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Princess Elizabeth and the Duke of Edinburgh talking to Richard Murdoch during the royal visit to 'Much-Binding-in-the-Marsh'

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A COMMITTEE OF ENQUIRY

The Government announced earlier in the year that it had set up a committee with the following terms of reference:

To consider the constitution, control, finance, and other general aspects of the sound and television broadcasting services of the United Kingdom (excluding those aspects of the overseas services for which the BBC are not responsible) and to advise on the conditions under which these services and wire broadcasting should be conducted after 31 December 1951.

The members of the Committee are:—

THE LORD BEVERIDGE, K.C.B. (*Chairman*)
A. L. BINNS, C.B.E., M.C.
J. BOWMAN
SIR WILLIAM COATES, LL.B., PH.D.
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THE LADY MEGAN LLOYD GEORGE, M.P.
W. F. OAKESHOTT
ALDERMAN J. REEVES, M.P.
MRS. J. L. STOCKS

The Committee began its meetings in the Autumn.

RADIO AND THE CROWN

by H. V. Hodson

Too often the theorists of British Commonwealth relations think and write of the Crown as if it were an abstraction, a mere constitutional device. If this were all, the gradual displacement of the Monarch's personal powers into the hands of elected representatives, and the gradual division of all authority wielded in the name of the Crown among the different self-governing democracies of the Commonwealth, would have left the Monarchy no more than a lawyer's figment, a convenient if slightly archaic formula, empty of all real content. That is very far from the truth.

The value of Constitutional Monarchy does not rest only on its being, so to speak, a skeleton key for solving constitutional problems—how to mark the unity of the State as between legislature, executive, and judiciary, or that of a Commonwealth of independent nations. It depends just as much upon its essentially human character. The Crown is a symbol, but it is a symbol worn by a man. The Crown without the King would, indeed, be only an emblem, a piece of decoration for official note-paper, a phrase in a legal rigmarole.

Constitutional monarchy places at the Head of the State a man—or a woman—who is truly above the dust and the divisions of political life. Republican Presidents, in the nature of things, are in nine cases out of ten either non-entities or controversial political characters. Only in a few exceptional instances can they truly embody and set forth the spirit and unity of the nation, as does a King who reaches his high office by answering an hereditary call.

The Crown implies, too, not only a King but a Royal Family. Here is an apt and powerful symbol of the feeling of ordinary men and women for family, for the human pattern of births and deaths and marriages, family affection and family troubles—commonplace enough in themselves, yet here ennobled.

All this is of peculiar importance in regard to the British Commonwealth of Nations. The Crown belongs to the whole Commonwealth; and its value as Head of the Com-

monwealth and symbol of our unity is dependent upon its human character. When the problem of India's desire to be a Republic first began to be seriously studied, some of those who were considering possible ways and means whereby she could, nevertheless, stay in the Commonwealth put up the idea that the Crown, for all Commonwealth purposes, should somehow go into Commission; that the King and the Royal Family, in other words, should be abstracted from it, leaving it void of personality and visible substance. This was a device nicely calculated to get the worst of both worlds, to assert the embarrassing constitutional link while denying the valued human symbolism of membership of a family of nations. It is significant that the actual outcome was the opposite:

> 'The Government of India . . . declared and affirmed India's desire to continue her full membership of the Commonwealth of Nations and her acceptance of *the King* as the symbol of the free association of its independent member nations and, as such, the head of the Commonwealth.'

It is the King, not an abstraction called the Crown, whom India recognizes as Head of the Commonwealth by virtue of his symbolizing the free association of its independent member nations. India, as one of those nations, shares a personal Head, a family not a formula.

As Mr. Winston Churchill said in the subsequent House of Commons debate, so far from either the majesty of the Crown or the personal dignity of the King being impaired, the vital significance and value of the Monarchy has been enhanced. The King will cease to be the Head of State in India; but he is recognized by India, no less than by her seven brethren, as Head of the whole Commonwealth.

That is not a role which the Monarchy can sustain and strengthen, as the decades pass, in those ways alone which in the past have established the love and respect of its subjects. The scale is too vast, the opportunities of direct personal contacts too few. The King and the Royal Family are bound to be physically remote from the great majority of citizens of the Commonwealth: how, then, to keep that personal relationship which is necessary to sustain the sense of our 'belonging together'?

Twentieth-century means are needed to solve that twentieth-century problem. None has more to offer than the radio, which can and does bring right into the homes of the people, near and far, in the jungles and the deserts as well as the great cities, the very inflexion of a man's voice, the sounds and atmosphere of great occasions of State. In this year of grace the bazaars of Bombay or the back-blocks of Australia can know the King better than could towns of England, distant from the capital, half a century ago.

His Majesty's broadcasts at Christmas have become one of the vital institutions of the Commonwealth since George V first spoke in 1932. 'Through one of the marvels of modern science' (he said then from his desk at Sandringham) 'I am enabled this Christmas Day to speak to all my peoples throughout the Empire. I take it as a good omen that wireless should have reached its present perfection at a time when the Empire has been linked in closer union, for it offers us immense possibilities to make that union closer still.'

The King's Christmas message is a special, a unique, occasion, on which the King is not, so to speak, overheard in some ceremony or address of secondary interest to his distant hearers, in which they cannot participate, but is addressing them directly and personally. Read again the words of His Majesty's broadcast last Christmas Day. Here was the very opposite of a formal allocution: quiet, personal, intimate, the theme was a year's events in the life of a family—an illness, a silver wedding, the birth of a first grandchild—and the feelings that had been stirred by the proofs of love and sympathy aroused by those events in a wider family with whom the King was now speaking. Which among his millions of hearers did not wish to send back, if they could, their own message to echo his: 'A happy Christmas and a prosperous New Year'?

There are other occasions, more formal but no less personal. To my mind the most significant of all Royal broadcasts was the address of Princess Elizabeth to an audience in South Africa on her twenty-first birthday. She chose it to make an act of Dedication which was deeply moving. She was at once a young woman at a solemn

moment in life, speaking to those who were with her on that day, and the Heiress to the world's greatest Throne pledging herself to the service of her future peoples. The radio enabled that act of Dedication to be made in the hearing of millions the world over.

Not many months later the same became true of another vow. The broadcasting, in sound and television, of the wedding of Princess Elizabeth to the Duke of Edinburgh was the peak and triumph of radio, up till now, in weaving the million-stranded fabric of personal relationship between the Royal Family and the peoples, not only of the British Commonwealth, but of foreign countries also. Almost every station and network that could relay it did so, throughout the English-speaking world. The burger on the South African veldt or the missionary on the South Sea Island was as close to the actual marriage ceremony as the London citizen who stood on the kerb-side in Whitehall.

That wedding is fresh in everyone's memory, but some may need to be reminded that broadcasting gave to the listeners of the Empire and the world the wedding of the Duke and Duchess of Kent as long ago as 1934. There followed a sequence of Royal broadcasts or events which for millions, scattered over the globe, are indelibly linked with the broadcast words that brought them to us: the Jubilee of 1935, when King George V spoke to his peoples and (in André Siegfried's words) 'each individual heard his voice and had the feeling of being in his presence; he no longer seemed a symbol, something cold, abstract; he was a human being speaking to human beings'; the death of the Monarch in 1936; the Proclamation and Abdication of King Edward VIII; the Coronation of King George VI; the King's message on the outbreak of war. . . .

Radio can even have a direct constitutional use and significance of its own. When the present King acceded to the Throne, the Proclamation in the Dominion of Canada was made public exclusively by broadcasting. The Proclamation in London and the subsequent salute of guns were broadcast to the Empire, and, as the last boom of the salute died away, listeners in Canada and elsewhere heard the Canadian Prime Minister reading the notice of accession.

I wonder whether the King's new status as Head of a Commonwealth which includes a republic does not call specially for the development of broadcast ceremonial.

Other great ceremonies and occasions will certainly fall to be broadcast: the Christmas talks, we hope, will go on: the pomp and pageantry of such events as Trooping the Colour will give radio rich material year by year: the Royal Family will keep in the broadcast news the pride of place which is justified by unparalleled 'human interest' no less than inherent importance. Broadcasting has a great duty here—no light one, nor easy; for if it is our privilege to share the lives of the Royal Family it is no less their right to have private lives of their own; and if it is essential to the continued unity and brotherhood of the Commonwealth that the King as its Head should be known to all, high and low, it is no less essential that the Crown and its wearer should be saved from vulgarization and over-emphasis.

Kingship, in the twentieth century, must be intimate, yet still apart; human, yet above the pettier issues of a restless humanity; popular, yet not cheap. Broadcasting needs delicacy as well as courage and imagination as it treads this road.

THE TIMES HAVE CAUGHT UP WITH GOETHE

by E. A. Harding

A good many listeners must have become aware that 1949 has been the bicentenary of the birth of the great poet and thinker Johann Wolfgang von Goethe. Not a few—indeed several millions—will have heard the productions of *Egmont* and *Faust* Part I broadcast in the Home Service, while several hundreds of thousands will have listened also to *Faust* Part II and some at least of the talks and features of or about Goethe's work broadcast in the Third Programme. To judge by reactions most of these programmes have been widely popular; but even while enjoying them some listeners may

well have wondered why the BBC should have spent so much time and effort presenting the work of one who in recent times anyway has been to all but students of German language and literature little more than an easily mispronounceable name with variants ranging between 'Gertie' and 'Go-eeth'.

