If they have their way they will get rid of him as soon as it suits them to do so. For the time being he serves their purpose admirably, both by his anti-British policy and by the fact that this policy is ruining the country. He is, of course, an extremely astute man in all fields where his own personal power is concerned, and he would fight hard and skilfully if it ever came to a showdown with the Communists. It is not even certain that he would lose. Yet it seems probable that the best-organised force must be the strongest in the end.

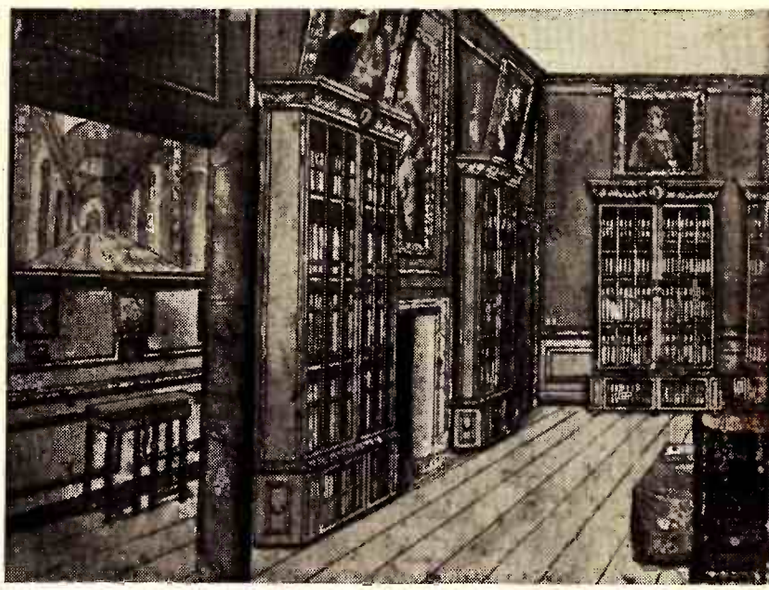
In the meantime it would be wise to recognise that nobody can supplant Moussadek unless Moussadek makes an improbable decision to retire or unless Tudeh comes out into the open against him. It is unlikely that the time has yet come for that. (*Broadcast in the BBC's General Overseas Service*)

The six volumes of Pepys' immortal diary were all written in shorthand. They cover nine and a half years and contain one and a quarter million words



A drawing from the Anthony Roll—a beautifully illustrated inventory of the Navy made for King Henry VIII in 1541, and presented to Pepys by King Charles II

Two pages from the Monks' Drawing Book, a collection of drawings of the fourteenth century. This is perhaps the most interesting of Pepys' medieval manuscripts



Pepys' Library as he knew it when he was living in York Buildings.

Pepys' book - plate, from Kneller's portrait

THE PEPYS

The Pilgrim Trust has made it possible taken for the Pepys Library in Maga bookcases, and many other belongings o describes some of the volumes—includi own shorthand—in a collection that is

AT Cambridge there is much activity in the Pepys Library at Magdalene College, where the books, bookcases, and many other belongings of the famous diarist are being restored: a work of craftsmanship which has been made possible by the Pilgrim Trust.

As befits a President of the Royal Society, Pepys was a man with an enquiring mind, and the 3,000 volumes of his library, containing within their covers some 5,000 items, cover an astonishingly wide range of subjects: from mathematics through philosophy and music to painting and the drama and natural history. There are books in French and Spanish, Italian, Dutch, Russian, Persian, and Chinese. And each one is bound in superbly tooled leather, stamped back and front with Mr. Pepys' arms and crest and cypher, and having within for bookplate an engraving of Kneller's famous portrait of Pepys in later life. The original painting hangs sturdily and darkly proud upon the wall of the library.

And, as you might expect of a man who was Secretary of the Admiralty and a Master of Trinity House, of one who laid the foundations of the order and discipline of the Navy as we know it today, there is a mass of manuscripts dealing with naval administration. And volumes concerned with naval history—such treasures as Sir Francis Drake's own nautical almanac autographed by the great admiral himself; and the Anthony Roll, a beautifully illustrated inventory of the Navy made for Henry VIII and presented to Pepys by 'my royal master, King Charles II.'

That brief quotation leads me on to another in which Mr. Pepys reports that royal master telling a famous tale. 'He told me'—that 'me' is Charles, by the way—'he

The building which houses the Pepys century as an extension to the coll

The wall not shown was occupied by windows overlooking the Thames

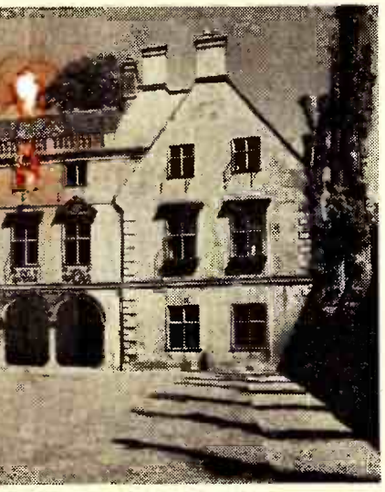
S LIBRARY

e for a work of restoration to be under-dalene College, Cambridge, of the books, of the famous diarist. PETER DONNE ng the original of the 'Diary' in Pepys' as astonishing as it is highly personal

The end-plate used by Pepys to mark his books

told me that it would be very dangerous either to go in the house or to go into the wood, there being a great wood hard by Boscabell, and he knew but one way how to spend all the next day, and that was to go up into a great oak in a pretty, plain place where we would see round about us. And we got up into a great oak and there we sat all the day.' These are King Charles's own words describing his escape after the battle of Worcester, and taken down in shorthand by his friend and loyal servant, Samuel Pepys, Esquire.

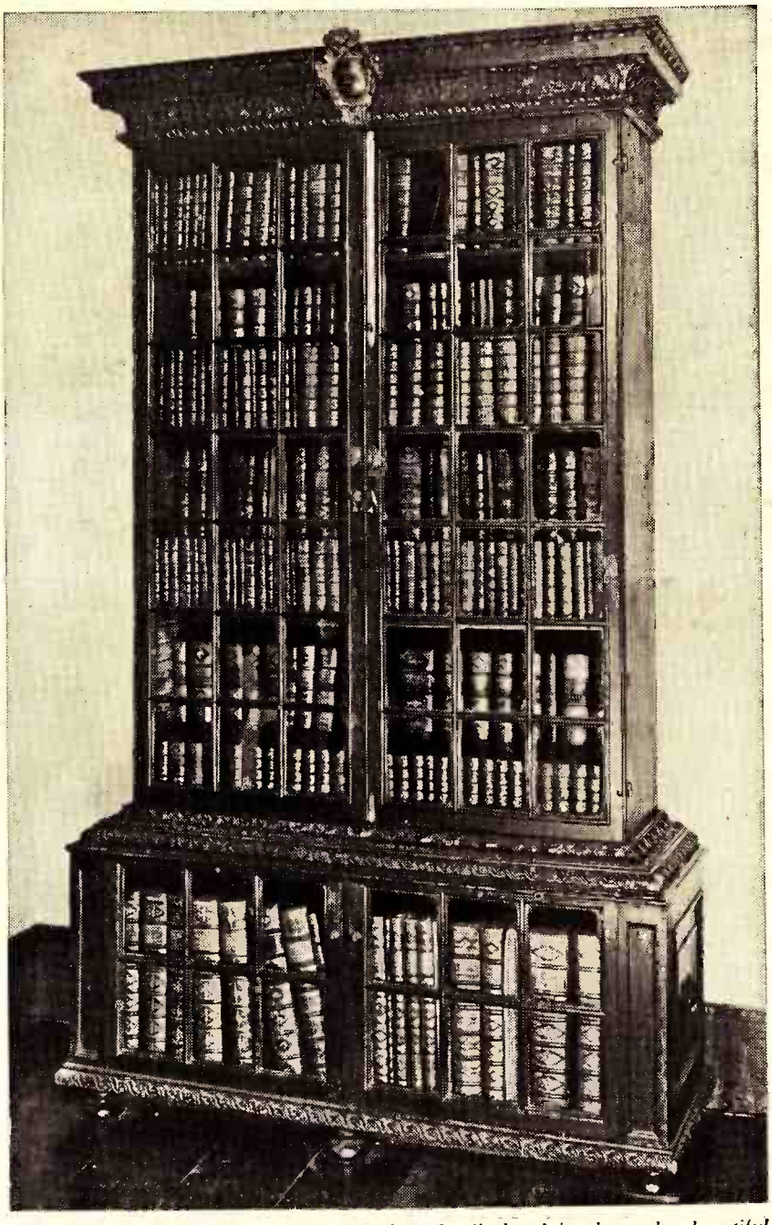
He used the same shorthand to write the diary. It looks very much like one of the modern systems—straight lines and hooks and circles and dots, written with meticulous neatness and precision, but becoming rather more widely spaced as the years and much hard work take toll of the writer's eyes. The diary is there in the library, and I was allowed to handle it: six volumes, the first about six inches long by four wide and two thick; the others rather larger; finely bound in calf, stamped, as usual, with Pepys' insignia, and looking, except for a slight fading of the ink, as though they had come fresh from the writer's capable hands.



s Library was erected in the seventeenth ege. Pepys subscribed towards its cost

And what else? Well, for example, there is a collection of ballads, for Pepys loved music—and a fabulous collection in fourteen volumes of prints by such men as Durer and Rembrandt; a collection of medieval manuscripts, and the earliest of printed books, many of them unique.

All in all, it is an astonishing collection for one man to have made, and it is all the more astonishing because it is truly personal. These fine volumes in their dark presses are, in fact, an epitome of the man and his character. (*Broadcast in the BBC's 'Radio Newsreel'*)



The visitor to the library will see Pepys' books displayed in the twelve beautiful 'presses' or oak bookcases, which he himself commissioned a joiner to make

Each of the 3,000 volumes is bound in elaborate and superbly tooled leather

Books to Read

Reviewed by Gerald Bullett

MY first two books are concerned with poetry. From America comes a careful and highly perceptive study of Emily Dickinson, one of the very few considerable women poets in our language. It is a curious thing that though the acute sensibility that goes to the making of poetry is commonly regarded as a feminine attribute, all the incontestably great poetry of the world has been written by men. In the novel—especially the novel of personal relationships—women have excelled. There is no finer novelist in our literature than Jane Austen, and none more formidable than George Eliot, who combined intellectuality and creative power in a high degree; but among poets, at any rate of the nineteenth century or earlier, there are only two women of the first rank. One is Christina Rossetti, and the other is Emily Dickinson. Each wrote within a very narrow range. The first left us a handful of exquisitely simple lyrics; the second a number of pieces that may best be described as poetic aphorisms.

To read Emily Dickinson in bulk is a thankless task: what is badly wanted is a small volume containing a selection of her best. Mr. Richard Chase, the author of this new book, *Emily Dickinson*, would, I think, agree with me on this point. He regards her as one of America's two greatest poets, and considers that her best work is imperishable; but he is a discriminating critic and says bluntly that it can do her no service to pretend that she wrote great poetry in abundance. Only about fifty of some 1,500 pieces have, he says, 'the substance and fineness of manner' that makes them comparable with the best of our lyric poetry, and only a dozen or two can be accounted truly great. This is a book both sympathetic and discerning.

* * *

William Blake, perhaps the most individualistic and truly original of all poets, is the subject of a brilliantly illuminating book by the late Max Plowman which was published in America twenty-five years ago and is now printed in England for the first time. Blake has been the subject of many books, and so far as my own reading goes this of Max Plowman's is by far the best general introduction to him.

Add to it Gilchrist's biography in the *Everyman* edition edited by Ruthven Todd, and then by hook or crook possess yourself of the *Nonesuch* volume containing Blake's verse and prose; and you will then have material for a lifetime's fascinating and richly rewarding study. Reading Blake is something more than a literary adventure: it is a dynamic and illuminating experience, as crucial and as earth-shaking as falling in love.

Blake, says Max Plowman, 'cannot be classed. He was the most independent artist that ever lived.' It is only fair to warn the intending reader that for some of the difficulty of understanding him at his most difficult Blake himself is responsible. He was never wilfully obscure; on the contrary he was desperately sincere and passionately eager to be understood. Blake was a seer in a very real and literal sense. His whole life was a piece of sustained imaginative creation; and he attained, not without dust and heat, to a high degree of spiritual sanity. The difficulty is one of vocabulary. Here he sometimes carries his individualism to the point of using words in a sense directly opposed to their commonly accepted meaning.

I confess I am not among those who can fully enjoy the so-called Prophetic Books. My own predilection is for the exquisite *Songs of Innocence and Experience* and for the series of aphorisms called *The Marriage of Heaven and Hell*. These, for me, are quintessential Blake. Max Plowman, by his book, has persuaded me that I must try yet again to make sense of those other perplexing, allegorical, fantasies; but no one will ever persuade me that as poetry they can bear comparison with the lyrics.

* * *

Readers who enjoyed Miss Anne Treneer's *Schoolhouse in the Wind* some years ago will be glad to read the story of her later life as a teacher and writer in *A Stranger in the Midlands*. It is a very quiet and unpretentious book.

To those who prefer stronger meat I commend *Fires in the Distance* by James Courage. This is the story of nine days in the lives of a young woman and a still younger man and their respective families. The scene is New Zealand. Katherine Donovan is the elder daughter of a mis-mated couple. Her father is a hard-drinking farmer, her mother a frustrated middle-aged woman who can never forget that she married beneath her. There is a brilliant picture of a small sister and a neurotic brother.

Nineteen-year-old Paul Warner appears on a visit from his grandmother's, and he and Katherine fall in love. There are other emotional complications which are handled with great delicacy and power. To a reader willing to look below the surface of things this book offers a rewarding experience. Above all, it is a good story well told.

* * *

Finally, *The New Testament*, which has been newly rendered from the Greek into good plain English by Charles Kingsley Williams. The translator's aim has been to uncover the meaning and to make it as clear and vivid as possible to the man in the street. He has steered equally clear both of archaism and of undue colloquialism, and I shall not be surprised if his work comes to be regarded as the best of the many modern translations that now exist.

Emily Dickinson, by Richard Chase (London: Methuen, 16s.)
An Introduction to the Study of Blake, by Max Plowman (London: Gollancz, 12s. 6d.)
A Stranger in the Midlands, by Anne Treneer (London: Cape, 15s.)
Fires in the Distance, by James Courage (London: Constable, 13s. 6d.)
The New Testament in Plain English, translated by Charles Kingsley Williams (London: Society for the Propagation of Christian Knowledge & Longmans, 8s. 6d.)

'Books to Read' is broadcast in the G.O.S. on Monday at 08.15 and 23.15

MICHAEL KITTERMASTER, Broadcasting Officer of Northern Rhodesia, paid this moving tribute to an outstanding African whose voice was known to thousands through his broadcasts from Lusaka

Edwin Mlongoti

WHEN I heard of the death of Edwin Mlongoti I thought that we should cancel that evening's broadcast. But the more I thought about this the more I realised that this was not what he would have wished. When he was running the station in the old days, often single handed, he used to come to the studio in spite of illness to ensure that the broadcast went on.

Now that we have several thousand listeners every night and wireless sets in every part of Central Africa, we take this broadcasting very much for granted. We think that it is the ingenuity and money of the Europeans which has made broadcasting a success. But this is not altogether true, you know. When African broadcasting was started in a little tin hut down at the airport during the war, ten years ago, nobody predicted a great future for it. But Edwin Mlongoti believed in it. Not only did he believe in it: he worked to make it a success; and it is largely thanks to him that it has been a success.

In those days Edwin did everything: he presented programmes in half-a-dozen languages, worked the machinery, got plays together, and, when no European was available, broadcast to Europeans, too. At the same time he did most of the work for the newspaper *Mutende*, of which he eventually became sub-editor. His name soon became a household word. It was Edwin who brought the Africans news about the war, who spoke to them in their own language, who dispelled rumours and told them stories. Edwin inspired confidence. If he told people something on the wireless they knew it was true.

Genius as a Broadcaster

This capacity for speaking to people as though they were his friends was Edwin's particular genius as a broadcaster. His sincerity was unmistakable. He could speak to listeners a thousand miles away, yet his personality was such that he made them feel that he was speaking particularly to each and every one of them, as indeed he was.

I think Edwin understood Europeans better than most Africans. It was because of this I think that he had the great gift of making Europeans better understand the African. And there was a touch of magic about any broadcast which he did; no matter how dull a script was or how uninteresting the subject he seemed to be able to bring life and interest to it.

Yet it was not broadcasting that made him what he was. That really had nothing very much to do with it. In any other field, I know, he would have shone. There was about him something universal, and when he spoke on the wireless, telling a story or acting in a play, it was as if the feelings of his listeners were reflected back at them. He was quite without resentment or bitterness. One might think perhaps that having been running broadcasting practically on his own for so long he might resent the arrival of others to work over him—particularly when those others were Europeans earning more than he could ever hope to earn. But he was not made like that. He taught them and guided them and gave of his knowledge and experience. I should know, for I was one of them. All of us at the studios owe more than we know to him.

A Good Friend to All

I wonder if any other public figure has brought so much happiness to so many as he. Yet his humour was never harsh or cruel. He laughed with people, not at them, and his laughter was infectious. That is how I like to remember him. And though his voice will no longer be heard his inspiration and the lead which he gave us will be with us always.

Edwin had no pretensions to greatness. He would, I am sure, have been surprised to hear me talk about him like this. But it was just in this lack of pride and pretensions that his greatness lay. He was a very simple and charming person and a good friend to us all, African and European.

I know how much he will be missed. I need not say what his death has meant to us. When anything happened in the studios or some urgent broadcast was to take place we used to say, 'It's all right—Edwin will do it.' Now we can no longer say that. But his example and his sense of duty will remain with us.

I am glad Edwin lived to see broadcasting grow and become the success that it has—for it was his success as much as anyone's. As long as African broadcasting remains—and I hope that it will remain for a very long time yet—it will be a memorial to him, as will the two newspapers with which he was concerned, *The African Listener* and *Mutende*.

I have been speaking as a European and as I myself knew him. But I hope that I speak not only for myself but for all of us in the studios, African and European. As a European I should like to say this—Edwin, in the example of his life, showed us that friendship and friendliness are qualities that know no colour or prejudice, that they are something universal which can be shared by people of all races, creeds, and colours.

(*Broadcast by the Central African Broadcasting Station at Lusaka*)

This Week's Listening

The Responsibilities of Broadcasting

SIR WILLIAM HALEY, K.C.M.G., this month takes over the Editorship of *The Times*, after leaving the BBC where he has been Director-General since 1944.

He recently recorded specially for the General Overseas Service the Lewis Fry Memorial Lectures which he delivered in the University of Bristol four years ago. The theme of the lectures was 'The Responsibilities of Broadcasting,' and they fell into two parts, respectively sub-titled 'Within a Nation or Community,' and 'Between Nations and Communities.' In the first lecture, to be broadcast this week, Sir William gives his views upon the mission of broadcasting in national life; in his second lecture next week he deals with its international responsibilities.

G.O.S.: Monday, 13.15; Tuesday, 01.00; Friday, 21.15

'A Day in the Life of . . .'

VISITORS to London rarely fail to be impressed by the courtesy and efficiency with which policemen carry out their duties. Behind that efficiency is the administrative machine of Scotland Yard, headquarters of the Metropolitan Police; and at the head of Scotland Yard is the Commissioner, Sir Harold Scott.

Sir Harold will be describing 'A day in the life of the Commissioner of Police' in the series of talks in which distinguished speakers are explaining the work and responsibilities of great public offices in Britain. Sir Harold Scott has been Commissioner since 1945.

General Overseas: Thursday, 17.00; Friday, 02.15 and 08.30

European Survey

'WHY does Europe matter?' That is the question Sir Ernest Barker sets out to answer this week when he concludes his series of four talks in 'European Survey.'

A much more detailed examination of the questions Sir Ernest has raised in his talks will soon be available. A three-volume work called *The European Inheritance* is expected from the Clarendon Press towards the end of the year. Originally planned during the war at a conference of the Allied Ministers of Education, this work contains contributions from scholars of many Western nations. Sir Ernest, who has been General Managing Editor since it was first planned, is among the contributors.

G.O.S.: Monday, 16.15; Tuesday, 00.45 and 07.15

Sir Arthur Grimble

IN the first of his 'Tales from the Pacific Islands,' broadcast last week, Sir Arthur Grimble told of his experiences in 1914 as a raw recruit at the Colonial Office, and how he was nominated to a cadetship in the Gilbert and Ellice Islands, got married, and set sail with his wife for the Central Pacific. Listeners who heard the talk will certainly be disposed to make a date with their radios for tale number two—'Mr. Cadet Grimble'—a deliciously witty account of the next stage in his career, when he arrived at his new post and became involved in some unfortunate incidents hardly calculated to inspire his chief's confidence!

Sir Arthur is broadcasting seven talks in this series about his first years with the Colonial Service in the Gilbert and Ellice Islands. But he claims that the experiences of which he tells are not less typical today than they were then of the life and duties of a district officer and his long-suffering wife in any of the back-blocks of Oceania or Africa. Though time has brought change to the theories of colonial administration, the British Colonial Service, he believes, still remains the most romantic of all services designed by man for the help of man.

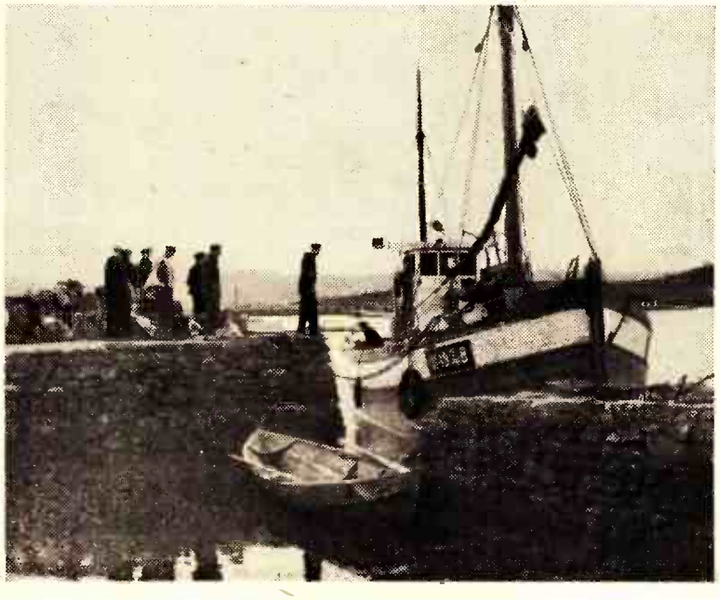
General Overseas: Tuesday, 02.40; Thursday, 08.00

Tribute to Elizabeth Robins

THE talk selected 'From the Third Programme' gives listeners overseas the opportunity of hearing the voice of one of Britain's leading actresses, Dame Sybil Thorndike. In her broadcast she pays tribute to a distinguished figure of both stage and literature who was her friend for more than thirty years—Elizabeth Robins, who died in England a few months ago when in her ninetieth year.

Elizabeth Robins was an American, born at Louisville, Kentucky. She made her first appearance on the stage in 1885 with the Boston Museum Stock Company, then three years later came to England. And what a fascinating and memorable career was to follow: her interpretations of Ibsen, of which perhaps the most outstanding was as Hedda in *Hedda Gabler*; her accomplishment as the author of a series of highly praised novels; and her friendships with many people famous in their day and since—names such as Wilde, Tree, Ellen Terry, Henry James, and William Archer.

General Overseas: Monday, 14.45; Saturday, 02.30



Leif Larson and one of the small boats which ran the Shetland 'Bus Service' to German-occupied Norway during the war. The story is told in a G.O.S. feature programme this week

Programmes for October 5—11

BBC Show Band

DIRECTED by Cyril Stapleton and recruited exclusively from leading musicians in the dance-band field, the BBC Show Band, a new star orchestra, makes its first appearance in the General Overseas Service this week.

It was on the strength of a trial recording made in March that the BBC decided to form the Show Band, which is designed to give listeners the highest possible performance of all that is best in light musical entertainment of the day. Its repertoire will consist of the current song hits, light music, and popular dance music, with emphasis on the works of British composers.

The BBC Show Band will be starred in its own right and not used to accompany other Variety shows. It has twenty-four players, a male-voice chorus of twelve, and several solo singers, who include well-known names and one or two new ones.

G.O.S.: Sunday, 13.15; Friday, 05.15; Saturday, 20.15

Cyril Stapleton *directs the BBC Show Band which presents its first entertainment this week*

'The Shetland Bus'

ALL over Europe, during the German occupation, arms and equipment and trained men from Britain were landed wherever there was a chance of organising effective opposition. But one country in particular presented a most difficult transport problem—Norway. Its mountains, lakes, and forests prevented the carriage of large supplies by air; and in summer, so far north, there is continual daylight. So supplies had to be sent by sea, and in winter, in face of terrible storms, fog, and extreme cold—not to speak of the German defences.

The answer was found in the Norwegian fishing boats which had escaped across the North Sea to Britain. They were manned by Norwegian volunteers, working from a base under British command in the Shetland Islands, the nearest free territory to Norway. Many of these courageous men lost their lives, but the service was never interrupted.

The story of their achievements is told in 'The Shetland Bus,' a programme which will be introduced by its author, David Howarth. He took part in the story as second-in-command of the base, and wrote about it afterwards in a book from which the programme takes its name.

Listeners will hear about a voyage which started as an ordinary routine trip but ended as a supreme test of courage and endurance—a single voyage typical of many that were made. They will also be told the story of the remarkable man who was skipper on that trip: Leif Larsen, who crossed to Norway no less than fifty-two times—and survived. For his work he won a series of British decorations which David Howarth believes has never been awarded to any other man: the Conspicuous Gallantry Medal, the D.S.M. and bar, the D.S.C., and the D.S.O.

G.O.S.: Wednesday, 14.15 and 18.30; Thursday, 01.00

Richard Murdoch, Kenneth Horne, and Sam Costa star in the new edition of 'Calling All Forces'

Return of 'Calling All Forces'

WITH its summer holiday over, 'Calling All Forces' is back again with the promise of another weekly mixture of fun, music, and glamour for the Serviceman at home and overseas. For this third series the show will be in the hands of its original producers, Leslie Bridgmont and Frank Hooper, who have designed a completely new pattern for the programme. One of the innovations will be a lucky dip quiz in which a member of the Services will be invited to appear at the microphone and answer four questions to win a pound note.

As resident comedians—appearing sometimes in turn and sometimes together—are that star laughter-making trio who need no introduction: Richard Murdoch, Kenneth Horne, and Sam Costa.