As producer of some and promoter of others of the Goethe programmes, I think that there are two main reasons why we have undertaken to pay more than a conventional tribute to the occasion of the bicentenary. First, the times may be said to have caught up with Goethe, in the sense that living and writing at the beginning of the modern era, he perceived and expressed truths that are only now becoming generally apparent, a hundred and twenty years after his death. It has taken the impact of two world wars, the rise and fall of Germany, totalitarianism, existentialism, neo-paganism, spectroscopy, atom physics, and organic chemistry to bring Goethe's work easily within the field of the general listeners' potential interest. Take *Egmont* for instance; I doubt very much whether most listeners would have recognized in a production of it ten years ago much more than a rather long-winded piece about a historical incident with which they were unfamiliar. Yet in April of this year scene after scene of *Egmont* sounded like 'shots' from a documentary film on the resistance movements of the last war; and even the strangely intense personal relationships portrayed between Egmont and Klaerchen, Klaerchen and Brackenburg, Ferdinand and Egmont, drew tears from many listeners uninhibited by the prejudices which seem to have paralysed most of the professional critics of this production. There was nothing old-fashioned about *Egmont* except perhaps for some of the language despite the best efforts of its translator; and the popular reaction to the play was a measure of the extent to which the times have caught up with Goethe and revealed his thought as highly contemporary in the light of the way we live and think nowadays.

If the first reason, then, for the Goethe programmes was the ripeness of the times, so the second has been the readiness of an appropriate medium in the form of radio itself. Goethe wrote, of course, for the theatre or the printed page. But

most of his plays, least of all *Faust*, have never lent themselves fully to production on the boards of the theatre, even in Germany. Audiences nowadays, accustomed to the conventions of film and radio with their ability to move about freely in the dimensions of space and time, have become increasingly unwilling to accept stage décor and presentation for a drama which moves 'from Heaven, through the World, to Hell', and back again. It calls for the imagination of individual radio listeners conducted by the words and sounds and music, unfettered by more or less inappropriate images, to soar round 'the whole Circle of Creation' as perceived by Goethe. So once again radio has had an opportunity in the bicentenary programmes to show that it is the ideal medium for communicating a poetic drama with the universe for its setting.

It is one thing, however, to receive an opportunity, another to be in a position to take it. The chief difficulty that has lain in the way of doing any programmes at all of Goethe's work—apart from excerpts occurring in talks commenting upon it—has been the absence of adequate translations; and this has affected not only the BBC but radio organizations all over the English-speaking world, including America. Goethe's collected works run to about forty volumes, and out of the millions of words contained in them I doubt whether more than a few hundred have been turned into performable English. I use the word 'performable' because in broadcasting it is only the 'performable' that counts. The reader can make some shift with translations that are no more than Anglicized German, casting back and forth for the meaning and worrying it out while missing most of the formal properties of the language of the original. That is what Goethe students without enough German to read the original with ease have been doing for generations. But when it comes to broadcasting it is not enough. The ear is unable to worry even the meaning out of an un-English line because it has no time to do so, nor will it attend for any length of time to high-flown verse that fails to reach the level of poetry on occasions. That is why the BBC has had to commission new translations of those of Goethe's works that it aspired to broadcast. The results have been extraordinarily

successful. David Porter's translation of *Egmont* was no mean achievement, bringing into intelligible English a play written in a prose so overcharged that Goethe himself wanted to rewrite it in verse. But there has been a far more formidable problem in *Faust*, which seems to have resisted hitherto more or less successfully the devoted efforts of a host of English and American scholars and writers to bring it into the English language. It has taken all the great gifts of Louis MacNeice as a poet and scholar to make with the help of Dr. Ernest Stahl of Oxford, what I believe to be the first translation of *Faust* in English worthy of the original. Not only is it easy to understand in the sense that it reads like a work written in English, but also lyric after lyric and passage after passage do so exact a justice to the verbal splendours—and miseries—of the German that they attain the rank of English poetry in their own right. It may well be that the literary patronage that the BBC has been able to exercise in this instance has succeeded in making a lasting contribution to English literature.

Another difficulty in making a programme of Goethe broadcasts has been to choose what aspects of his work and thought to represent. His own interests were universal, and embraced a range of subjects from optics to public administration; indeed, he has been described as the most discursive of poets, the least systematic of thinkers, and the last man who, like Aristotle and Leonardo da Vinci, dared to take the whole realm of knowledge for his province. In such a case it would have been impossible to make a sequence of programmes with any claim to be comprehensive. As it was, the medium of radio itself, with its ability to communicate some sorts of material better than others, and with its vast unspecialized audiences, was allowed as it were to dictate the choice of the thirty to forty broadcasts produced to mark the occasion. Thus, music broadcasts well, so there has been a fine sequence of recitals of Goethe lieder and of concerts of orchestral or operatic music associated with his works. Again the documentary portrait of a place is a popular form of radio feature, so Rayner Heppenstall and Heinrich Fischer have made a Radio Portrait of Goethe's birthplace, Frankfurt, and Heppenstall another of Sesenheim the scene of the

The Right Hon. Ernest Bevin, P.C., M.P., Secretary of State for Foreign Affairs, at the microphone

The President of the Italian Republic, Professor Einaudi, talking to F. L. M. Shepley, BBC Italian Programme Organizer on the BBC Stand at the Milan Fair, 1949

Friedrike idyll. The 'Imaginary Conversation' has proved an effective method of expounding literary ideas in character, so Edward Sackville West contributed a brilliant example of the genre in the 'Conversation with Plessing', while the 'Dialogue with Dr. Luden', arranged by Wilhelm Unger and adapted for radio by Jack Lindsay, gave listeners an opportunity of hearing some of Goethe's views on German nationalism. The novelist's device of the internal dramatic monologue lends itself to radio production, so Walter Rilla adapted the famous seventh chapter of Thomas Mann's *Lotte in Weimar*, probably the most vivid and authentic portrait of Goethe as a man ever written. Thomas Mann himself has come to the microphone with an assessment of Goethe when he visited this country in May to receive a degree from Oxford University.

Among other speakers in the long series of biographical or critical talks have been such eminent authorities as Professors Willoughby, Barker Fairley, and E. M. Butler, Dr. E. M. Wilkinson, and Herbert Read. The sum total of these programmes may not have given even the most dutiful listener a comprehensive idea of Goethe's thought and work; but they have constituted a series of snapshots, including some pretty long exposures, which Goethe himself with his fondness for and belief in the aperçu might well have approved.

In conclusion, one may ask what will be the long-term consequences of this effort to introduce to British listeners some part at least of Goethe's work. Will this salvo in the dark of ignorance and indifference to the subject turn out to be merely a flash in the pan of the radio programme for 1949? I do not think so. First, two major works at least have been added to the permanent repertory of British Radio Drama. Secondly, Louis MacNeice's translation of a work which has been called 'The Iliad of our Times', and ranks in importance as literature with the *Odyssey* of Homer and Dante's *Divine Comedy*, will almost certainly become the standard translation of *Faust* for the English-speaking world. Neither of these consequences of the BBC's Goethe bicentenary programmes would be negligible achievements.

HOW TELEVISION TALKS ARE PRODUCED

by Grace Wyndham Goldie

In my first weeks in television, I learnt about programme planning; costing; design and scenery; properties; make-up and costume; lighting; film shorts; outside broadcasting; television newsreel. I heard the views of senior engineers, engineers in 'racks', telecine operators. I began to master the curious jargon of television with its mixture of terms from the theatre, from film and from 'sound' broadcasting. Then, at last, I was allowed in the control gallery to take over a simple routine production. In the gallery with me were the senior maintenance engineer, the sound engineer, the vision mixer. Far away, down on the floor in a blaze of lights and in the midst of a tangle of cables, were the cameramen, the lighting engineers, the scenery and property men, the studio attendants, the studio manager. To all of them this production was child's play. They knew the routine of the programme so well that even if I said the wrong thing they would do the right one. To me, up in the gallery, the production was a revelation of the difference between producing talks in 'sound' broadcasting and producing talks in television. In 'sound', when the time comes for transmission, the talks producer's work is practically over. In television, at the moment of transmission the producer's work rises to a climax. The whole complicated television machine has to be worked. The team on the floor, the team in the gallery, the telecine operator in his distant room, are all dependent upon current instructions given second by second through the producer's microphone. 'Cue Telecine. Cue Grams. Mix. On you, One. Two on Preview. Mix. On you, Two. Clear One. Change Caption. Three on Preview. Pan down a little, Three. Thank you. Cue Speaker. Mix. . . .' The flow goes on continuously till the last 'Fade sound and vision' and someone else takes over.