General Overseas: Sunday, 11.30; Monday, 19.00

The Jacques String Orchestra

ONE of Britain's most distinguished musicians, Dr. Reginald Jacques, conducts his own orchestra and presents his own programme in 'British Concert Hall.' He was wounded in the first world war and sent to hospital in Oxford, where he met Sir Hugh Allen, who inspired him to take up a musical career. On his recovery he went to Queen's College, Oxford, became organist there and later a Fellow. His numerous appointments since include that of Music Adviser to the London County Council, and the first Director of Music of C.E.M.A. (now so widely known as the Arts Council of Great Britain). Fifteen years ago he founded his own Jacques String Orchestra, but was forced to retire from the permanent conductorship in 1950 owing to ill-health—a legacy from his war wound—although he continues to appear as its guest conductor.

General Overseas: Monday, 07.30

The 'Festival Church'

MANY visitors from overseas who came to Britain for the Festival of Britain last year will recall the church from which community hymn-singing by the Boys' Brigade will be broadcast. It is St. John's, Waterloo Road, London, which, because of its proximity to the South Bank Exhibition, was chosen as a Christian centre of worship during the Festival months.

A fine building in the Greek style of architecture, the church was rebuilt and re-dedicated before the opening of the Festival. It had been largely destroyed by a German bomb in 1940.

G.O.S. and Special Programmes for West Africa: Sunday, 20.30

Radio Drama of the Week: by Peter Forster

'NO NAME'—Wilkie Collins's Novel as a Radio Serial Play

WHO was the father of the detective and mystery novel? Edgar Allan Poe? Arthur Conan Doyle? E. C. Bentley? Dorothy Sayers? (father or mother . . .) Agatha Christie?

The line, like the Scottish kings in Macbeth's dream, might be stretched out to 'the crack o' doom,' but in fact, although all these justly celebrated writers and many others played an important part in the development of detective fiction, they can none of them claim to be its originator. That honour—if we exclude the Greeks, who in the last resort can usually be proved to have originated everything!—goes to a Victorian writer with a high forehead, small suspicious eyes, and a large regulation Victorian beard, by name Wilkie Collins. For Collins's two most famous books, *The Moonstone* and *The Woman in White*, are generally held to have ushered in the new *genre* in novels.

Collins himself is in many ways as mysterious a person as any of his creations. Born 1824, died 1889. False start as a clerk in the tea trade, then at the Bar to which he was called 1851. His close friend Charles Dickens urged him to take up writing as a full-time career, which he did, his first great success being *The Woman in White* in 1860. In later life he became addicted to opium, partly to relieve the pain caused by a rheumatic disease. So much for the bare facts, and of course there are plenty of known details which can also be filled in (a full-length biography of Collins was published early this year), yet he remains a rather shadowy, elusive figure, which I for one find appropriate for the progenitor of a medium in which the unknown plays so large a part.

Isabel Dean

who plays Magdalen Vanstone, the heroine of 'No Name' who pursues a strange quest in defence of her family honour

After *The Woman in White* Wilkie Collins changed his formula and wrote a somewhat different sort of book, *No Name*, and this has now been rescued from its undeserved obscurity by a radio serial in twelve parts, which has been very skilfully made by that experienced radio-adapter, Howard Agg. The long Victorian novel makes an excellent radio serial, as has been proved many times from the works of Thackeray, Dickens, Hardy, and Henry James; while versions of both Collins's best-known books have also been heard on the air. Nor are reasons hard to seek. Almost all these books are strong in plot; there is atmosphere, certainly, but pre-eminently there is a story, a story told in the age-old narrative way that started with Homer, in which incident follows incident and mounting tension results in a climax.

That is one reason why the modern here-and-there 'stream of consciousness' novel is at a disadvantage on the air, while the solid workmanship of Victorian construction can stand up to the transfer admirably well. Another reason is that the Victorian characters are so vivid, clear-cut, and above all, actable. A third is that the books are, as a rule, so well written. The result is that when transferred to radio the listener can settle down in a deep armchair and submerge himself in each fresh instalment as easily and completely as did his grandfather or great-grandfather when the story first appeared bit by bit in the old monthly magazines or as a mighty three-decker novel.

No Name fulfils all of these claims. It has a strong plot, in which mystery is combined with that favourite Victorian objective, Social Purpose. To reveal its nature would be unfair, for its gradual unwinding is quite unexpected at almost every turn, but I trust I shall whet your appetite if I tell you, after the manner of Victorian advertisements (you see how the atmosphere is catching!) that among its constituent parts are Outraged Virtue, Comic Relief, and Villainy Galore.

And it is undoubtedly well written; indeed, one is struck by the visual aspect of Collins's style. He was brilliantly good at describing things and places and people: how they looked, what they wore, the furniture they moved among, and the light in the room at the time. All of which is naturally most helpful to radio; indeed, the narrator, who often has rather a thin time of it in a serial, with only a snippet or two to speak, here can thoroughly enjoy himself intoning Collins's wonderful orotund periods and phrases.

If there is a weakness to *No Name* it is, I feel, the title itself. Indeed, the title gave Collins a great deal of trouble, and Dickens (in whose magazine, *All The Year Round*, it was first published in 1862) went to the trouble of suggesting some twenty-seven alternatives! In fact Dickens even offered to finish the book, because Collins fell ill when near its completion. However, he managed to do it himself and he finally chose a title of his own. And perhaps its very enigmatic tone is fitting for a book from the pen of the Man of Mystery.

General Overseas: Thursday, 14.15 and 20.15; Friday, 02.30

'GOODBYE JUST NOW'

Barbara Couper plays the lead in her own play

ANNE is a charming widow about forty-two years old, capable, intelligent, and intensely conscientious concerning the welfare of her only daughter, Paula, to whom she is devoted. And Paula's welfare at the moment gives cause for some concern. She is twenty, keen on a good time, and thinks that she knows all there is to be known about life in general and men in particular: a few decades ago she would have been known as a Bright Young Thing.

Unfortunately Paula has got herself mixed up with a set of friends whom everyone recognises as undesirable: everyone, that is, except Paula, who characteristically goes about with them even more because of this opposition. Especially there is somebody called Jerry who fought in the Spanish Civil War and again for the Maquis, but who seems determined to fight on in time of peace, though his enemies have now become commissionaires, night-club proprietors, bank managers, and the like. It is he who encourages Paula to drink more than is good for her; it is his influence that Anne finds so deplorable.

But Anne has troubles of her own. There is an American novelist named Bruce, a couple of years younger than herself, who has fallen in love with her, as she with him. And it is only Anne's determination that Paula should be brought up as best she knows how that prevents her from marrying Bruce without further ado. But Paula, she feels, needs her. Bruce is a tolerant and reasonable man, but as he finally begs her: 'Will you please stop being every mother in the world?'

The issue is complicated by the shadow of Anne's late husband, Henry. In fact Henry was a definitely despicable character and Anne was well rid of him, but for Paula's sake she built up a picture of him as a model husband and father, which the girl accepted and clings to; Anne is now afraid of the effect the truth may have on her, and also whether the idea of re-marriage might so upset Paula that she would be driven still further towards the undesirable Jerry and his crowd.

So Bruce must try to woo Anne in an atmosphere of semi-secrecy, with the knowledge over his head the whole time that in a few days he has to return to the United States.

To find out how all this is resolved you must listen to *Goodbye Just Now* by Barbara Couper, in which she plays the part of Anne, but you can take it from me that all these explosive issues are handled with tact and theatrical skill as becomes the authoress who, being a distinguished actress herself, knows how to provide good acting parts.

G.O.S.: Sunday, 00.30; Tuesday, 18.30; Friday, 11.30

The Wavelengths for Your Area

General Overseas Service

The week's programmes are presented in full on pages 21-27. This schedule shows the times during which the Service is directed to your part of the world, and the wavelengths on which it is carried

East Africa, Egypt, Sudan, Israel, Jordan, Levant States, Turkey

GMT	kc/s	m.
04.00-05.15	9410	31.88
04.00-06.15	11750	25.53
10.45-16.15	21470	13.97
10.45-18.15	17790	16.86
16.00-18.15	15110	19.85
18.15-18.30	11750	25.53 (except Sun.)
18.30-20.15	15110	19.85
18.30-21.00	11750	25.53
20.00-21.00	9410	31.88

Iraq, Persia

04.00-06.15	9510	31.55
15.15-17.15	15140	19.82
17.15-20.15	9510	31.55

West Africa

04.00-06.15	7185	41.75
05.00-07.30	11700	25.64
06.00-08.00	15110	19.85
07.00-08.45	17700	16.95
10.45-17.15	21470	13.97
16.00-20.15	15110	19.85
21.00-22.45	7185	41.75
21.00-22.45	11800	25.42

North Africa

04.00-06.15	7185	41.75
06.00-07.30	11700	25.64
16.00-17.30	15110	19.85
17.15-20.15	11820	25.38
17.15-21.15	9600	31.25
20.15-22.45	7185	41.75

Central and South Africa

04.00-06.15	9600	31.25
06.00-08.45	15110	19.85
07.00-08.45	17700	16.95
10.45-17.15	21470	13.97
16.00-16.15	17700	16.95
16.15-16.30	17700	16.95 (Mon., Tues., Wed.)
16.45-17.00	17700	16.95 (Sun., Wed., Sat.)
17.00-18.15	17700	16.95
17.15-20.15	11820	25.38
17.15-22.45	9600	31.25
18.00-20.15	15110	19.85
20.15-22.45	7185	41.75

Malta, Greece, Italy, Central Mediterranean

04.00-06.15	6110	49.10
06.00-07.30	11750	25.53
10.45-18.15	11750	25.53
17.30-21.00	9410	31.88

Gibraltar, W. Mediterranean

GMT	kc/s	m.
04.00-06.15	7185	41.75
06.00-07.30	11700	25.64
10.45-18.30	15110	19.85
18.30-22.45	7185	41.75

Germany

11.00-11.15	9625	31.17

Canada, U.S.A., Mexico

22.00-00.15	11930	25.15
22.00-03.00	9825	30.53
00.15-03.00	6195	48.43
04.00-06.15	6110	49.10

West Indies, Central America, South America (north of Amazon)

20.00-22.15	15180	19.76
22.15-23.15	11750	25.53
22.15-23.15	9580	31.32
23.45-02.15	11750	25.53
23.45-03.00	9580	31.32

South America (south of Amazon)

20.00-22.15	15260	19.66
22.15-03.00	11820	25.38
22.15-03.00	9410	31.88

Australia

07.30-08.00	11930	25.15
07.30-08.45	7150	41.96
07.30-08.45	9640	31.12
10.45-11.15	11930	25.15
10.45-11.15	15140	19.82
10.45-11.15	17715	16.93
20.00-22.00	15180	19.76

New Zealand

07.30-08.45	7150	41.96
07.30-08.45	9510	31.55
10.45-11.15	11930	25.15
10.45-11.15	15140	19.82
20.00-21.00	9410	31.88
20.00-22.00	15260	19.66
21.00-22.00	11800	25.42

Japan, North China, North-Western Pacific

10.45-13.15	15140	19.82
10.45-14.15	11930	25.15
11.30-14.15	9410	31.88

South-East Asia

10.45-13.15	21750	13.79
10.45-15.15	17715	16.93
11.30-15.15	15260	19.66

India, Pakistan, and Ceylon

02.00-02.15	9580	31.32
10.45-13.15	21750	13.79
10.45-17.30	17715	16.93
11.30-18.15	15260	19.66
16.00-18.15	11800	25.42

N.B.—These wavelengths are subject to alteration

Special Services

The week's programmes are given on pages 21-27

North America

Canada, U.S.A., Mexico

GMT	kc/s	m.
15.00-17.15	15310	19.60
18.00-20.45	11950	25.15 (Mon. to Fri.)
20.45-22.00	9825	30.53

West Indies

23.15-23.45	11750	25.53
	9580	31.32

Falkland Islands

Sunday only

16.30-17.00	21710	13.82

Latin America

Central America, South Caribbean Area, South America (N. of Amazon)

In Spanish

01.00-02.30	12040	24.92
	9510	31.55

In Portuguese

23.00-00.15	12040	24.92
	9640	31.12

South America (S. of Amazon)

In Spanish

23.00-00.30	11800	25.42
	9600	31.25

In Portuguese

23.00-00.15	12095	24.80
	9675	31.01

Mexico

In Spanish

01.00-02.30	9640	31.12
	6180	48.54

East Africa

Sunday only

GMT	kc/s	m.
18.15-18.30	11750	25.53

West Africa

20.15-21.00	15110	19.85

Central and South Africa

16.15-16.30	17700	16.95
		(Sun., Thurs., Fri., Sat.)
16.30-16.45	17700	16.95
16.45-17.00	17700	16.95
		(Mon., Tues., Thurs., Fri.)

Malta

Monday, Tuesday, Thursday, and Saturday

17.30-17.45	15070	19.91

Arabic

Egypt, Iraq, Jordan, Levant States

03.45-04.15	7230	41.49
	9580	31.32
04.45-05.15	7230	41.49
	9580	31.32
17.00-18.45	12040	24.92
17.00-19.00	9825	30.53
19.30-20.30	7120	42.13
	9825	30.53

North Africa

04.45-05.15	6180	48.54
17.00-19.00	9640	31.12
19.30-20.30	9640	31.12

Hebrew

Israel

16.30-17.00	9825	30.53
	12040	24.92

Persian

Persia

10.00-10.15	12040	24.92
	15450	19.42
15.45-16.30	9825	30.53
	12040	24.92

BY YOUR CLOCK

The programmes are given in GREENWICH MEAN TIME. This table shows the adjustment necessary to convert to your time

CANADA, U.S.A., AND MEXICO

Newfoundland	deduct 3½ hours
Atlantic Zone	deduct 4 hours
Eastern Zone	deduct 5 hours
Central Zone, Mexico	deduct 6 hours
Mountain Zone	deduct 7 hours
Pacific Zone	deduct 8 hours

WEST INDIES AND LATIN AMERICA

Argentina, East Brazil, Uruguay	deduct 3 hours
British Guiana	deduct 3¾ hours
Barbados, Bermuda, Leeward Is., Windward Is., Trinidad, Tobago, Falkland Is., Bolivia, West Brazil, Chile, Paraguay	deduct 4 hours
Venezuela	deduct 4½ hours
Bahamas, Jamaica, Colombia, Ecuador, Peru	deduct 5 hours

AFRICA, MEDITERRANEAN, MIDDLE EAST

Gibraltar, Malta, Nigeria, Belgian Congo (Leopoldville and Coquilhatville only), French Equatorial Africa, Tunisia	add 1 hour
South Africa, N. and S. Rhodesia, Nyasaland, Cyprus, Belgian Congo, Cyrenaica, Egypt, Jordan, Lebanon, Sudan, Syria, Tripolitania, Turkey	add 2 hours
East Africa, Somaliland Protectorate, Aden, Greece, Iraq, Israel, Madagascar	add 3 hours
Persia	add 3½ hours
Mauritius, Seychelles	add 4 hours

General Overseas Service

For wavelengths and times at which the service is directed to your area see page 20

SUNDAY
OCTOBER 5

GMT
00.15 RADIO NEWSREEL

00.30 Radio Theatre
'GOODBYE JUST NOW'
by Barbara Couper
Myra.....Nell Ballantyne
Anne.....Barbara Couper
Bruce.....Howard Marion-Crawford
Paula.....Ursula Howells
Mrs. Parker.....Vivienne Lambelet
Produced by Peter Watts
(*repeated Tuesday*, 18.30; *Fri.*, 11.30)
See article on page 19

followed by an interlude at 01.50

02.00 THE NEWS

02.10 FROM THE EDITORIALS

02.15 PRINCESS INDIRA
interviews Senator Annabelle Rankin, Australian Member of Parliament and the only woman ever to be a Parliamentary Whip in Australia

02.30 VARIETY FANFARE
with the Kordites
and the Augmented
Northern Variety Orchestra
(*repeated Monday*, 06.30; *Thursday*, 14.45)

03.00 Close down

04.00 THE NEWS

04.10 FROM THE EDITORIALS

04.15 FROM THE BIBLE

followed by an interlude at 04.25 app.

04.30 IN TOWN TONIGHT
Interesting people
interviewed by John Ellison
'Do You Know London?'
Can you guess
where Audrey Russell is?
Edited and produced by Peter Duncan
(*repeated at* 15.30)

05.00 NEWS AT SLOW SPEED

05.15 LISTENERS' CHOICE
Light Music

06.00 THE NEWS

06.10 THE DAILY SERVICE

06.15 RADIO NEWSREEL

06.30 SPORTS REVIEW

07.00 THE NEWS

07.10 Home News from Britain

07.15 PERSONAL PORTRAIT

07.30 Dick Bentley in
'GENTLY, BENTLEY'
with Josephine Crombie, Alma Cogan
Frank Cordell and his Orchestra
Produced by Roy Speer
(*repeated at* 23.15; *Friday*, 16.30)

08.00 MUSIC MAGAZINE
'Composers' Off Moments,'
by Spike Hughes
'First Performance,'
by William Mann
(*repeated Mon.*, 02.45; *Thurs.*, 15.15)

08.15 SUNDAY SERVICE
from St. Paul's Cathedral
A special service in commemoration of the centenary of the birth of Charles Villiers Stanford
The cathedral choir with John Dykes-Bower at the organ will sing Stanford's settings of:
The 150th Psalm
Magnificat (from the Service in G)
Nunc dimittis (from the Service in A)
Glorious and Powerful God (unaccompanied motet)
St. Patrick's Breastplate
(*repeated at* 16.45 *and* 23.45)

08.45 Close down

10.45 SPORTS ROUND-UP

11.00 THE NEWS

11.10 NEWS TALK

followed by an interlude at 11.15

11.20 FROM THE EDITORIALS

11.30 CALLING ALL FORCES
A programme for forces everywhere introduced by Richard Murdoch, Kenneth Horne and Sam Costa
Produced by Leslie Bridgmont and Frank Hooper
(*repeated on Monday at* 19.00)

12.30 ENGLISH MAGAZINE

13.00 THE NEWS

13.10 Home News from Britain

13.15 THE BBC SHOW BAND
Conducted by Cyril Stapleton
presents the best
in light musical entertainment
Producer, Johnnie Stewart
(*repeated Fri.*, 05.15; *Sat.*, 20.15)

14.00 Big Ben
RADIO NEWSREEL

14.15 CONCERTO
Piano Concerto in F minor
by Chopin
played by Peter Cooper
and the BBC Northern Orchestra
Conductor, John Hopkins

15.15 PERSONAL PORTRAIT
Someone in the News

15.30 IN TOWN TONIGHT
(*See* 04.30)

16.00 THE NEWS

16.10 NEWS TALK

16.15 LONDON FORUM

16.45 SUNDAY SERVICE
from St. Paul's Cathedral
A special service in commemoration of the centenary of the birth of Charles Villiers Stanford
(*As* 08.15)

17.15 RADIO NEWSREEL

17.30 VARIETY ROAD SHOW
visits the Garrison Theatre, Woolwich
with Harold Smart, Avril Angers
Carole Carr, Charlie Chester
James Moody at the piano
Presented by Bill Worsley
(*repeated Thursday*, 04.30 *and* 22.15)

18.00 THE NEWS

18.10 Home News from Britain

18.15 HALOES
IN HAGGERSTON
'Sam'
Second of three sketches of East End life in London by Father H. A. Wilson
Father Wilson is Vicar of St. Augustine's Church in the Hackney Road, London, and a Prebendary of St. Paul's Cathedral
(*repeated Monday*, 00.45)

18.30 MUSIC FOR DANCING
Victor Silvester
and his Ballroom Orchestra

19.15 Richard Attenborough
invites you
'HOME AT EIGHT'
to welcome
Hermione Gingold and Alfred Marks
with The Stargazers
(*repeated Wed.*, 05.15; *Fri.*, 14.15)

20.00 THE NEWS
followed by an interlude at 20.10

20.15 COUNCIL OF EUROPE
CONSULTATIVE ASSEMBLY
A report from Strasbourg
(*repeated Monday*, 07.15)

20.30 SUNDAY HALF-HOUR
Community hymn-singing by the Boys' Brigade from St. John's Church, Waterloo Road, London

21.00 Composer of the Week
CHOPIN
Introduced by Scott Goddard

21.30 Peter Brough
and Archie Andrews in
'EDUCATING ARCHIE'
with Max Bygraves
Harry Secombe, Beryl Reid
Ronald Chesney, Hattie Jacques
and the BBC Revue Orchestra
Conducted by Robert Busby
Script by Eric Sykes and Sid Colin
Produced by Roy Speer
(*repeated on Monday at* 15.30)

22.00 FROM THE BIBLE

followed by an interlude at 22.10 app.

22.15 ENGLISH MAGAZINE

22.45 Programme Parade
and Interlude

23.00 THE NEWS

23.10 Home News from Britain

23.15 Dick Bentley in
'GENTLY, BENTLEY'
(*See* 07.30; *repeated Friday*, 16.30)

23.45-00.15 SUNDAY SERVICE
from St. Paul's Cathedral
(*See* 08.15)

PROGRAMME PARADE
and Announcements
Broadcast daily

GMT
03.55 on: 49.10, 31.88, 31.25 m.
05.55 on: 19.85 m.
10.40 on: 25.53, 25.15, 19.85, 19.82, 16.86, 16.93, 13.97, 13.79 m.
15.10 on: 19.82 m.
15.55 on: 16.95 m.
19.55 on: 19.76, 19.66 m.
22.58 approx. on: 31.88, 31.32, 30.53, 25.53, 25.38, 25.15 m.

A programme summary for the Western Hemisphere is broadcast, whenever possible, at 21.55 on 30.53 m., covering programmes for the period 22.00-03.00

Special Services

For wavelengths see page 20

North America

GMT
15.00-17.15 SPECIAL PROGRAMMES
20.45-22.00 SPECIAL PROGRAMMES

West Indies

23.15-23.45 **'CARIBBEAN VOICES'**
Verse and prose by West Indian writers, and critical discussions

Falkland Islands

16.30-17.00 **CALLING THE FALKLAND ISLANDS**

Latin America

In Spanish (S. of Amazon)
23.00 NEWS SUMMARY
23.07 TOPIC OF THE DAY
23.15 MEDICAL TALK
23.30 TALK
23.45 MUSIC
00.00 THE NEWS
00.15-00.30 COMMENTARY
by J. de Castila

In Spanish (N. of Amazon and Mexico)
01.00 THE NEWS
01.15-02.00 (*As* 23.15 00.00 *above*)
02.00 NEWS SUMMARY
02.07 REVIEW OF THE PRESS
02.15-02.30 (*As* 00.15-00.30 *above*)

In Portuguese
23.00 NEWS SUMMARY
23.05 FEATURE OF MUSIC
23.25 PROGRAMME SUMMARY
23.30 A TALK
23.45 MUSIC
00.00-00.15 THE NEWS

East Africa

18.15-18.30 **CALLING EAST AFRICA**

West Africa

20.15 **TUNES OF EVERYDAY LIFE**
A programme of gramophone records
20.30-21.00 **SUNDAY HALF-HOUR**
Community hymn-singing by the Boys' Brigade from St. John's Church, Waterloo Road, London

Central and South Africa

16.15 ACROSS THE LINE
In Afrikaans
16.30 AANDNUUS (*News*)
16.40-16.45 KOMMENTAAR
(*Commentary*)

Arabic

03.45-04.15 READING FROM
THE Q'RAN
THE NEWS
04.45-05.15 READING FROM
THE Q'RAN
THE NEWS
17.00 PROGRAMME
18.00 NEWS AND NEWS TALK
18.25 PROGRAMME
18.55-19.00 NEWS HEADLINES
19.30 PROGRAMME
20.15-20.30 THE NEWS

Hebrew

16.30 THE NEWS
16.40 NEWS TALK
16.45-17.00 SCREEN CHRONICLE
including news about films, television, and radio

Persian

10.00-10.15 NEWS AND NEWS TALK
15.45 PROGRAMME
16.15-16.30 THE NEWS

MONDAY
OCTOBER 6

General Overseas Service

For wavelengths and times at which the service is directed to your area see page 20

Special Services

For wavelengths see page 20

North America

GMT
15.00-17.15 SPECIAL PROGRAMMES
18.00-22.00 SPECIAL PROGRAMMES

West Indies

23.15 BOOKS TO READ
23.30-23.45 THE ARTS

Latin America

In Spanish (S. of Amazon)
23.00 NEWS SUMMARY
23.07 TOPIC OF THE DAY
23.15 RURAL NOTEBOOK
23.30 RADIO GAZETTE
23.45 MUSIC
00.00 THE NEWS
00.15-00.30 COMMENTARY
by Atalaya

In Spanish (N. of Amazon and Mexico)
01.00 THE NEWS
01.15-02.00 (*As* 23.15-00.00 *above*)
02.00 NEWS SUMMARY
02.07 REVIEW OF THE PRESS
02.15-02.30 (*As* 00.15-00.30 *above*)

In Portuguese
23.00 NEWS SUMMARY
23.05 RADIO PANORAMA
23.20 PROGRAMME SUMMARY
23.30 THE COMMUNIST REGIME IN CHINA
A talk
23.45 INDUSTRIAL BULLETIN
00.00-00.15 THE NEWS

West Africa

20.15 'CALLING WEST AFRICA'
'The Railways of British West Africa': a series of five talks by Dr. R. J. Harrison-Church. 5—'The Gold Coast Eastern Railway'
Science and Life—the application of science to current problems—11
20.45-21.00 LISTENERS' CHOICE
Light Music

Central and South Africa

In Afrikaans
16.30 AANDNUUS (*News*)
16.37 UIT DIE HOOFARTIKELS
(*From the Editorials*)
16.45-17.00 RECORD PROGRAMME

Malta

17.30-17.45 ENGLISH BY RADIO
Presented in Maltese

Arabic

03.45-04.15 READING FROM THE Q'RAN
THE NEWS
04.45-05.15 READING FROM THE Q'RAN
THE NEWS
17.00 PROGRAMME
18.00 NEWS AND NEWS TALK
18.25 PROGRAMME
18.55-19.00 NEWS HEADLINES
19.30 PROGRAMME
20.15-20.30 THE NEWS