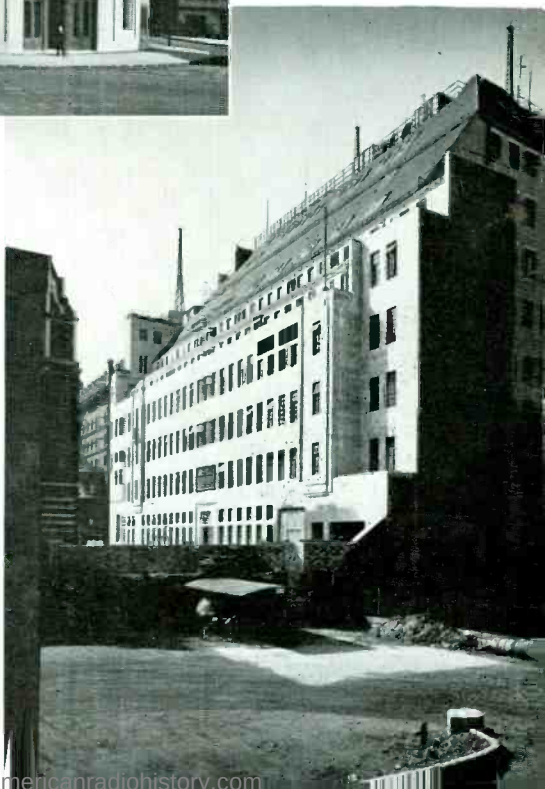
When I came from the routine of a known programme to the first of a new series I realized that the differences in planning were just as great as the differences in trans-

Tommy Handley

In affliction, in adversity, in triumph, and in austerity, ITMA typified the spirit of the British nation. And Tommy Handley, the man to whom everything happened, who had to suffer curmudgeons and cranks and clowns, who resourcefully came through every ordeal, whose cheerfulness and sanity never failed, was the man we all of us in our inmost hearts felt ourselves to be

—SIR WILLIAM HALEY

Broadcasting House in peacetime dress again



Another view of the BBC's headquarters taken from the site of the proposed extension

mission. Once the idea for the series was accepted, the first programme was immediately scheduled. The turmoil began. Where is your detailed estimate of cost? How many sets do you need? Are they to be specially designed? What properties do you want? How many tables, chairs, vases, ash-trays? What sizes? What shapes? What periods? Oak or mahogany? Brass or glass? What set will each property go in and in what order? Must they be specially hired or can you manage from stock? If specially hired, will the programme allowance run to it? Will your speakers smoke? If so, the fireman must be ordered to stand by. Will the people taking part want make-up? Or wigs? Or costumes? If so, for how many people? What are their measurements? Names and addresses? Types of costume? When can they go for fittings? How many dressing-rooms? At what times? How much outside rehearsal? Where? What properties do you need for rehearsal? When can these be collected? Is a studio manager wanted at rehearsal? Are articles of value being used in production? Are they specially insured? When are they to be collected? Has supervision been arranged while they are at Alexandra Palace? Do you want a boom or two lazy arms? Any stand microphones? Are you using telecine? Have you booked viewing time for your film? Who's going to cut it? Have you permission to use it? Has it arrived? Is it 35 mm. or 16 mm.? Do you want it blown up? What footage? How may blanks? Can you afford dissolves on your programme allowance? Do you want captions? What lettering? What wording? What credits? Can you free a camera for the announcer? At the beginning? At the end? Are you using still pictures? Has copyright been agreed? Are you having an orchestra? Using records? For how many minutes? How many cameras do you need? Is a Crab essential or will an Iron Man do? What lighting? Daylight, sunlight, moonlight? Where's your script? Where's your studio plan? Where's your shot list?

At this point the chief speaker, with whom you've been discussing the argument, planning the script, agreeing the illustrations, and upon whose participation the whole elaborate edifice has been built, may well be saying, 'I'm sorry,

but it looks as though I may have to postpone this adventure into television. I've been summoned urgently to Washington on important business. Perhaps we could do it later on?' Or the difficulty may be at the other end. The important speakers have, with difficulty, made themselves free for the necessary dates; they have been persuaded to consider their argument in visual terms; to accept the only illustrations which are possible; to master the route to Alexandra Palace; to agree to be made up, to wear clothes which won't be difficult to light, to rehearse in London at strange places on given days and at given times. The programme planners then may say, 'Could you postpone your programme a fortnight? We want your date for an interesting topical item that's just been offered.'

Even if everything goes well, the processes of providing an illustrated talks programme in television are so elaborate that half-an-hour's viewing time takes at least four weeks to prepare. My colleagues in 'sound' tend to ask if all this is really necessary. 'Why illustrate your talks? Wouldn't viewers be happy if they could simply see, as well as hear, the Brains Trust? Or Bertrand Russell making his points about "Authority and the Individual"? Or a team struggling with "Twenty Questions"?', Talks producers in 'sound' (they say) have so often longed that listeners should be able to see (for instance) the humanity revealed in X's smile and have tried to persuade X that a compensating humanity must be revealed in his words and by his tone or his broadcast will falsify his personality. And 'X' has so often wished to avoid that labour and be able 'just to sit and talk naturally'. Television is surely the answer. Surely it should simplify, not complicate the problem of broadcast talk?

This point of view survives very little experience of viewing and certainly none of television production. The 'talks' producer in television quickly finds that to place even the most practised and delightful speaker in front of a camera and let him talk uninterruptedly for ten minutes normally creates boredom and irritation in the viewing public. The reason is the unnatural concentration of the eye which television forces upon the viewer. Long before this becomes an intolerable strain, the picture given to the eye must

change. And so it is no reflection upon the ability of a speaker to say that his talk must be illustrated.

The exceptions, apparent rather than real, are of two main kinds. One is the talk which is, in fact, a demonstration. Here the illustration, the relief to the eye, is provided by what the speaker does. And talks programmes which are demonstrations of scientific experiment, of cooking, gardening, hairdressing, carpentry, physical exercises, and so on are outstandingly successful.

The other exception is the 'talk' which is, in fact, a skilled dramatic performance in miniature. The name of Algernon Blackwood will leap to the mind of any viewer, or any reader of last year's issue of this book. But few people combine the inventive skills of the story-teller with the art of acting in a way perfectly suited to television; and 'talks' of the type that Mr. Blackwood gives are likely to remain rare.

Every other type of 'talk' has to be illustrated. And this illustration has to be invented or selected by the producer. He can choose still pictures, photographs, or prints and get them specially enlarged. He can get film specially shot, or use such little existing film as is available, and get it specially cut. He can write, or get someone else to write, short scenes and get actors and actresses to take part in them. He can use animated maps and diagrams if he designs them and can persuade someone to make them. He must plan all these illustrations so that they fit logically into the speaker's arguments; visually into a pattern acceptable to the eye; practically into the possibilities of camera movement, lighting, and scene changing. And when all that is done, the real difficulties of the talks producer begin; difficulties involved in persuading distinguished people who have never faced lights or studios or cameras, who are not accustomed to giving any kind of performance or repeating any sort of 'effect', to look natural in unnatural surroundings, to talk naturally and yet to time, to remember the thread of their argument without a script, to give 'cues' and take them.

The result is something which is totally different from the 'talk' of sound broadcasting. It is nearer the sound 'feature programme' or the film 'documentary'. Yet it is neither of these, since it must satisfy the eye, which a 'fea-

ture' need not; and must be performed with spontaneity to an intimate audience which a 'documentary' is not. In fact, it is something quite new; for which no name has yet been found; whose form is only just beginning to emerge; which has to be shaped, to be invented, to be created. And which is going to be of the greatest importance. That's the point of television 'talks'. And their attraction to anyone who has a part in their production.

THE APPETITE OF OUR GUESTS

by Sir Steuart Wilson, Head of BBC Music

There is, in the letters of Chief Justice Hughes of the U.S.A., a passage where he describes a visit in his middle age, the early nineties, to a working man in Boston reported to be a Socialist. The young lawyer began the conversation, 'You are a sensible man; tell me what you would like if you could get it.' To most listeners outside the small circle of those who understand Allocation, Finance, Listeners' Figures, and the other considerations of 'if you could get it', the BBC has the unique chance of getting what it would like in a higher proportion than any other provider. Wagner had a pretty free hand with Ludwig of Bavaria, but I would prefer to serve the Corporation, who despite all their checks and controls, have a considerable credit balance to their aesthetic account.

Their checks operate gently and are not designed to hamper; financial control of some kind is essential, as hardly anyone can work at his best without some framework to direct him, and the Corporation has a reasonable sense of 'swings and round-abouts'. We have self-imposed limitations as to the number of concerts a Symphony Orchestra can do over a period, and as to the amount of rehearsal which a new work will require before we can perform it, and these various systems together operate on the ideal plan of what the ideal listener would like. He does not get it in the end, because the demands of each ideal listener must be smoothed over to suit the other ideal listeners.

Let us suppose that there exists an ideal listener to each

Programme, what sort of fare has he had on each? Light Programme starts with the supposition that its ideal listener is not going to listen for more than an hour, that he prefers orchestral sounds to the purer music sound of a string quartet, and that he is essentially not a highbrow. He has, in fact, in six months heard the Beethoven Symphonies, except the Choral. He has heard four Dvořák Symphonies and three Schuberts (not the big C major), and a long succession of Piano Concertos *other than Tchaikovsky* No. 1. Why these italics? Just because it is the great good fortune of the BBC that we can make the supplements to other orchestral programmes and we need not repeat what they have to play too frequently. That is our unique opportunity, and I hope we profit by it for the Light Programme listener. I should add that we do not play these concerts in the evening, but in the noon-hour and in the afternoons. Is that an admission of weakness? I think not. It is obvious that there would be a larger audience in the evening, but would they be the right audience for this music? A 'compulsory attendance' doesn't give such good opportunities as a 'voluntary attendance', as most organizers of music in the Services know very well. We also know that this half-conscious 'background listening' is not ideal for education in music, so we endeavour to make up for it by having a definite educational bias in The Plain Man's Guide. Here has been a remarkably successful piece of musical education for adolescents and adults which no other organization could have put forward for the various reasons of audience, resources, and costs. As I did not invent it I need not apologize for praising it.

The Home Service is a partner with Third Programme in much of its musical enterprises, because organization requires a link between a Wednesday/Thursday pair of concerts and a Saturday/Sunday pair. As I said earlier, it would be manifestly impossible to rehearse adequately four separate and completely different programmes in a week, nor can we, like the orchestras who visit different towns in succession, play the same programme to a different audience each night. Home Service has its Wednesday evening Symphony Concerts, many of which come from the Royal

Albert Hall public concerts of the Symphony Orchestra, and thus provide the listener with a variety of distinguished Guest Conductors, again a remarkable privilege which the BBC can enjoy. The contribution in this kind is not so remarkable perhaps as it might be, but let us reflect that the Home Service listener has heard at least two remarkable works which no one else could have given. The first was the performance of an opera by a contemporary Spanish composer living in England, 'The Duenna', text by Sheridan, music by Roberto Gerhard. This work was meant to form part of the Contemporary Music Festival in the Summer of 1948 in Amsterdam, but various difficulties caused its postponement, and gave to the BBC the opportunity of stepping in to give publicity to a very remarkable composition, in a musical style which is a unique blend of the Central European school of harmony with the glowing colours of the Spanish tradition. It could not have been a commercial possibility, let alone a success financially. The Corporation decided that its artistic value justified a performance—and they were in this remarkable position of being able to implement their intentions.

Wozzeck was another remarkable opportunity. This work was new in 1934, the latest product by Alban Berg of the most lively school of composition in Europe at that time. It was performed by the BBC in 1937 at a concert and offered to the Covent Garden Syndicate of the day for stage performance, but the offer was not accepted. This last performance in 1949 was a revival, but, involving so many people to whom it was new, it ranked as a first-grade effort. This, again, could not conceivably have had a financial success, but the Corporation discharged a musical responsibility by performing it twice; once in public in the Royal Albert Hall, and once in the studio for the Third Programme. Apart from any share of the week-end expenses of orchestral and managerial salary or any conductor's fee, these two performances cost net £3,169. The Press and our listeners did give the Corporation some gracious thanks for the result, but many critics said that a concert performance was useless and the only intelligent thing to have done would have been to put it on at the Covent Garden Opera

after the broadcast. This would have involved not less than £8,000 in further production and rehearsal expenses, apart from salaries of the cast, and could only have been given three or four performances before releasing the cast. Even on a 'sell-out' the losses would have been greater than perhaps any occasion could justify.

These are 'Prestige' performances, which add to the value of musical life in England, for a large number of radio listeners, and for an audience in London. It is a fair estimate that 3,000 people heard *Wozzeck* in London, and that a million listeners heard at any rate part of it. Not a great numerical figure compared with the most popular listening event, but not a figure to neglect when assessing the BBC's realization of its opportunities.

The Third Programme was designed for a minority audience, but owing to reception difficulties it has so far served a smaller minority than was envisaged. In what musical luxury they have lived! It has been possible for them to summon up almost any Musical Genie whom they desired, from the beginnings of Music in the 'History', through the times of the Troubadours, the Madrigals and the Consorts of Viols, from Monteverdi to Cherubini, from Purcell to Wagner, all have been theirs. They may feel like the Sorcerer's Apprentice that they were being washed away, but they can always turn off the switch or go to bed. If they stick out the course, they have a reward of knowledge of music such as never before has been within the reach of any living listener. The BBC has piled before them researchers, editors, critics, performers, conductors for them to devour.

It is possible that we Providers have over-estimated the appetite of our Guests, but no one can say that we denied them anything. The opportunity had never been offered before to anyone, neither by a Ludwig nor by a Director-General.

After the wonderful start and after the first year of almost profligate excess of masterpieces, it is hard to realize that the world of music past and present does not contain an infinite number of gems lying hidden in libraries, nor is there an endless parade of undeservedly forgotten masterpieces. It can be said that we have paraded a few who did

not deserve it, and, of course, it can be said that there are gems still in the care of a ray serene purer than those we brought out. But I think it will be conceded that no one else has ever had such a wonderful chance, and no listeners to any radio such a wonderful opportunity.

THE AUDIENCE WITH SHINING MASKS

by Richmond Postgate, Head of School Broadcasting

'So you're to do with School Broadcasts. How interesting! Of course, I can't listen when they're on, but my wife tells me how much she likes them. . . .' 'Yes, I like them tremendously; it's wonderful to think what the children get these days. I think they're the best thing the BBC do.' Remarks of this kind quite frequently come the way of those working on School Broadcasts; and it is a fact that there is a substantial adult audience for them. For instance, about 400,000 listen to the morning News Commentaries, about 250,000 to Music and Movement, for children of five and six; and for nearly all the programmes, even the most specialized, there is an audience of some 150,000.

But the interesting thing is that this audience is steadily ignored by the producers. They don't care a button whether it is large or small. In fact, they're almost forbidden to care. Their job is to concentrate on the particular group of children for whom the programme is intended and shut their eyes to everything else. And yet there is a substantial obstinately faithful adult audience. Why? Is it that mothers, and fathers away from work, want to keep a check on what their children are being exposed to? Or that the approval of the listeners began when they had the 'flu, when their critical judgment was lowered, when in the boredom of convalescence anything, even education, was tolerable, and the gratitude felt in a sick bed lingers on as a generalized approval of school broadcasts? Or, although school broadcasts are not their meat, do adults perhaps see in them a technical job adequately performed, and is that in itself a source of pleasure?

Or, to pursue the opposite tack, is it that children and adults are not so different really, and that when adults' receptivity is not disturbed by a suspicion that they are being improved—for when they listen to a school broadcast they can always reflect that if anyone is being improved, it is not themselves—they, too, appreciate the things which please children?

Perhaps all these factors contribute. For it is certain that school broadcasts are highly and critically scrutinized by the public. Very little passes—it seems to us—unnoticed, particularly if justice or objectivity is involved. Sometimes despite our best endeavours a phrase is used which may carry a meaning besides that which speaker and producer intended; and when that happens everyone—as it seems to us—reaches for pen and paper.

It is certainly also true that many adults hear school broadcasts when they are ill, and probable that whatever they feel about them then rests in their minds a longish time; but this is nothing different from other programmes. The idea that adults may listen out of some pleasure in hearing examples of broadcasting will probably account for some listeners. If one reads *Little Black Sambo* to a small boy, apart from the enjoyment the story gives oneself, there is another distinct enjoyment in watching or feeling the boy's enjoyment. But I expect this accounts for relatively few listeners.

So we come to the idea that if School Broadcasts are liked by adults it may be the reason is that adults and children are not really so different, and that what suits children suits adults too.

Before going into this further, it might be as well to establish that School Broadcasts do meet schools' needs. It would be presumptuous to claim this were it not that the fact is independently established. For School Broadcasting is serviced with a more elaborate system of enquiry than is possible for other broadcasts, and the producers get the benefit of this stream of information. On every broadcast, the producer gets about a dozen letters from teachers, and on many there are several long reports from the BBC's Education Officers which describe what the children did or

seemed to feel, what went down and what failed; and what might be done to improve the broadcast for another time. And with all this go long-term enquiry and discussion about what the schools need most in the way of listening.

A feature about most broadcasting is that you have to guess what the public likes; in School Broadcasting you can go some way to knowing this, and so you have a better chance of fitting the garment to the wearer.

But please don't imagine that the producer can measure children's tastes on a slide-rule. No one can predict, not even his mother, what will happen inside her son's consciousness if she takes him to a pantomime for the first time; indeed, a great part of her interest is in seeing what *does* happen—if one can tell. And no one, however eminent and experienced, can possibly predict what will be the effect of a broadcast delivered through good sets, bad sets, and indifferent ones to groups of children drawn from different families, schools, and districts. A school broadcasting audience may be homogeneous as compared with the nation as a whole, but on any closer examination it becomes a collection of extremely variegated and unpredictable personalities apparently equipped with shining masks to prevent their inner workings being perceived. In fact, the most that this elaborate organization can do is point to certain 'good specs' as to what will go down well with the audience and what will not.

Do these 'good specs' apply to adults as well as to children? Are the needs and preferences of adults and children really much nearer to each other than is suspected? It is worth looking at this possibility through News Commentary, a popular programme with adults. Take the commentary given by Colin Wills on the 1949 British Industries Fair. He saw enough at Olympia and Earl's Court to talk for hours, but in fact the programme lasts about eight minutes. To put the problem of selection in another way, he saw twenty-five miles of display stands, and had to choose about eight stands to illustrate the scope and importance of the Fair. News Commentary is intended for children of about thirteen who cannot absorb a flood of talk in which fact inexorably follows fact. Also, nothing can be taken for

granted. Why should an exhibition of industrial products be called a fair? That is a question which might occur to many children, who usually think of a fair as a place of swings and roundabouts, so the explanation was given—that fairs began as markets.

But although difficult words and ideas have to be avoided or explained, there must be no suspicion of 'talking down'—no hint of 'Now I'm sure you children will be interested in this'. It would have been a great temptation for anyone reporting the B.I.F. to this audience to overweight the toy section, which is always an easy and interesting source of material. In fact, Wills described only one exhibit there, which took him precisely nine seconds.

Any broadcast to children of thirteen would avoid or explain difficult words and ideas. But this audience is not identified merely by its age. It is made up of thirteen-year-olds in Secondary Modern Schools, not at Public Schools or Secondary Grammar Schools. This again has its effect on the selection of illustrations. Take the scientific section of the Fair. Children at either of these latter types of school would probably have been interested in the television display. Some of their parents would have sets, and the children themselves—particularly the boys—are likely to have taken an interest in television on their own account. It was risky to assume this background from the News Commentary audience. The choice of a scientific illustration was drawn from a field in which most of the children have some knowledge. That was blood transfusion, and Wills described a colorimeter which can be used for distinguishing blood groups.

So there are three 'specs' on which Colin Wills and his producer were working. Don't give mere snippets of information; be simple, but not condescending; don't assume background knowledge or interests which may not be there. Are these good rules for broadcasts to adults too? Perhaps, of course, a subject can be made too simple. In Wills's account there were no statistical details—no comparison of the number of buyers present with figures for previous years, no estimate of the value of goods exhibited or sold. Large figures mean very little to children, and the

adult listeners to News Commentary must by now have learnt not to expect them there.