Hebrew

16.30 THE NEWS
16.40 NEWS TALK
16.45 MUSICAL INTERLUDE
16.48-17.00 REVIEW OF THE WEEKLY BRITISH PRESS

Persian

10.00-10.15 NEWS AND NEWS TALK
15.45 PROGRAMME
16.15-16.30 THE NEWS

GMT
00.15 RADIO NEWSREEL

00.30 Composer of the Week
CHOPIN
on gramophone records

00.45 HALOES IN HAGGERSTON
'Sam'
Second of three sketches of East End life in London by Father H. A. Wilson

01.00 British Concert Hall
ROYAL PHILHARMONIC ORCHESTRA
Conducted and presented by Clarence Raybould
Jascha Spivakovsky (piano)
Overture for a Masque...*E. J. Moeran*
Piano Concerto No. 23, in A (K.488) *Mozart*
Suite No. 3.....*Gordon Jacob*
(*repeated on Tuesday at* 14.15)

02.00 THE NEWS

02.10 FROM THE EDITORIALS

02.15 LONDON FORUM

02.45 MUSIC MAGAZINE
'Composers' Off Moments' by Spike Hughes
'First Performance,' by William Mann
(*repeated Thursday,* 15.15)

03.00 Close down

04.00 THE NEWS

04.10 FROM THE EDITORIALS

04.15 SANDY MACPHERSON
at the theatre organ

04.30 Composer of the Week
CHOPIN
Introduced by Scott Goddard

05.00 NEWS AT SLOW SPEED

05.15 SOUVENIRS OF MUSIC
BBC Variety Orchestra

06.00 THE NEWS

06.10 THE DAILY SERVICE

06.15 RADIO NEWSREEL

06.30 VARIETY FANFARE
(*See Sunday,* 02.30; *repeated Thursday,* 14.45)

07.00 THE NEWS

07.10 Home News from Britain

07.15 COUNCIL OF EUROPE CONSULTATIVE ASSEMBLY
Report from Strasbourg

07.30 British Concert Hall
JACQUES STRING ORCHESTRA
Conducted and presented by Reginald Jacques
Brandenburg Concerto No. 3 in G, for strings.....*Bach*
Concerto for clarinet and string orchestra.....*Malcolm Arnold*
(soloist, Frederick Thurston)
Concerto Grosso for string orchestra *Corelli, arr. Barbirolli*

08.15 BOOKS TO READ

08.30 THE ARTS

08.45 Close down

10.45 THINK ON THESE THINGS
Christian hymns, their music, and their meaning

11.00 THE NEWS

11.10 NEWS TALK
followed by an interlude at 11.15

11.20 FROM THE EDITORIALS

11.30 MUSIC FOR DANCING
Victor Silvester and his Ballroom Orchestra

12.15 HAROLD SMART
at the electric organ

12.30 PRINCESS INDIRA
interviews Senator Annabelle Rankin from Queensland, Australian Member of Parliament and the only woman ever to be a Parliamentary Whip in Australia

12.45 WELSH MISCELLANY
The Tylorstown Children's Choir

13.00 THE NEWS

13.10 Home News from Britain

13.15 THE RESPONSIBILITIES OF BROADCASTING
by Sir William Haley, K.C.M.G.
1—'Within a Nation or Community'
The first of two lectures originally delivered in the University of Bristol in 1948
(*repeated Tuesday,* 01.00; *Fri.,* 21.15)
See note on page 18

14.00 Big Ben
RADIO NEWSREEL

14.15 'COME, LASSES AND LADS'
A sequence of songs and tunes sung by Doris Moody (soprano) and Andrew Purcell (tenor) played by Albert Webb and his String Players
(*repeated Tues.,* 04.30; *Sat.,* 23.15)

14.45 From the Third Programme
ELIZABETH ROBINS AS I KNEW HER
Dame Sybil Thorndike talks of a friendship that lasted for more than thirty years
(*repeated on Saturday at* 02.30)

15.15 THE SPA ORCHESTRA
Directed by Tom Jenkins

15.30 Peter Brough and Archie Andrews in 'EDUCATING ARCHIE'
(*See Sunday at* 21.30)

16.00 THE NEWS

16.10 NEWS TALK

16.15 EUROPEAN SURVEY
'Why does Europe matter?'
Last of four talks by Sir Ernest Barker
(*repeated Tuesday,* 00.45 *and* 07.15)

16.30 Composer of the Week
CHOPIN
Introduced by Scott Goddard

17.00 SCIENCE REVIEW

17.15 RADIO NEWSREEL

17.30 MARCHING AND WALTZING
The marches played by the Band of the Grenadier Guards
Conducted by Major F. J. Harris, M.B.E. (Director of Music)
The waltzes played by The Raeburn Orchestra
Conductor, Wynford Reynolds
Introduced by Lionel Marson
(*repeated at* 22.15; *Friday,* 07.30)

18.00 THE NEWS

18.10 Home News from Britain

18.15 SPORTS ROUND-UP

18.30 RHYTHM IS THEIR BUSINESS
A programme of gramophone records presented by Denis Preston

19.00 CALLING ALL FORCES
A programme for forces everywhere introduced by Richard Murdoch, Kenneth Horne, and Sam Costa
Produced by Leslie Bridgmont and Frank Hooper

20.00 THE NEWS

20.10 THE DAILY SERVICE

20.15 WELCOME TO BRITAIN
Wanted on Voyage
The first of two programmes for visitors to Britain in Coronation Year
Introduced by Wynford Vaughan Thomas
(*repeated Thurs.,* 06.30; *Fri.,* 23.45)
See article on page 7

20.45 HAROLD SMART
at the electric organ

21.00 LISTENERS' CHOICE
Concert music

22.00 WELSH MISCELLANY
The Tylorstown Children's Choir

22.15 MARCHING AND WALTZING
(*See* 17.30; *repeated Friday at* 07.30)

22.45 SPORTS ROUND-UP and Programme Parade

23.00 THE NEWS

23.10 Home News from Britain

23.15 BOOKS TO READ

23.30 THE ARTS

23.45-00.15 CHARLES VILLIERS STANFORD
BBC Chorus
Conductor, Leslie Woodgate
Three Motets, Op. 38
Justorum animae
Coelos ascendit hodie
Beati quorum via
Magnificat, Op. 164, for double chorus
(*repeated on Wednesday at* 06.30 *and* 15.30)

General Overseas Service

For wavelengths and times at which the service is directed to your area see page 20

TUESDAY
OCTOBER 7

GMT
00.15 RADIO NEWSREEL

00.30 Composer of the Week
CHOPIN
on gramophone records

00.45 EUROPEAN SURVEY
(*See Mon.*, 16.15; *repeated at* 07.15)

01.00 THE RESPONSIBILITIES OF BROADCASTING
by Sir William Haley, K.C.M.G.
1—'Within a Nation or Community'
(*See Mon.*, 13.15; *repeated Fri.*, 21.15)

01.45 THE BILLY MAYERL RHYTHM ENSEMBLE

02.00 THE NEWS

02.10 FROM THE EDITORIALS

02.15 SCIENCE REVIEW

02.30 DANCE MUSIC
on gramophone records

02.40 TALES FROM THE PACIFIC ISLANDS
A series of seven talks by
Sir Arthur Grimble
2—'Mr. Cadet Grimble'
(*repeated on Thursday at* 08.00)

03.00 Close down

04.00 THE NEWS

04.10 FROM THE EDITORIALS

04.15 Composer of the Week
CHOPIN
on gramophone records

04.30 'COME, LASSES AND LADS'
(*See Mon.*, 14.15; *repeated Sat.*, 23.15)

05.00 NEWS AT SLOW SPEED

05.15 MUSIC FOR DANCING
Victor Silvester
and his Ballroom Orchestra

06.00 THE NEWS

06.10 THE DAILY SERVICE

06.15 RADIO NEWSREEL

06.30 LISTENERS' CHOICE
Concert Music

07.00 THE NEWS

07.10 Home News from Britain

07.15 EUROPEAN SURVEY
(*See Monday at* 16.15)

07.30 TWENTIETH-CENTURY SERENADERS
Conducted by Monia Liter
with the Monia Liter Trio

08.00 GENERALLY SPEAKING

08.15 SYDNEY HUMPHREYS
(violin)
Praeludium and Allegro
Kreisler, after Pugnani
Un poco triste, Op. 17 No. 3.....*Suk*
Burleska, Op. 17 No. 4.....*Suk*

08.30 SCIENCE REVIEW

08.45 Close down

10.45 SPORTS ROUND-UP

11.00 THE NEWS

11.10 NEWS TALK
followed by an interlude at 11.15

11.20 FROM THE EDITORIALS

11.30 FORCES' FAVOURITES

12.00 LONDON JAZZ
An informal session of modern jazz
Producer, Jimmy Grant

12.30 LETTER FROM AMERICA
by Alistair Cooke

12.45 ULSTER MAGAZINE

13.00 THE NEWS

13.10 Home News from Britain

13.15 SOUVENIRS OF MUSIC
BBC Variety Orchestra

14.00 Big Ben
RADIO NEWSREEL

14.15 British Concert Hall
ROYAL PHILHARMONIC ORCHESTRA
Conducted and presented
by Clarence Raybould
(*See Monday at* 01.00)

15.15 STANLEY MAXTED RETURNS TO BRITAIN
First of a series of five talks in which he re-visits places he knew and friends he made in Britain during the war
1—The First Airborne Division and a call at Biggin Hill
(*repeated Fri.*, 23.30; *Sat.*, 07.15)

15.30 THEME AND VARIATIONS
A miscellany of words and music
2—'Childhood'
(*repeated Thurs.*, 23.15; *Fri.*, 04.30)

16.00 THE NEWS

16.10 NEWS TALK

16.15 REPORT FROM BRITAIN

16.30 TWENTIETH-CENTURY SERENADERS

17.00 MORAY McLAREN TALKING

17.15 RADIO NEWSREEL

17.30 RENDEZVOUS
Commonwealth Artists Entertain
featuring George Brown
Halinka de Tarczynska
Harry Rabinowitz and the
BBC Revue Orchestra
Conductor, Robert Busby
Introduced by Aidan MacDermot
(*repeated at* 23.15; *Fri.*, 06.30)

18.00 THE NEWS

18.10 Home News from Britain

18.15 SPORTS ROUND-UP

18.30 Radio Theatre
'GOOD BYE JUST NOW'
A play by Barbara Couper
(*See Sun.*, 00.30; *repeated Fri.*, 11.30
followed by an interlude at 19.50

20.00 THE NEWS

20.10 THE DAILY SERVICE

20.15 NEW RECORDS
Presented this week by Boyd Neel

21.00 Composer of the Week
CHOPIN
on gramophone records

21.15 LISTENERS' CHOICE
Light Music

21.45 THINK ON THESE THINGS
Christian hymns,
their music, and their meaning

22.00 ULSTER MAGAZINE

22.15 MEET THE COMMONWEALTH

22.45 SPORTS ROUND-UP
and Programme Parade

23.00 THE NEWS

23.10 Home News from Britain

23.15 RENDEZVOUS
(*See* 17.30; *repeated Fri.*, 06.30)

23.45 PERSONAL PORTRAIT
Someone in the News

00.00-00.15 CHARLIE KUNZ
at the piano

Special Services

For wavelengths see page 20

North America

GMT
15.00-17.15 SPECIAL PROGRAMMES
18.00-22.00 SPECIAL PROGRAMMES

West Indies

23.15-23.45 'RENDEZVOUS'
Commonwealth Artists Entertain
featuring George Brown
Halinka de Tarczynska
Harry Rabinowitz

Latin America

In Spanish (S. of Amazon)
23.00 NEWS SUMMARY
23.07 TOPIC OF THE DAY
23.15 SCIENCE NOTEBOOK
23.30 RADIO GAZETTE
23.45 MUSIC
00.00 THE NEWS
00.15-00.30 COMMENTARY
by Allan Murray

In Spanish (N. of Amazon and Mexico)
01.00 THE NEWS
01.15-02.00 (*As* 23.15-00.00 *above*)
02.00 NEWS SUMMARY
02.07 REVIEW OF THE PRESS
02.15-02.30 (*As* 00.15-00.30 *above*)

In Portuguese
23.00 NEWS SUMMARY
23.05 RADIO PANORAMA
23.20 PROGRAMME SUMMARY
23.30 REPORT FROM BRITAIN
by Allan Murray
23.45 AGRICULTURE AND LIVESTOCK
00.00-00.15 THE NEWS

West Africa

20.15 'CALLING WEST AFRICA'
'The Mill on the Floss'
A new serialisation by Natalie Moya
of George Eliot's novel
Episode 11
Famous Writers
A series of fortnightly talks
by Hugh Sykes Davies
18—Bernard Shaw
20.45-21.00 LISTENERS' CHOICE
Light Music

Central and South Africa

In Afrikaans
16.30 AANDNUUS (*News*)
16.40 KOMMENTAAR
(*Commentary*)
16.45-17.00 RECORDS

Malta

17.30-17.45 MALTESE MISCELLANY
(in Maltese)

Arabic

03.45-04.15 READING FROM THE Q'RAN
THE NEWS
04.45-05.15 READING FROM THE Q'RAN
THE NEWS
17.00 PROGRAMME
18.00 NEWS AND NEWS TALK
18.25 PROGRAMME
18.55-19.00 NEWS HEADLINES
19.30 PROGRAMME
20.15-20.30 THE NEWS

Hebrew

16.30 THE NEWS
16.40 JEWISH AFFAIRS TALK
16.45 ISRAELIS AT WORK
16.48-17.00 THEATRE REVIEW

Persian

10.00-10.15 NEWS AND NEWS TALK
15.45 PROGRAMME
16.15-16.30 THE NEWS

WEDNESDAY
OCTOBER 8

General Overseas Service

For wavelengths and times at which the service is directed to your area see page 20