One thing they can expect, when it's possible, is some attention to feminine interests, because there are many girls in the schools audience. It is seldom easy to decide what will appeal to one sex as against the other, but with this subject the problem was less acute than usual. For the girls there was a description of a house which can be built, furnished, and made ready to live in in a couple of hours, and an 'electric housemaid' which can peel potatoes, scour pots and pans, clean shoes, polish buttons, and so on, although, as Wills said, 'not all at once'.

That is how this particular programme tried to meet the needs of this audience. It also tried to offer something that any audience needs—an occasional laugh. A place was found for the stand in which a mattress was being tested by a machine which bounced it up and down, tossing a model man into the air so many times a minute. Now this broadcast was reckoned a success, though, as usual, there were some dissentient voices. About 350,000 adults also listened to it, and it would be interesting to know their view. But though one may feel probably that the 'specs' which were good for children were good for them also, one cannot, short of a house-to-house enquiry, find out, and so we return to the paradox that to ignore an audience appears to be one way of satisfying it.

ANNOUNCING FROM THE INSIDE

by John Snagge

I remember once many years ago when announcing the latest scores of a cricket match, I said that a certain county had 'scored 8 for 156'. Within a few minutes I had a very large number of telephone calls pointing out my error. To them all I offered my apologies and said it was a slip of the tongue. This sort of slip is happily not very common amongst announcers, but such things do happen and will inevitably continue to happen in the business of announcing.

Every announcer should bear in mind the certainty that on whatever subject he is broadcasting, whether it be sport, news, variety, or music, that there is assuredly someone sitting at the loudspeaker end listening intently with pen poised over paper waiting to write and point out an error. He can be sure, too, that that person knows more about that particular subject than the announcer. The second certainty that an announcer must carry in his head is that the programme he is dealing with may do one of four things: overrun, underrun, break down in the middle, or never get started. If he can do this he should be able to cope with any emergency that may arise. Nothing is so irritating to a listener as to sit beside a silent radio set. Therefore the announcer must be ready at all times to give the listener quick and accurate information of any technical fault or programme hold-up. If, of course, there is a transmitter breakdown this is not possible, but an apology and explanation should be put out at the first opportunity.

In the rotas and schedules dealing with announcers' duties and programmes, every known factor and possibility are taken into consideration to avoid unnecessary delays or programme hold-ups. Not only is nearly every programme broadcast attended by an announcer, but next to the central control room a second announcer—a continuity announcer—is established who, working in close contact with the engineers, has an overall control of the programme, and it is the continuity announcer who, together with the continuity engineer, deals with an unexpected emergency which cannot be handled by the studio announcer. That is why the voice announcing the fill-up after a programme that has underrun is sometimes different from either of the voices announcing the preceding and following programmes. But, and it is a very big but, even after twenty-seven years of the BBC's experience, a circumstance wholly unforeseen and never before experienced may suddenly turn up, and then the announcer and engineers have to use their initiative to solve it.

Another problem every announcer has to face is that of pronunciation, not only of the multitude of foreign place and proper names constantly appearing in news bulletins

and programmes, but also of home names and places, small villages, and the curious alternative English pronunciations of the same spelling. Every time the name of Mr. Menzies, one time Prime Minister of Australia, is given there is a stream of protest from indignant listeners to the effect that 'surely everyone knows that Menzies is pronounced Mingies'. In the case of this distinguished statesman, however, it is pronounced as spelt. Inconsistency of pronunciation of English is well known, but the announcer is supposed to know when faced with several alternative pronunciations which is the correct one to use, and if he does not know there is always someone listening who will tell him! In pronouncing foreign words there are two opposing views. First, 'you are talking to British people therefore anglicize', and secondly, 'you have the greatest opportunity of telling British listeners the correct native pronunciation'. Personally I believe neither of these theories is correct; our job is to be understood by the greatest majority of people, which often means adapting our pronunciation to common usage, but of course within limits. The names of race-horses in the racing results are given a variety of different pronunciations by the general public. We on our side try to make it clear which horse is in the first three. I often wonder if, in fact, the BBC does influence people into correct pronunciation of proper names. Despite the years that we have consistently pronounced Roosevelt as Rose-velt, I am always hearing people saying Roos-veit.

Another constant bogey of the announcers is the sudden alteration or even cancellation of a studio programme 'due to circumstances beyond our control'. What a multitude of mishaps such a phrase could mean: technical breakdown, sudden illness of an artist or transport difficulties delaying the arrival of artist or performers. On many of these occasions the situation is dealt with by a programme producer, but an announcer must be ready and able to read a talk, perhaps on a technical subject and possibly quite unseen. I remember an occasion when a speaker already in the studio, and having been announced, flatly refused to give his talk at all. That situation required rapid thinking and decision. Musicians, too, sometimes have

their peculiarities. One night, going into the studio to announce a piano recital, the announcer found the soloist lying prone upon the floor with eyes closed, apparently in a dead faint. Knowing that whatever else he might be able to do, piano playing was *not* his forte, he rushed to the telephone to try and arrange a substitute programme before attempting first aid. Just as arrangements looked like being completed, the pianist got up and set about some scales. It seems she always relaxed before playing! Of course, there have been occasions when an announcer has created a mild stir by being overheard making some remark not intended for the microphone. These usually cause amusement to listeners.

From all this perhaps it will be realized that it is not easy to answer the oft-repeated question 'What are the qualifications of a BBC announcer?' or 'What is the art of announcing?' In general, an announcer is chosen for his general equipment as an acceptable vocal performer, for his common sense, general knowledge and background, and his apparent ability to conform to the general principles of spoken presentation as laid down by the Corporation. Amongst the existing team of announcers are those who were professional soldiers, sailors, singers, a business man, actors, a variety artist, and those who came direct from school or university. The function of each one is not to entertain but to act as the human link between the listener and the broadcast, to bridge the gap between 'Us' and 'Them'. In this sense announcers can perhaps contribute substantially to the structure of active democracy by persuading the public that 'They' and 'We' are identical, and by discouraging the tendency to surrender which is implicit in the assumption that 'They' are in charge and nothing much can be done about it.

EIGHT MILLION COPIES A WEEK

by Tom Henn, Editor of the Radio Times

When you look through your *Radio Times* every week-end I'm sure that few of you stop to think of the complicated

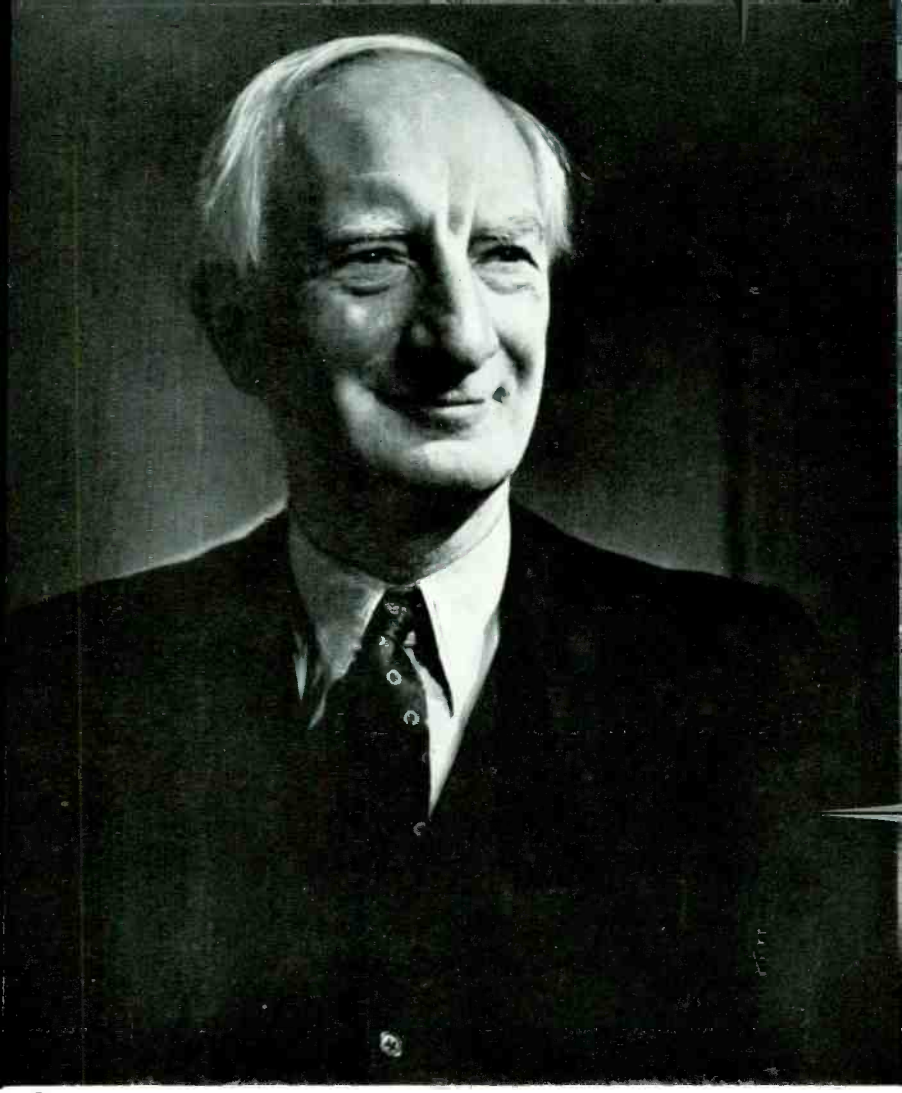
processes that go to its making. Why should you? It looks orderly and straightforward. But its compilation and printing and distribution is a story worth telling.

What 'goes to press' every Thursday, week in and week out, are page proofs from which our printers produce nearly eight million forty-page copies of the *Radio Times*, each with a week's BBC programmes in full for one of the Home Services, the Light, and Third Programmes as the main ingredient. (Some are of forty-four pages, the extra four pages for viewers and prospective viewers of the BBC's Television Service.)

These eight million copies are divided into seven main editions, for the BBC divides the country into seven regions, each of which has a Home Service of its own, made up of items of local interest broadcast from the region's own broadcasting centre and from the main Home Service programme broadcast from London. To provide material for these eight million copies, 131 pages leave our editorial desks every Thursday for the printers' stones.

More than half a million copies go to Scotland; nearly as many to Wales; a hundred thousand to Northern Ireland; a million to the Midlands; more than half a million to the West Country; nearly two and a half million to the North, and the same to London and the South.

Forty pages in every copy seems a lot to us after nearly ten years of twenty-, twenty-four-, and twenty-eight-page papers. But let's be frank; those smaller issues with the programmes for a whole day's broadcasting on two facing pages appealed to listeners everywhere. You could find the day quickly; and then through habit you could see at a glance what was being broadcast on any one of the three services with scarcely the movement of an eye. But those pages were the editor's headache to produce; his heartache to study afterwards. The programmes were all there, admittedly, but sliced to ribbons, and seldom was there a word of explanation to go with them. Some listeners, too, were aware of their paucity; they wrote appealing for more programme detail at the expense of anything. Broadcasters didn't like them very much; they felt they were not receiving the credit they deserved.



The Lord Beveridge, K.C.B.
Chairman of the Committee of Enquiry

Wilfred Pickles was still the most popular radio artist of 1949

So last June, when we were designing the *Radio Time* that you now receive, we had to take what was undoubtedly a vital decision. Obviously it was wrong to deprive listeners of programme information; it was unfair to go on cutting out of *Radio Times* the names of orchestral musicians, drama, variety, and other artists. And another point: many aged listeners, whose radio was their sole enjoyment in life, had written to say that the size of type we were using—forced to use, would be truer—was proving extremely difficult for them to read . . . would we please make it larger? So it was plain that the programmes would have to take much more space than they had been taking up to then.

We had to face up to the fact that no longer would it be possible to print a whole day's programmes for three services on two facing pages and keep faith with our listeners and broadcasters. There was sufficient paper available for four pages for each day's broadcasting, and nearly enough material to fill them. What was it to be? One service on one page and two on the next . . . and the wrath of millions of listeners descending upon us for making them turn backwards and forwards all day long?

The alternative was to print the morning and afternoon programmes on the first pair of pages, and the evening programmes on the second, with five o'clock as the national turn-over-the-page time. That was our choice, and we stand by it. And when we took that decision we knew that any change, big or small, was bound to offend some section of the vast British community with its traditional resistance to change. But I'm certain that the opposition will now melt; that by the time you read this the forty-page *Radio Times* will be taken for granted, and that *full* programmes a week in advance, sensibly arranged, easy to follow, will have met with nation-wide approval.

In passing, I should thank all those helpful listeners who are constantly sending us alternative ways of arranging *Radio Times* . . . especially the man who would so much like his Home Service programmes printed in red ink, his Light Programme in blue, his Third in green, and the rest in black with, of course, a day-by-day index cut out of the side of the pages in cash-book fashion. Even the printing of a red and

black cover is impossible at the moment if we are to get eight million copies out to time every week; that splash of brightness will, alas, have to wait.

Now, how do we collect our information, plan our pages, and put *Radio Times* to press? Putting one issue to press is a long, complicated job, and many hundreds of BBC people, directly and indirectly, are involved in the process. (An issue every week means that the process is an interwoven affair; different stages of different issues have to be dealt with simultaneously.)

Six or seven weeks before the Friday when *Radio Times* reaches your breakfast table, programme planners are getting down to drafting the first schedules of the programmes printed in that issue you have just received. They have their own plans, and they have been busy listening to and accepting suggestions from the various heads of programme departments—about variety, about drama, talks and features, music and outside broadcasts, and so on.

Radio Times receives copies of these schedules, and at once begins the business of planning the paper that is to go to press four or five weeks ahead. During those weeks the 'projected programmes' are under constant amendment, changes come into our office by the dozen, and it is not until the Friday morning—six days before our 'press day'—when we have the 'programme copy' in front of us, that we get down seriously to planning the shape of the next issue.

Literary Editor, Programme Editor, Art Editor meet round the editor's table and the 'shape' of the issue is hammered out. It is still only a plan of campaign, for programme additions and cancellations, small and mighty, occur right up to the starting of the presses—and often beyond.

Anyway there is a plan, and everyone goes away with the basic orders which he will adapt to meet any circumstance. From the editorial office in London a network of telephone lines and teleprinter circuits link us to BBC centres all over the United Kingdom—to Glasgow, Aberdeen, and Edinburgh; to Belfast, Bristol, Bangor, and Cardiff; to Newcastle, Manchester, and Birmingham. And over these lines during the last days come the alterations, cancellations, and substitutions to programme copy.

Then there is a flow of queries in the opposite direction—for one thing we have discovered is that radio artists can object very strongly if their names are misspelt in *Radio Times*. And how easy it is to misspell the McCullochs and the Macphersons. And while all this is going on, some of the finest black-and-white illustrators in the country are creating the drawings that decorate our pages; photographs are being sought from artists and agencies—and some artists are so sensitive about their appearance in *Radio Times*! A likeness is by no means a guarantee of their approval.

These drawings and photographs are sent to engravers for blocks to be made; compositors at the printing works are turning typescript into type, and all the while the literary, programme, and art staffs are shaping the finished pages from printers' galleys and blockmakers' proofs.

It is on Thursday nights that the telephone lines must be silenced and the whole jigsaw of thousands of pieces take its final shape and the completed pages 'passed for press'. But that is still only the end of a stage; then follows the gigantic job of printing and distributing eight million copies of *Radio Times* all over the United Kingdom—for the West of North Ireland, for the North of Scotland, for the mountains of Wales, right across the country to London and the sunny South. That job takes a week to complete—until that Friday morning when your *Radio Times* with its full programmes a week in advance comes into your hands.

THE RISE OF 'TAKE IT FROM HERE'

by Elizabeth Forster

In the last year, 'Take It From Here', a new Variety programme with a new team of radio artists, has climbed to a high place in listeners' affections. 'Take It From Here' now runs neck and neck with 'Much-Binding-in-the-Marsh' as first favourite amongst Variety shows, for the prime favourite, the unique 'Have a Go!', can hardly be termed Variety in the strict sense of the word.

The first principle of 'Take It From Here' is to treat listeners as intelligent human beings. It is often assumed in all branches of the entertainment business that the great British public is composed of people of rather low mentality and that to be a success a show must play down to them; 'They won't understand that, old man, it'll go right over their heads, make it simpler', is the cry. The script-writers of 'Take It From Here', Frank Muir and Denis Norden, take an entirely opposite view. They assume that listeners have brains and, more important still, that they are willing to use them. They postulate that the average listener can not only read but can read intelligent matter; they credit him with an appreciation of good music, and a knowledge of what an opera is; they believe he can understand and appraise the larger issues of the day. With these assumptions the scope of the programme is greatly enlarged and listeners have responded warmly to the implied compliment.

Secondly, 'Take it From Here' is not tied to any set locale, stock situations or stereotyped characters, and its catch-phrases are few. During the course of a show the script-writers do 'Take It From Here'—anywhere and everywhere. It is the pride of the show that it is mobile. It is more than that, for it whizzes about with the speed of a rocket and much of its brilliance. It does not disdain the pun, and gains many of its best points from a deliberate misunderstanding of words such as 'What are we hunting for?' 'Herd of deer, my lord.' 'Course I've heard of deer—big things like horses with a hat-rack on their foreheads.' The programme's authors play upon words with the delight of a composer writing for an enormous orchestra. Their scoring is unusual, and most effective.

They are young men, and everyone connected with the programme is young. Bentley, despite the scripts' insistence on his decrepitude, is by no means a greybeard, but the rest of the cast is under thirty, and all of them bring to the show the freshness and exuberance without the inexperience of youth.

'Take It From Here' is a weekly party, and no one enjoys it more than the cast. The show is recorded on Sunday, the

reason for this being that the three stars, Joy Nichols, Dick Bentley, and Professor Jimmy Edwards, are usually playing on the halls, and Sunday is the only day on which they can all get together.

The show is broadcast from the Paris Cinema in Lower Regent Street and is rehearsed and recorded within five hours. The cast meets producer and authors at four o'clock, and reads through the script, a read-through that is impossible to time, for everyone reading the lines for the first time begins to laugh, which makes the half-hour show last considerably longer. After this first reading comes the music rehearsal while the cast takes its cups of tea—the number of cups of tea consumed on these Sundays is almost astronomical in number—and then they really get down to work.

Timing is immensely important in radio, when an error of a minute either way is a major offence, and allowances have to be made for laughs which take up several minutes of broadcast time. Sometimes Dick or Jimmy suggest additional cracks and, provided Charles Maxwell agrees, they are interpolated. Gags come most frequently from Bentley, easy-going, inoffensive, and quiet, who suddenly comes forward with a good line that he has been hatching as he sat quietly in the stalls at the Paris waiting for his cue. He is good-humoured under the constant fire of witticisms directed at the ageing member of the trio, but likes to join in and poke fun at himself occasionally rather than be the perpetual butt of the other two. Dick Bentley is a radio performer whose unfailing competence is a constant source of joy to his producer; he is quick to take direction, his timing is faultless, and he never needs to be told twice, one of the compensations of being an old hand at the game, for he has been a radio star in Australia since—well, a long time ago.