Special Services

For wavelengths see page 20

North America

GMT
15.00-17.15 SPECIAL PROGRAMMES
18.00-22.00 SPECIAL PROGRAMMES

West Indies

23.15-23.45 CALLING THE WEST INDIES

Latin America

In Spanish (S. of Amazon)
23.00 NEWS SUMMARY
23.07 TOPIC OF THE DAY
23.15 INDUSTRIAL COMMENTARY
23.30 RADIO GAZETTE
23.45 MUSIC
00.00 THE NEWS
00.15-00.30 TALKS FEATURE

In Spanish (N. of Amazon and Mexico)
01.00 THE NEWS
01.15-02.00 (*As* 23.15-00.00 *above*)
02.00 NEWS SUMMARY
02.07 REVIEW OF THE PRESS
02.15-02.30 (*As* 00.15-00.30 *above*)

In Portuguese
23.00 NEWS SUMMARY
23.05 RADIO PANORAMA
23.20 PROGRAMME SUMMARY
23.30 COMMENTARY
23.45 'THE TAVARES FAMILY IN LONDON'
A feature programme
00.00-00.15 THE NEWS

West Africa

20.15 'CALLING WEST AFRICA'
West African Diary: a weekly commentary; West African Voices
20.45-21.00 THINK ON THESE THINGS
Christian hymns, their music, and their meaning

Central and South Africa

In Afrikaans
16.30 AANDNUUS (*News*)
16.40-16.45 KOMMENTAAR (*Commentary*)

Arabic

03.45-04.15 READING FROM THE Q'RAN
THE NEWS
04.45-05.15 READING FROM THE Q'RAN
THE NEWS
17.00 PROGRAMME
18.00 NEWS AND NEWS TALK
18.25 PROGRAMME
18.55-19.00 NEWS HEADLINES
19.30 PROGRAMME
20.15-20.30 THE NEWS

Hebrew

16.30 THE NEWS
16.40 NEWS TALK
16.45-17.00 LISTENERS' FORUM
(including a musical request)

Persian

10.00-10.15 NEWS AND NEWS TALK
15.45 PROGRAMME
16.15-16.30 THE NEWS

GMT
00.15 RADIO NEWSREEL

00.30 Composer of the Week
CHOPIN
on gramophone records

00.45 REPORT FROM BRITAIN

01.00 From the Third Programme
ORCHESTRAL CONCERT
Ilse Hollweg (soprano)
London Mozart Players
(Leader, Max Salpeter)
Conductor, Harry Blech
Symphony No. 49, in F minor..*Haydn*
O zittre nicht, mein lieber Sohn; Der Hölle Rache kocht in meinem Herzen (Die Zauberflöte).....*Mozart*
Symphony No. 3, in D.....*Schubert*
(*repeated on Thursday at* 19.00)

02.00 THE NEWS

02.10 FROM THE EDITORIALS

02.15 MORAY McLAREN TALKING

02.30 'MR. PEMBERTON'S COMMISSION'
Adapted as a play for radio by Freeman Wills Crofts from his short story
Courtney Pemberton...Howieson Culff
Ryder.....Malcolm Hayes
Denise Marchant.....Sarah Leigh
Inspector French.....Roger Delgado
Mrs. Latimer.....Susan Richards
Produced by David H. Godfrey
(*repeated at* 07.30; *Friday at* 17.30)

03.00 Close down

04.00 THE NEWS

04.10 FROM THE EDITORIALS

04.15 Composer of the Week
CHOPIN
on gramophone records

04.30 RHYTHM IS THEIR BUSINESS
A programme of gramophone records
Presented by Denis Preston

05.00 NEWS AT SLOW SPEED

05.15 Richard Attenborough
invites you
'HOME AT EIGHT'
(*See Sun.*, 19.15; *repeated Fri.*, 14.15)

06.00 THE NEWS

06.10 THE DAILY SERVICE

06.15 RADIO NEWSREEL

06.30 CHARLES VILLIERS STANFORD
BBC Chorus
Conductor, Leslie Woodgate
Three Motets, Op. 38
Justorum animae
Coelos ascendit hodie
Beati quorum via
Magnificat, Op. 164, for double chorus
(*repeated at* 15.30)

07.00 THE NEWS

07.10 Home News from Britain

07.15 REPORT FROM BRITAIN

07.30 'MR. PEMBERTON'S COMMISSION'
(*See* 02.30)

08.00 GENERALLY SPEAKING

08.30 MORAY McLAREN TALKING

08.45 Close down

10.45 SPORTS ROUND-UP

11.00 THE NEWS

11.10 NEWS TALK
followed by an interlude at 11.15

11.20 FROM THE EDITORIALS

11.30 SPORTS DIARY

11.45 TWENTY QUESTIONS
Anona Winn, Joy Adamson, Jack Train, and Richard Dimbleby ask all the questions, and Gilbert Harding knows some of the answers
(*repeated on Thursday at* 02.30)

12.15 SANDY MACPHERSON
at the theatre organ

12.30 COLONIAL COMMENTARY

12.45 SCOTTISH MAGAZINE
A programme of news, sport, music, and topical interest
(*repeated at* 22.00)

13.00 THE NEWS

13.10 Home News from Britain

13.15 BBC MIDLAND LIGHT ORCHESTRA

14.00 Big Ben
RADIO NEWSREEL

14.15 Bryden Murdoch
as Leif Larsen in
'THE SHETLAND BUS'
A reconstruction for radio of some of the exploits of the secret agents based in Shetland who made regular journeys to Norway throughout the German occupation from May 1940
Written by David Howarth and introduced by the author
Produced by Archie P. Lee
(*repeated at* 18.30; *Thurs.*, 01.00)

15.15 PIANO FOR PLEASURE
A series of thirteen programmes from the 1953 Overseas Examination Syllabus of the Associated Board of the Royal Schools of Music
Study in G
(Grade II, List A).....*Czerny*
3-part Invention, No. 2
(Grade VI, List B).....*Bach*
Minuet and Trio (Sonata in A)
(Grade V, List A).....*Mozart*
Old Hungarian Air
(Grade IV, List A).....*Poldini*
Sonata in F, Op. 10, No. 2 (Third Movement)
(Grade VII, List B).....*Beethoven*
Introduced and illustrated by Leslie England
(*repeated on Fri., at* 08.15 *and* 23.15)

15.30 CHARLES VILLIERS STANFORD
(*See* 06.30)

16.00 THE NEWS

16.10 NEWS TALK

16.15 STATEMENT OF ACCOUNT
An economic commentary by Andrew Shonfield

16.30 TIP-TOP TUNES
played by
Geraldo and his Orchestra

17.00 MID-WEEK TALK

17.15 RADIO NEWSREEL

17.30 BARBARA McFADYEAN
presents records of her choice
(*repeated on Saturday at* 06.30)

18.00 THE NEWS

18.10 Home News from Britain

18.15 SPORTS ROUND-UP

18.30 Bryden Murdoch
as Leif Larsen in
'THE SHETLAND BUS'
(*See* 14.15; *repeated Thurs.*, 01.00)

19.30 LONDON JAZZ
An informal session of modern jazz
Producer, Jimmy Grant

20.00 THE NEWS

20.10 THE DAILY SERVICE

20.15 BBC MIDLAND LIGHT ORCHESTRA

21.00 RUGBY LEAGUE FOOTBALL
Bradford Northern *v.* Australian Touring Team
An eye-witness account

21.05 Composer of the Week
CHOPIN
on gramophone records

21.15 SOUVENIRS OF MUSIC
BBC Variety Orchestra

22.00 SCOTTISH MAGAZINE
(*See* 12.45)

22.15 LISTENERS' CHOICE
Light Music

22.45 SPORTS ROUND-UP and Programme Parade

23.00 THE NEWS

23.10 Home News from Britain

23.15 SERIOUS ARGUMENT
A topical discussion programme by a team of authoritative speakers
(*repeated Thursday*, 15.30)

23.45-00.15 IN ALL DIRECTIONS
Some diversions on a car journey with Peter Ustinov
Peter Jones
and the Aeolian Players
Written by Peter Ustinov
Edited by
Frank Muir and Denis Norden
Produced by Pat Dixon
(*repeated Fri.*, 20.30; *Sat.*, 12.00)

General Overseas Service

For wavelengths and times at which the service is directed to your area see page 20

THURSDAY
OCTOBER 9

GMT
00.15 RADIO NEWSREEL

00.30 Composer of the Week
CHOPIN
on gramophone records

00.45 STATEMENT OF ACCOUNT
An economic commentary by Andrew Shonfield

01.00 Bryden Murdoch
as Leif Larsen in
'THE SHETLAND BUS'
A reconstruction for radio of some of the exploits of the secret agents based in Shetland who made regular journeys to Norway throughout the German occupation from May 1940
Written by David Howarth and introduced by the author
Produced by Archie P. Lee

02.00 THE NEWS

02.10 FROM THE EDITORIALS

02.15 MID-WEEK TALK

02.30 TWENTY QUESTIONS
(See Wednesday at 11.45)

03.00 Close down

04.00 THE NEWS

04.10 FROM THE EDITORIALS

04.15 Composer of the Week
CHOPIN
on gramophone records

04.30 VARIETY ROAD SHOW
visits the Garrison Theatre, Woolwich
(See Sun., 17.30; repeated at 22.15)

05.00 NEWS AT SLOW SPEED

05.15 BBC NORTHERN ORCHESTRA
Conductor, John Hopkins
Symphony No. 28, in C.....*Mozart*
A Troubadour Suite...*Julius Harrison*
The Banks of Green Willow
Butterworth
March: Pomp and Circumstance No. 4, in G.....*Elgar*

06.00 THE NEWS

06.10 THE DAILY SERVICE

06.15 RADIO NEWSREEL

06.30 WELCOME TO BRITAIN
(See Mon., 20.15; repeated Fri., 23.45)

07.00 THE NEWS

07.10 Home News from Britain

07.15 STATEMENT OF ACCOUNT
(See 00.45)

07.30 TIP-TOP TUNES
played by
Geraldo and his Orchestra

08.00 TALES FROM THE PACIFIC ISLANDS
A series of seven talks by Sir Arthur Grimble
2—'Mr. Cadet Grimble'

08.20 An Interlude of gramophone records

08.30 MID-WEEK TALK

08.45 Close down

10.45 SPORTS ROUND-UP

11.00 THE NEWS

11.10 NEWS TALK
followed by an interlude at 11.15

11.20 FROM THE EDITORIALS

11.30 SPORTING RECORD

11.45 LAND AND LIVESTOCK
An agricultural magazine

12.15 RHYTHM IS THEIR BUSINESS
A programme of gramophone records
Presented by Denis Preston

12.45 WELSH DIARY
Topicality Magazine with a newsletter by David Cole
(repeated at 22.00)

13.00 THE NEWS

13.10 Home News from Britain

13.15 BBC OPERA ORCHESTRA
Conductor, Stanford Robinson
Symphony No. 2, in B minor..*Borodin*
A Fantasy Suite.....*Clifton Parker*

14.00 Big Ben
RADIO NEWSREEL

14.15 Isabel Dean in
'NO NAME'
by Wilkie Collins
Dramatised as a serial for radio in twelve parts by Howard Agg
1—'Combe-Raven'
Narrator.....David Garth
Thomas.....Ian Sadler
Alice.....Priscilla Harrison
Miss Garth.....Susan Richards
Mrs. Vanstone.....Margaret Vines
Norah Vanstone.....Sarah Leigh
Magdalen Vanstone.....Isabel Dean
Mr. Vanstone.....Harold Scott
Captain Wragge.....Felix Felton
Mr. Huxtable.....Howieson Culff
Young man.....Raymond Mason
Produced by David H. Godfrey
(repeated at 20.15; Fri., 02.30)

14.45 VARIETY FANFARE
(As Sunday at 02.30)

15.15 MUSIC MAGAZINE
'Composers' Off Moments' by Spike Hughes
'First Performance,' by William Mann

15.30 SERIOUS ARGUMENT
A topical discussion programme by a team of authoritative speakers

16.00 THE NEWS

16.10 NEWS TALK

16.15 SPECIAL DISPATCH

16.30 LISTENERS' CHOICE
Light Music

17.00 'A Day in the Life of . . .'
THE COMMISSIONER OF POLICE OF THE METROPOLIS'
by Sir Harold Scott, K.C.B., K.B.E.
(repeated Friday, 02.15 and 08.30)

17.15 RADIO NEWSREEL

17.30 MERCHANT NAVY PROGRAMME
compiled by Alan J. Villiers

17.45 DANCE MUSIC
on gramophone records

18.00 THE NEWS

18.10 Home News from Britain

18.15 SPORTS ROUND-UP

18.30 Peter Brough and Archie Andrews in
'EDUCATING ARCHIE'
(See Sunday at 21.30)

19.00 From the Third Programme
ORCHESTRAL CONCERT
(See Wednesday at 01.00)

20.00 THE NEWS

20.10 THE DAILY SERVICE

20.15 'NO NAME'
by Wilkie Collins
(See 14.15; repeated Fri., 02.30)

20.45 SPORTING RECORD

21.00 BBC CONCERT ORCHESTRA
with Sylvia Robin (soprano)
in a programme of music by Eric Coates,
conducted by the composer
(repeated Saturday at 01.00 and 16.15)