His compatriot, dynamic, blonde Miss Nichols, has also been a star for a long time, although she's only twenty-two. This pretty and hustling young woman, who has enough energy for three people, was saved from becoming a school teacher by the fact that her spare-time entertaining—undertaken since she played Tiny Tim at the age of seven—was becoming a full-time job. Joy went into Australian radio in

a big way, and also played on the variety and straight stage and in films. She thinks of little else but show business, spending her spare time in the theatre or listening to the radio, and her all-round ability and capacity for sheer hard work would put many artists to shame. She has a wonderful command of British dialects, and even producer Maxwell, himself a Scot, can find no fault with her Scots accent, which is a high compliment to an Australian.

After a couple of hours' spasmodic rehearsal there is a last run-through of the show and then a short break before the recording at eight-thirty. It is not always as easy as this, of course, for there are Jimmy Edwards's objections to be surmounted, and this sometimes takes quite a while, for Jimmy, as befits a Cambridge M.A., is a stickler for grammar, and if there are any grammatical errors in the script, in Edwards's part of it at any rate, they must be amended. If not, the Professor will refuse to speak the offending lines. He is a tireless critic, not only of himself but of the entire show, script, production, even the music. Producer Maxwell does not mind this, accepting Jimmy's perpetual but kindly carping for what it is, an overwhelming interest in the show as a whole.

He is, in reality, a lumbering, genial creature, his fresh, rosy face draped with a handlebar blonde moustache of enormous proportions. His hair, though so abundant and luxurious on his upper lip, is not as thick as he would wish upon his head and seldom points all one way. His clothes, seen side by side at the microphone with Bentley's perfectly tailored suits, make the dapper Dick look additionally smart, for the Professor scorns sartorial orthodoxy and delights in wearing a rather small check cap with a flannel suit that is also rather small for him. He is the proud euphonium player of the Barnes Brass Band, with whom he practises each Sunday morning, before he eats an enormous lunch, which he sleeps off before arriving at the afternoon rehearsal. All three of the stars, and the supporting artists, Wallas Eaton—the homely Wal from 'back in the buildin's'—Alan Dean and the Keynotes, the programme's vocal quartet, are exceptionally keen on 'Take It From Here' and jealous of its good name.

'OH! DO THE BBC TRAIN THEIR ENGINEERS?'

by K. R. Sturley, Head of the Engineering Training Department

Before a 'Listeners answer Back' programme recently, I was chatting with one of the audience and he asked me what was my job with the BBC. On being told, he replied, 'Oh! do the BBC train their engineers?', which made me realize how little of the work of the back-room boys was known to the average listener. Yes, the BBC certainly does believe in training its staff, engineer as well as programme and secretarial grades. Perhaps more than anything else, the war has taught us the importance of training, and for such specialized operating and engineering work as broadcasting it is absolutely essential. The comparatively few 'technical hitches' that do occur are as much due to human failure as to apparatus breakdown, and training can help in preventing the one and in quickly repairing the other.

What are our objectives? I suppose we should contend that there are three essential ones—to give confidence in coping with a problem through a knowledge of what is behind the knobs, to develop a logical attitude of thought in dealing with faulty apparatus, and finally to give a general view of the organization of the BBC and of the new recruit's place in it.

What types of staff have we to train? There is the operator class, known as Technical Assistants, and the engineer class, which has a good deal to do with the supervision of staff as well as with the checking of apparatus.

The Engineering Training Department is housed in Woodnorton Hall, near Evesham in Worcestershire, which was built in 1897 for the Duke of Orleans. Though not ideal, this mansion has been adapted with a fair degree of success to the needs of training. Studios, control rooms, and recording channels were built there during the War as part of the policy of dispersing programme centres, and these have since been supplemented by a transmitter of moderate power. This apparatus affords excellent opportunities for setting up a miniature broadcasting chain. It also provides a chance for the engineer or operator at one end of the

chain, i.e. the studio, to see the problems of the engineer at the other end, i.e. the transmitter.

The fact, too, that the School is a residential one helps to develop this *esprit de corps* and to show to each man the contribution that his opposite number makes to broadcasting. It has the further advantage that the instructional staff, some of whom live in houses on the estate, have more opportunity of observing the personal characteristics of the students and are, in consequence, better able to advise on their particular placing in the Engineering Division.

I have said earlier that we deal with both operators and engineers, so let us see what happens to the new recruit who enters the BBC as an operator. His first six months are spent at a transmitting station or studio centre where he can absorb the atmosphere of his work, and where the Engineer-in-Charge can determine whether he has the natural qualities required to make him into a skilled operator. This period is followed by three months' training at Evesham, where the first month is devoted to fundamentals and the last two months to BBC apparatus. The time is divided between lectures which provide the theoretical background of the training, and work in the laboratories, where examples of BBC apparatus in common use are available for practice and dissection. Besides apparatus for demonstrating basic principles, there is equipment to illustrate specialist techniques such as are used in television transmission.

As a rule, new recruits are taken on at the engineer level for the specialist departments only, such as Research, Designs, or Installations, but some new recruits are occasionally taken on at this level for operational and maintenance duties. Normally, however, the BBC offers opportunities for the Technical Assistant who shows promise to graduate to the engineering class through an examination which may be taken after a three-months' course at Evesham. This course concentrates less on BBC apparatus, with which the student will already be thoroughly familiar, and more on basic fundamentals and new techniques, such as frequency and amplitude modulation at very high frequencies.

Apart from these basic courses, which provide a steady flow of Technical Assistants, the BBC has been operating Refresher Courses for more senior staff, such as Engineers-in-Charge and Senior Maintenance Engineers. Though the duration of these courses is limited to a fortnight, they have proved very popular and often end with the question, 'When are we going to have another?' It is not necessary in these days to defend such courses: we know that technical advances are so rapid that staff tend to lose touch with new techniques. In consequence, they find difficulty in coping with new apparatus, which is continually being introduced either to give the listener a more efficient service or to enlarge the scope of broadcast productions.

In looking back over a year of these high-pressure courses, we can say that the Engineering Training Department itself has gained much from them in getting closer to the problems that face the 'man on the job'. The reaction of the participants is best illustrated by quoting from an article by one of them in the BBC Staff Association Bulletin. He writes, 'It may be said that if the task of the Training Department is to re-kindle the desire to learn and think clearly, then it is achieved despite initial prejudice'.

To carry out these multifarious training activities, the department is grouped into three sections, each headed by a senior instructor who is responsible for the more detailed activities of the three or four instructors in his charge. The three sections deal with fundamental electrical-engineering principles as applied to broadcasting engineering, with audio frequencies, which cover all the work in studios, control rooms, and recording channels, and with radio frequencies, embracing the activities of the transmitting and television staff.

The three months' course is very intensive and calls for steady application by the students, many of whom work on in the evenings. However, social activities have their place and vary from cricket to folk-dancing. A large house in Evesham, two miles away from the school, provides club facilities and acts as a focus for the students' social activities. Then there is always the very successful 'end-of-term' social, at which instructors and students generally share in provid-

ing the entertainment. One still very vivid memory is a mock Degree Congregation complete with robed Senate, Chancellor, and Public Orator, at which the honorary degree of T.A. (the initials by which a technical assistant is known) was conferred on the guest of the evening, a senior member of the Engineering Division.

THE BBC OVERSEAS

This year the Year Book has invited three of its ten representatives overseas to describe their work, and the reasons why the BBC maintains offices in various parts of the world emerge from their stories. A full list of BBC offices abroad appears in the Reference Section.

THE BBC IN CANADA

by John Polwarth

At least fifty times, on a variety of social occasions, I've been introduced to some Canadian who promptly starts a close interrogation; and the second question is, 'Whatever does the BBC do over here?' (The first question is always, 'How do you like Canada?')

Question number two isn't really easy to answer briefly. I usually say, 'Well, our job is to get for the Canadian Broadcasting Corporation and any of the private stations anything they want from Britain, and to get for the BBC anything it wants from Canada'. But this is very much an over-simplification. It doesn't seem to cover a vast number of assorted jobs that are a considerable part of the work of the office. We deal with the Canadian subscriptions to *London Calling* and *The Listener*, for one thing; and for another, we act as a universal uncle and try to answer all sorts of queries and problems. Today, in my morning mail, there is a letter from a Canadian emigrant who wants to know whether his radio will work in Edinburgh; an invitation from a women's club to give a half-hour lecture on the BBC; an enquiry for 'good television photographs' from

the Art Editor of a Canadian magazine; and a letter from a young actor newly arrived from England who wants to know if we can introduce him to a good repertory company. We do our best to help.

Canadians have plenty of opportunities of hearing BBC programmes, but very few of them know how much programme material about their own country goes on the air in Britain. The variety is astonishing. There are news reports and topical talks for such programmes as 'Radio Newsreel' and for inclusion in the Home News bulletins. These are short-waved to Britain by the CBC. We work in very close and friendly co-operation with CBC International Service, and their magnificent transmitter at Sackville is received in the British Isles at much greater strength than that of any other station in North America. And, skipping quickly through the pages of my office diary, I find such programmes as a series of fifteen-minute talks for North Region, a special greeting from Welsh children in Toronto to the children of Wales, a Canadian news-letter recorded for Scotland by a Gaelic-speaking exile, an eye-witness account of a football match between Belfast Celtic and an Ontario team, a series of recordings of Canadian choirs, and even a Canadian contribution to BBC Television —twenty paintings by Ontario schoolchildren of Canadian scenery and sports.

Programmes of this kind are usually airmailed to Britain, and in them we try very hard to present an up-to-date picture of Canadian life and to correct the popular impression in Britain that Canada consists only of the Rockies, the Prairies, the Mounties, Indians, and snow!