22.00 WELSH DIARY
(as 12.45)

22.15 VARIETY ROAD SHOW
visits the Garrison Theatre, Woolwich
(See Sunday, 17.30)

22.45 SPORTS ROUND-UP and Programme Parade

23.00 THE NEWS

23.10 Home News from Britain

23.15 THEME AND VARIATIONS
A miscellany of words and music
2—'Childhood'
(As Tues., 15.30; repeated Fri., 04.30)

23.45-00.15 THE TWENTIETH-CENTURY SERENADERS
Conducted by Monia Liter
with the Monia Liter Trio

Special Services

For wavelengths see page 20

North America

GMT
15.00-17.15 SPECIAL PROGRAMMES
18.00-22.00 SPECIAL PROGRAMMES

West Indies

23.15-23.45 WE SEE BRITAIN
A series of features on Britain at work and at play, and on British institutions and traditions

Latin America

In Spanish (S. of Amazon)
23.00 NEWS SUMMARY
23.07 TOPIC OF THE DAY
23.15 RURAL NOTEBOOK
23.30 RADIO GAZETTE
23.45 MUSIC
00.00 THE NEWS
00.15-00.30 COMMENTARY

In Spanish (N. of Amazon and Mexico)
01.00 THE NEWS
01.15-02.00 (*As 23.15-00.00 above*)
02.00 NEWS SUMMARY
02.07 REVIEW OF THE PRESS
02.15-02.30 COMMENTARY

In Portuguese
23.00 NEWS SUMMARY
23.05 RADIO PANORAMA
23.20 PROGRAMME SUMMARY
23.30 COMMENTARY by Aimberé
23.45 MUSIC
00.00-00.15 THE NEWS

West Africa

20.15 'CALLING WEST AFRICA'
West African Opinion
'My Impressions of England'; a talk by Isaac Delano of Ibadan
'Newsletter,' by Hilda Porter
'When Ways Collide,' by Gershon Collier. 4—The Advent of 'Colonialism'
20.45-21.00 SPORTING RECORD

Central and South Africa

16.15 ACROSS THE LINE
In Afrikaans
16.30 AANDNUUS (*News*)
16.40 KOMMENTAAR (*Commentary*)
16.45-17.00 RECENT RECORD RELEASES

Malta

17.30-17.45 ENGLISH BY RADIO
Presented in Maltese

Arabic

03.45-04.15 READING FROM THE Q'RAN
THE NEWS
04.45-05.15 READING FROM THE Q'RAN
THE NEWS
17.00 PROGRAMME
18.00 NEWS AND NEWS TALK
18.20 PROGRAMME
18.55-19.00 NEWS HEADLINES
19.30 PROGRAMME
20.15-20.30 THE NEWS

Hebrew

16.30 THE NEWS
16.40 NEWS TALK
16.45-17.00 THE WEEK'S FEATURES

Persian

10.00-10.15 NEWS AND NEWS TALK
15.45 PROGRAMME
16.15-16.30 THE NEWS

FRIDAY
OCTOBER 10

General Overseas Service

For wavelengths and times at which the service is directed to your area see page 20

Special Services

For wavelengths see page 20

North America

GMT
15.00-17.15 SPECIAL PROGRAMMES
18.00-22.00 SPECIAL PROGRAMMES

West Indies

23.15-23.45 WEST INDIAN DIARY
A magazine programme

Latin America

In Spanish (S. of Amazon)
23.00 NEWS SUMMARY
23.07 TOPIC OF THE DAY
23.15 REVIEW OF THE ARTS
23.30 RADIO GAZETTE
23.45 MUSIC
00.00 THE NEWS
00.15-00.30 COMMENTARY
by Ernest Hambloch

In Spanish (N. of Amazon and Mexico)
01.00 THE NEWS
01.15-02.00 (*As* 23.15-00.00 *above*)
02.00 NEWS SUMMARY
02.07 REVIEW OF THE PRESS
02.15-02.30 (*As* 00.15-00.30 *above*)

In Portuguese
23.00 NEWS SUMMARY
23.05 RADIO PANORAMA
23.20 PROGRAMME SUMMARY
23.30 WORLD AFFAIRS
by John Whitehouse
23.45 SCIENCE NOTEBOOK
00.00-00.15 THE NEWS

West Africa

20.15 COLONIAL COMMENTARY
20.30-21.00 IN ALL DIRECTIONS
Some diversions on a car journey
with Peter Ustinov, Peter Jones
and the Aeolian Players
Written by Peter Ustinov

Central and South Africa

16.15 CALLING THE
RHODESIAS AND NYASALAND

In Afrikaans
16.30 AANDNUUS (*News*)
16.40-16.45 KOMMENTAAR
(*Commentary*)
16.45-17.00 RECORDS

Arabic

03.45-04.15 READING FROM
THE Q'RAN
THE NEWS
04.45-05.15 READING FROM
THE Q'RAN
THE NEWS
17.00 PROGRAMME
18.00 NEWS AND NEWS TALK
18.25 PROGRAMME
18.55-19.00 NEWS HEADLINES
19.30 PROGRAMME
20.15-20.30 THE NEWS

Hebrew

16.30 THE NEWS
16.40 NEWS TALK
16.45-17.00 BRITISH ALBUM
A magazine programme

Persian

10.00-10.15 NEWS AND NEWS TALK
15.45 PROGRAMME
16.15-16.30 THE NEWS

GMT
00.15 RADIO NEWSREEL

00.30 Composer of the Week
CHOPIN
on gramophone records

00.45 SPECIAL DISPATCH

01.00 GILBERT
AND SULLIVAN
The Story of a Great Partnership
A radio biography in six parts
Script and research by Leslie Baily
2—'The Partnership Begins'
BBC Theatre Orchestra and Chorus
Conducted by Stanford Robinson
Produced by Howard Agg
(*repeated on Saturday at* 18.30)

02.00 THE NEWS

02.10 FROM THE EDITORIALS

02.15 'A Day in the Life of . . .
THE COMMISSIONER OF
POLICE
OF THE METROPOLIS'
by Sir Harold Scott, K.C.B., K.B.E.
(*As Thurs.*, 17.00; *repeated* 08.30)

02.30 Isabel Dean in
'NO NAME'
by Wilkie Collins
Dramatised as a serial for radio
in twelve parts by Howard Agg
1—'Combe-Raven'
(*See Thursday at* 14.15)

03.00 Close down

04.00 THE NEWS

04.10 FROM THE EDITORIALS

04.15 Composer of the Week
CHOPIN
on gramophone records

04.30 THEME
AND VARIATIONS
A miscellany of words and music
2—'Childhood'

05.00 NEWS AT SLOW SPEED

05.15 THE BBC SHOW BAND
(*See Sun.*, 13.15; *repeated Sat.*, 20.15)

06.00 THE NEWS

06.10 THE DAILY SERVICE

06.15 RADIO NEWSREEL

06.30 RENDEZVOUS
Commonwealth Artists Entertain
(*See Tuesday*, 17.30)

07.00 THE NEWS

07.10 Home News from Britain

07.15 SPECIAL DISPATCH

07.30 MARCHING
AND WALTZING
(*See Monday at* 17.30)

08.00 GENERALLY SPEAKING

08.15 PIANO FOR PLEASURE
(*See Wednesday at* 15.15)

Sir HAROLD SCOTT
will describe a day in the life of the Commissioner of Police of the Metropolis—a post he has held since 1945—in a talk at 02.15 and 08.30

08.30 'A Day in the Life of . . .
THE COMMISSIONER OF
POLICE
OF THE METROPOLIS'
by Sir Harold Scott, K.C.B., K.B.E.

08.45 Close down

10.45 SPORTS ROUND-UP

11.00 THE NEWS

11.10 NEWS TALK
followed by an interlude at 11.15

11.20 FROM THE EDITORIALS

11.30 Radio Theatre
'GOODBYE JUST NOW'
Play by Barbara Couper
(*See Sunday*, 00.30)
followed by an interlude at 12.50

13.00 THE NEWS

13.10 Home News from Britain

13.15 NEW RECORDS
Presented this week by Boyd Neel

14.00 Big Ben
RADIO NEWSREEL

14.15 Richard Attenborough
invites you
'HOME AT EIGHT'
(*See Sunday at* 19.15)

15.00 MELODY MIXTURE
Jack Byfield and his Players
with Frederic Curzon (organ)

15.15 CARA HALL
(piano)

15.30 LISTENERS' CHOICE
Light music

16.00 THE NEWS

16.10 NEWS TALK

16.15 WORLD AFFAIRS
A commentary on current
international developments

16.30 Dick Bentley in
'GENTLY, BENTLEY'
with Josephine Crombie, Alma Cogan
Frank Cordell and his Orchestra
Produced by Roy Speer
(*As Sunday at* 07.30)

17.00 TALK
BY PRINCESS INDIRA

17.15 RADIO NEWSREEL

17.30 'MR. PEMBERTON'S
COMMISSION'
(*See Wednesday*, 02.30)

18.00 THE NEWS

18.10 Home News from Britain

18.15 SPORTS ROUND-UP

18.30 TWENTY QUESTIONS
Anona Winn, Joy Adamson, Jack
Train, and Richard Dimbleby ask all
the questions, and Gilbert Harding
knows some of the answers
(*repeated on Saturday at* 07.30)

19.00 BBC
SCOTTISH ORCHESTRA

20.00 THE NEWS

20.10 THE DAILY SERVICE

20.15 CHARLIE KUNZ
at the piano

20.30 IN ALL DIRECTIONS
Some diversions on a car journey
with Peter Ustinov
Peter Jones
and the Aeolian Players
Written by Peter Ustinov
Edited by Frank Muir
and Denis Norden
Produced by Pat Dixon
(*As Wed.*, 23.45; *repeated Sat.*, 12.00)

21.00 Composer of the Week
CHOPIN
on gramophone records

21.15 THE RESPONSIBILITIES
OF BROADCASTING
by Sir William Haley, K.C.M.G.
1—'Within a Nation or Community'
The first of two lectures originally
delivered in the University of Bristol
in 1948
(*As Mon.*, 13.15; *repeated Fri.*, 21.15)

22.00 MERCHANT NAVY
PROGRAMME
compiled by Alan J. Villiers

22.15 DANCE MUSIC
on gramophone records

22.30 COLONIAL
COMMENTARY

22.45 SPORTS ROUND-UP
and Programme Parade

23.00 THE NEWS

23.10 Home News from Britain

23.15 PIANO FOR PLEASURE
(*See Wednesday at* 15.15)

23.30 STANLEY MAXTED
RETURNS TO BRITAIN
(*See Tues.*, 15.15; *repeated Sat.*, 07.15)

23.45-00.15 WELCOME TO
BRITAIN
Wanted on Voyage
The first of two programmes for
visitors to Britain in Coronation Year
Introduced by
Wynford Vaughan Thomas
(*As Monday*, 20.15; *Thursday*, 06.30)

General Overseas Service

For wavelengths and times at which the service is directed to your area see page 20

SATURDAY
OCTOBER 11

GMT
00.15 RADIO NEWSREEL

00.30 Composer of the Week
CHOPIN
on gramophone records

00.45 WORLD AFFAIRS
A commentary on current international developments

01.00 BBC CONCERT ORCHESTRA
with Sylvia Robin (soprano)
in a programme of music by Eric Coates
conducted by the composer
(repeated at 01.00)

02.00 THE NEWS

02.10 FROM THE EDITORIALS

02.15 HAROLD SMART
at the electric organ

02.30 From the Third Programme
ELIZABETH ROBINS AS I KNEW HER
Dame Sybil Thorndike talks of a friendship that lasted for more than thirty years

03.00 Close down

04.00 THE NEWS

04.10 FROM THE EDITORIALS

04.15 Composer of the Week
CHOPIN
on gramophone records

04.30 LONDON JAZZ
Contrasts in small group jazz
Produced by Jimmy Grant

05.00 NEWS AT SLOW SPEED

05.15 BBC MIDLAND LIGHT ORCHESTRA

06.00 THE NEWS

06.10 THE DAILY SERVICE

06.15 RADIO NEWSREEL

06.30 BARBARA MacFADYEAN
presents records of her choice

07.00 THE NEWS

07.10 Home News from Britain

07.15 STANLEY MAXTED RETURNS TO BRITAIN
(See Tuesday at 15.15)

07.30 TWENTY QUESTIONS
(See Friday at 18.30)

08.00 GENERALLY SPEAKING

08.15 MEET THE COMMONWEALTH

08.45 Close down

10.45 SPORTS ROUND-UP

11.00 THE NEWS

11.10 NEWS TALK
followed by an interlude at 11.15

11.20 FROM THE EDITORIALS

11.30 FORCES' FAVOURITES

12.00 IN ALL DIRECTIONS
Some diversions on a car journey
with Peter Ustinov
Peter Jones
and the Aeolian Players
Written by Peter Ustinov
Edited by Frank Muir
and Denis Norden
Produced by Pat Dixon

12.30 MELODY ON STRINGS
The Light Music String Ensemble
Directed by Max Jaffa

12.45 SCOTTISH MAGAZINE

13.00 THE NEWS

13.10 Home News from Britain

13.15 LISTENERS' CHOICE
Light Music

14.00 Big Ben
RADIO NEWSREEL

14.15 SOUVENIRS OF MUSIC
BBC Revue Orchestra

~~14.45~~ 15.15 **ASSOCIATION FOOTBALL**
A commentary on the second half of one of today's matches

15.45 PETER KEANE
at the theatre organ

16.00 THE NEWS

16.10 NEWS TALK

16.15 BBC CONCERT ORCHESTRA
(See 01.00)

17.0 NEWS

17.15 RADIO NEWSREEL

17.30 MEET THE COMMONWEALTH

18.00 THE NEWS

18.10 Home News from Britain

18.15 SPORTS ROUND-UP

18.30 GILBERT AND SULLIVAN
The Story of a Great Partnership
2—'The Partnership Begins'
(See Friday at 01.00)

19.30 SPORTS REVIEW

20.00 THE NEWS

20.10 THE DAILY SERVICE

20.15 THE BBC SHOW BAND
Conducted by Cyril Stapleton
presents the best
in light musical entertainment
Producer, Johnnie Stewart

21.00 RUGBY LEAGUE FOOTBALL
Warrington v. Australian Touring Team
An eye-witness account

21.05 Composer of the Week
CHOPIN
on gramophone records

21.15 CONSERVATIVE PARTY CONFERENCE
at Scarborough, Yorkshire
A report

15

21.30 MUSIC FOR DANCING
Victor Silvester
and his Ballroom Orchestra

22.00 SCOTTISH MAGAZINE

22.15 IN TOWN TONIGHT
Interesting people
interviewed by John Ellison
'Do You Know London?'
Can you guess
where Audrey Russell is?

22.45 SPORTS ROUND-UP
and Programme Parade

23.00 THE NEWS

23.10 Home News from Britain

23.15 'COME, LASSES AND LADS'
(See Monday at 14.15)

23.45-00.15 SPORTS REVIEW

Special Services

For wavelengths see page 20

North America

GMT
15.00-17.15 SPECIAL PROGRAMMES
20.45-22.00 SPECIAL PROGRAMMES

West Indies

23.15-23.45 BEHIND THE NEWS
A current affairs programme containing a weekly summary of Caribbean news items, and a topical commentary

Latin America

In Spanish (S. of Amazon)
23.00 NEWS SUMMARY
23.07 TOPIC OF THE DAY
23.15 EVENTS OF THE WEEK
23.30 RADIO GAZETTE
23.45 MUSIC
00.00 THE NEWS
00.15-00.30 COMMENTARY

In Spanish (N. of Amazon and Mexico)
01.00 THE NEWS
01.15-02.00 *(As 23.15-00.00 above)*
02.00 NEWS SUMMARY
02.07 REVIEW OF THE PRESS
02.15-02.30 COMMENTARY

In Portuguese
23.00 NEWS SUMMARY
23.05 BRITAIN TODAY
23.25 PROGRAMME SUMMARY
23.30 THE NEAR EAST AND NORTH AFRICA
A talk
23.45 LITERATURE AND THE ARTS
00.00-00.15 THE NEWS

West Africa

20.15 'CALLING WEST AFRICA'
Fashions in Rhythm
Fifteenth in a series of gramophone record programmes presented by Ray Sonin
20.45-21.00 LISTENERS' CHOICE
Light Music

Central and South Africa

16.15 RECORDS
In Afrikaans
16.30 AANDNUUS *(News)*
16.40-16.45 KOMMENTAAR
(Commentary)

Malta

17.30-17.45 NEWSLETTER AND TALK
(in Maltese)

Arabic

03.45-04.15 READING FROM THE Q'RAN
THE NEWS
04.45-05.15 READING FROM THE Q'RAN
THE NEWS
17.00 PROGRAMME
18.00 NEWS AND NEWS TALK
18.25 PROGRAMME
18.55-19.00 NEWS HEADLINES
19.30 PROGRAMME
20.15-20.30 THE NEWS

Hebrew

16.30 THE NEWS
16.40 PARLIAMENTARY REVIEW
16.45 PROGRAMME PARADE
16.48 LONDON LETTER

Persian

10.00-10.15 NEWS AND NEWS TALK
15.45 PROGRAMME
16.15-16.30 THE NEWS

Services for EUROPE IN ENGLISH AND OTHER LANGUAGES

ALL TIMES GREENWICH MEAN TIME

ALBANIAN
On 293 metres, 49, 41, 31, 25, or 19 metre band
15.00-15.15 News and Programme
16.30-16.45 News
20.00-20.15 News

BULGARIAN
On 1500 or 293 metres, 49, 41, 31, 25, or 19 metre band
04.30-04.45 News
06.00-06.15 English by Radio (*Mon., Wed.*)
11.00-11.15 News and Programme
15.30-15.45 News and Programme
16.15-16.30 News
20.30-21.00 News and Programme

CZECH AND SLOVAK
On 49, 41 31, 25, or 19 metre band
05.15-05.30 News
06.00-06.15 English by Radio (*Tues., Thurs.*)
11.45-12.00 News
13.45-14.00 Slovak News and Programme
17.45-18.15 News and Programme
20.15-20.30 News and Programme
22.00-22.30 Czech Programme from Canada (*Sat.*)

DANISH
On 232 metres, 49 and 41 metre bands
17.00-17.30 News and Programme

DUTCH
On 464 or 224 metres, 49, 41, 31, or 25 metre band
07.00-07.15 English by Radio (*Sun., Mon.*)
16.00-16.15 English by Radio (*Sun., Sat.*)
21.00-21.30 News and Programme

ENGLISH
On 464, 293, 232, or 224 metres, 49, 41, 31, 25, or 19 metre band
06.00-06.30 News and Programme
07.00-07.30 News and Programme
08.30-09.15 Religious Service (*Sun.*)
09.15-09.30 Religious Service (*ex. Sun.*)
11.30-11.45 English by Radio
12.15-12.30 English by Radio
12.30-12.45 News at Dict. Speed
12.45-13.00 News
16.15-17.00 America Calling Europe
16.30-16.45 English by Radio
17.15-17.30 English by Radio
17.30-17.45 English by Radio
17.30-18.15 News and Programme
18.15-18.30 Press Review
18.30-19.00 News and Programme
19.30-20.00 News and Programme
21.30-21.45 English by Radio
21.45-22.00 News

FINNISH
On 49, 41, 31, 25, or 19 metre band
10.00-10.30 Programme (*Sun.*)
14.45-15.00 News
16.00-16.30 News and Programme
19.00-19.15 News

FRENCH
On 464 or 224 metres, 49, 41, 31, or 25 metre band
06.30-06.45 News
11.30-11.45 News
18.30-20.00 News, Press Review, and Programme
20.00-20.15 'L'Anglais par la Radio'
20.15-21.00 News, Commentary, and Programme
22.00-22.15 America Calling France

GERMAN FOR AUSTRIA
On 41 and 31 metre bands
17.15-17.30 Programme
17.30-17.45 Programme

GERMAN
On 232 metres, 49, 41, or 31 metre band
04.40-05.15 Programme
06.00-06.50 News and 'Lernt Englisch'
15.45-16.00 Programme (*Sun.*)
16.00-16.15 News and Press Review
19.00-20.00 News and Programme
20.00-20.30 'Hier Spricht Kanada' (*Sun.*)
20.00-20.30 Programme (*ex. Sun.*)
20.30-21.00 Programme
21.00-21.15 News
21.15-21.30 'Lernt Englisch'
23.00-23.15 News

GREEK
On 293 metres, 41, 31, 25, or 19 metre band
04.00-04.15 News
11.15-11.30 News
12.15-12.30 English by Radio (*Mon., Thurs.*)
16.15-16.30 English by Radio (*Tues., Fri.*)
18.30-19.00 News and Programme

HUNGARIAN
On 49, 41, 31, 25, or 19 metre band
04.45-05.00 News and Programme
05.45-06.00 News
12.00-12.15 News
13.00-13.15 News
16.45-17.15 News and Programme
19.30-19.45 News

ITALIAN
On 293 metres, 49, 41, 31, or 25 metre band
06.30-06.45 News
06.45-07.00 English by Radio (*Mon., Thurs.*)
12.30-12.45 News
12.45-13.00 English by Radio (*Tues., Fri.*)
18.30-19.00 Programme
21.00-21.45 News and Programme

NORWEGIAN
On 232 metres, 49, 41, or 31 metre band
16.45-17.00 English by Radio (*Sun., Tues., Wed. Fri.*)
17.30-18.00 News and Programme

POLISH
On 49, 41, 31, 25, or 19 metre band
05.30-05.45 News
14.00-14.15 News
16.15-16.45 America Calling Poland
17.15-17.45 News and Programme
21.00-21.15 News
23.30-00.15 News and Programme

PORTUGUESE
On 41 and 31 metre bands
19.30-20.00 News and Programme

RUMANIAN
On 1500, 293, or 232 metres, 49, 41, 31, 25, or 19 metre band
04.15-04.30 News
10.45-11.00 News and Programme
15.15-15.30 News and Programme
16.00-16.15 English by Radio (*Mon., Wed.*)
16.00-16.15 News and Programme (*ex. Mon., Wed.*)
19.00-19.30 News and Programme
21.45-22.00 News

RUSSIAN
On 49, 41, 31, 25, or 19 metre band
03.15-03.45 News and Programme
14.15-14.45 News and Programme
21.15-21.45 News and Programme

SERBO-CROAT
On 293 metres, 49, 41, 31, or 25 metre band
13.30-13.45 News (*Sun.*)
16.15-16.30 English by Radio (*Mon., Wed.*)
17.15-17.30 News
19.45-20.30 News and Programme
22.00-22.15 News and Programme

SLOVENE
On 41 and 31 metre bands
20.30-20.45 News and Programme

SPANISH
On 49, 41, 31, or 25 metre band
13.15-13.30 News
13.30-13.45 English by Radio (*Mon., Tues., Thurs., Fri.*)
20.00-20.45 News and Programme
22.00-22.45 America Calling Spain

SWEDISH
On 232 metres, 49, 41, and 31 metre bands
18.30-19.00 News and Programme

TURKISH
On 31 and 25 metre bands
05.30-05.45 News
16.30-16.45 News and Programme
19.00-19.30 News and Programme

Full details of the programmes and wavelengths of the services for Europe may be obtained from the European Publicity Officer, BBC, Bush House, London, W.C.2

Services for PACIFIC AREA, FAR EAST, SOUTH-EAST AND SOUTH ASIA

ALL TIMES GREENWICH MEAN TIME

Australia

General Overseas Service:
07.30-08.45, 10.45-11.15, 20.00-22.00

Pacific Service:
08.00-08.45 on 41, 31, and 25 metre bands

New Zealand

General Overseas Service:
07.30-08.45, 10.45-11.15, 20.00-22.00

Pacific Service:
08.00-08.45 on 41, 31, and 25 metre bands

China and Japan

General Overseas Service:
10.45-14.15

Far Eastern Service:
09.00-09.30, 11.00-11.30 12.00-12.45 on 25 or 19 metre band

Daily Fixed Points: *see column two*

South-East Asia

General Overseas Service:
10.45-15.15

Far Eastern Service:
09.00-09.30, 10.30-13.45, 13.15-14.00, 14.15-14.30 on 25, 19, 16, or 13 metre band

Daily Fixed Points:

09.00-09.15 **NEWS FROM HOME**
A programme of Home News from European Continental countries for their forces in Korea

09.15-09.30 **NEWS IN ENGLISH**
for listeners in the Far East

10.30-11.00 **NEWS AND PROGRAMMES IN INDONESIAN**

11.00-11.30 **NEWS AND COMMENTARY IN JAPANESE**

11.30-11.45 **NEWS AND COMMENTARY IN VIETNAMESE**

11.45-12.00 **NEWS IN FRENCH**

12.00-12.30 **NEWS AND PROGRAMMES IN KUOYU**

12.30-12.45 **NEWS IN CANTONESE**

12.45-13.00 **NEWS AND COMMENTARY IN MALAY**

13.00-13.10 **NEWS IN ENGLISH**

13.10-13.15 **HOME NEWS FROM BRITAIN**

13.15-13.45 **NEWS AND TALKS IN THAI**

13.15-14.00 **LONDON CALLING ASIA**

14.15-14.30 **NEWS AND COMMENTARY IN BURMESE**

India, Pakistan, and Ceylon

General Overseas Service:
02.00-02.15, 10.45-18.15

Eastern Service (for India, Pakistan, and Ceylon):
13.15-15.30, 13.45-14.15 (*Tues and Wed.*) on 25, 19, or 16 metre band

Daily Fixed Points:

In English
13.15-14.00 **LONDON CALLING ASIA**

In Sinhalese
13.45-14.15 **MAGAZINE PROGRAMME** (Tuesday)

In Tamil
14.15-14.45 **MAGAZINE PROGRAMME** (Thursday)

Programmes for India

In Hindi
14.00-14.15 **THE NEWS**
14.15-14.45 **PROGRAMME** (Sunday, Monday, Tuesday, Wednesday, and Friday)

In Marathi
13.45-14.15 **MAGAZINE PROGRAMME** (Wednesday)

In Bengali
14.15-14.45 **MAGAZINE PROGRAMME** for West Bengal (Saturday)

Programmes for Pakistan

In Urdu
14.45-15.15 **PROGRAMME** (except Wednesday)
15.15-15.30 **THE NEWS**

In Bengali
14.45-15.15 **MAGAZINE PROGRAMME** for East Bengal (Wednesday)

The daily programmes and wavelengths of the Special Services outlined in this schedule are given in full in the Eastern Edition of 'London Calling'

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