The other side of the picture—the work of supplying BBC programmes to Canada—has developed enormously in the past two years, and now amounts to hundreds of station-hours a month. Listeners across Canada hear the BBC News daily, short-waved by the North American Service and re-broadcast simultaneously by the CBC. There are also news commentaries, farming talks, and dozens of special programmes asked for by Canadian stations. Actual examples of these are: a fifteen-minute talk, 'Tribute to Beecham', to be used as a prelude to a Beecham concert; interviews

with well-known British film directors, to tie up with the Canadian premières of their films; commentaries on the Derby and Grand National; a whole evening of music from the Edinburgh Festival; and half-hour features explaining Britain's Health Insurance Scheme and the Nationalization of Steel.

For the second year in succession we are supplying twenty-five BBC School programmes for broadcast to Canadian schoolchildren, a service that has won high praise from education authorities here.

In addition to these special requests, there is an ever-growing demand for recordings of regular BBC programmes. Every month a big shipment of hundreds of discs arrives at the Canadian office. These, with hundreds of used discs returned by Canadian stations, involve us in many hours of work—unpacking, checking, indexing, and filing. Through the BBC Transcription Service, Canadians from coast to coast have been able in the past twelve months to hear concerts by every one of Britain's major orchestras, great plays performed by famous British actors, drama serials such as *Great Expectations* and 'The Adventures of P.C. 49', and scores of Light Music programmes played by Britain's finest orchestras and brass and military bands.

Dance music, too. Canadian feet have tapped to the sophisticated arrangements of the crack London dance bands and to the more homely melodies of the 'Northumbrian Barn Dances', in which crooners are unheard, and the saxophone is unhonoured and unswung.

There is no doubt about their popularity. Repeat broadcasts are almost unknown on the Canadian air, yet in Toronto alone the BBC's 'Gilbert and Sullivan' series, by popular demand, has been heard four times.

Broadcasting in Canada has many problems to face—the problem of two languages, of seven time-zones, and vast distances. The BBC's Canadian office must face these problems too. We supply topical talks in French, recordings of French drama and features, and of music with French linking scripts. For national network broadcasts we provide duplicate sets of discs, so that Eastern Canada and Western Canada can hear a programme at the times that suit them

best. Distance adds to the work of liaison with the CBC Regions and the private stations, but, thanks to the huge four-engined 'planes that make up Canada's main airfleet, it is easy to visit Winnipeg, 1,200 miles away, for an afternoon meeting, and yet be home in Toronto the same evening.

The result of all this liaison work is that in a representative month listeners in Montreal hear about forty-five hours of BBC programmes, listeners in Toronto fifty hours, in Winnipeg twenty-six, and in Vancouver thirty-five.

There is a good deal to be said in favour of the statement of a Canadian publicist that the BBC is one of the strongest links between Canada and Britain and the rest of the Commonwealth, and for the opinion of a radio critic that Canadian listeners are the luckiest in the world. They have their own home-produced programmes—drama in particular is outstanding—they get the pick of the U.S. radio shows, and they can listen to an immense variety of broadcasts supplied by the BBC.

THE BBC IN INDIA AND PAKISTAN

by Bryan Cave-Brown-Cave

The BBC has maintained an office in New Delhi since 1941. It was first established there to meet the needs of listeners in the then undivided subcontinent of India. Since that time the two new dominions of Pakistan and India have come into being, and the office now serves both these countries. To try to put it in its setting first, the offices are in what is known as Connaught Circus, which is the main business and shopping centre of New Delhi. It is a complete circle of buildings designed by Sir Edwin Lutyens, about a mile in circumference, and one of the most attractive city centres in the world. The circle encloses an open space of grass filled with well-grown trees, and my office windows look out across this open space. In summer it is especially attractive with the scarlet and purple flowers of the Gul Mohur and Jacaranda trees, and beds of red and yellow Cannas.

The offices are very compact, and the number of personnel

small, consisting of myself as representative, an administrative assistant, a secretary, and seven Indians: two clerks, three messengers—or to give their proper name 'peons'—a driver, and a cleaner.

The primary function of the BBC office in Delhi is to promote understanding and goodwill between the BBC and its sister broadcasting organizations of Radio Pakistan and All India Radio, and through them to strengthen the link between east and west, and to help towards the free exchange of ideas and culture. There are many ways in which the BBC's New Delhi office can help to achieve this. One of the most important, perhaps, is by keeping a close watch on the reactions and needs of Pakistan and Indian listeners throughout these two countries, and constantly reporting these needs to the programme planners of the Urdu and Hindustani programmes, and also to the General Overseas Service in London, so that these programmes can be modified and improved to meet the tastes of the listeners. To do this means a considerable amount of touring both in India and Pakistan, and I have made a point of personally meeting listeners, the Press, University professors, and students, and learning their views in conversation. Added to this, letters from all over India are received in the Delhi Office dealing with points in the Hindustani service. We summarize these and send them on to the programme planners and artists in London for their guidance. In the same way, letters about the Urdu service, which is broadcast specially for Pakistan, are collected in Karachi and sent to London, where they are carefully studied.

That is one aspect of the work, but the Delhi office can help in many other ways. For instance, in terms of providing lectures on broadcasting for the staff training schools of both All India Radio and Radio Pakistan; getting recordings of all types of BBC programmes from the BBC Transcription Service for use as examples to the students attending these schools. It can arrange for members of these two sister broadcasting organizations to visit the BBC staff training school in London. It also finds out what transcriptions they want for re-broadcast. The office acts, too, as the distributing agent for *London Calling* to subscribers

both in India and Pakistan who want details of BBC transmissions, and we help and advise correspondents from both these countries on a variety of matters.

In return, both Radio Pakistan and All India Radio are extremely generous in giving their help when, for instance, the BBC need staff for their Urdu or Hindustani services; they give publicity to BBC programmes and are most hospitable in offering their facilities when the BBC is anxious to broadcast items from the Indian or Pakistan scene—for example, broadcasts by business men who may be visiting England for such an occasion as the British Industries Fair or when India or Pakistan take part in the Christmas Day round-up programme, or again, in recording particular items for any of the Corporation's programmes specially designed for the Commonwealth. And, too, they are extremely generous in providing recordings of momentous events which have taken place in the two dominions, such as commentaries on the death of Mahatma Gandhi or Mohammed Ali Jinnah.

In all these reciprocal arrangements the BBC New Delhi office acts as an organizational pivot, helping to draw together all the administrative details, such as timing and wavelengths, which are so essential when, for example, one of these broadcasting organizations re-broadcasts an occasion like Mr. Nehru's or Mr. Liaquat Ali Khan's visit to the Commonwealth Prime Ministers' Conference in London.

All this work does help to create a closer understanding and link between this country and the two new dominions of India and Pakistan, and I sincerely hope that before long it may be possible to increase this exchange of ideas and strengthen the cultural link even more by the arrangement of an increased number of reciprocal programmes.

THE BBC IN BRAZIL

by J. C. L. R. Brittan

The BBC does as much and probably more than any other organization to maintain and improve the stock of Great Britain in Latin America—this is certainly the case in Brazil.

Brazil is a vast sub-continent lying mostly in the tropical belt of South America and is served by between two and three hundred radio stations, almost all privately owned, varying in power from 100 watts to 50 kws. To co-operate with Brazilian radio the BBC maintains two offices, the major one in the capital, Rio de Janeiro, a city of some 2½ million people, and a smaller one in São Paulo, another important modern city with a population almost as large.

There is, of course, nothing like personal contact, and this is where the Representative comes in. His life is spent mostly with radio and press men. Although we are primarily a radio service we never lose sight of the tremendous value of the Press. Discussions with these men range from the possibility of re-broadcasting short-wave BBC programmes over local stations using medium waves, the inclusion in local programmes of BBC transcriptions, the regular publication daily of the BBC Brazilian service in the Press, and co-operation in general. In discussions like these the germs of new ideas are formed which often result in a new series of programmes put out by the BBC or special programmes built into the existing schedule. A fluent knowledge of the language is essential and no less is an appreciation and sympathetic understanding of Brazilians and their way of life.

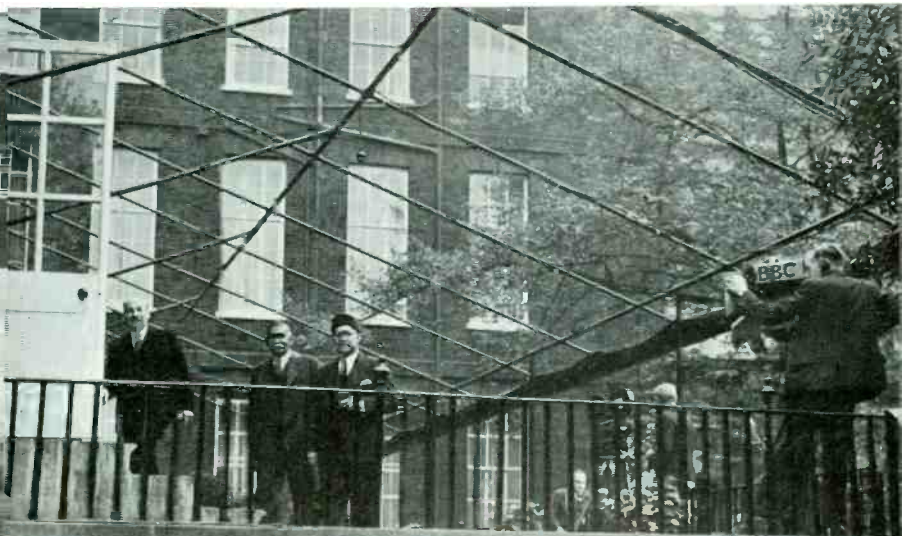
Selection of suitable personnel for the Brazilian staff in London is also an important aspect of the Representative's work; there is not often any shortage of suitable applicants.

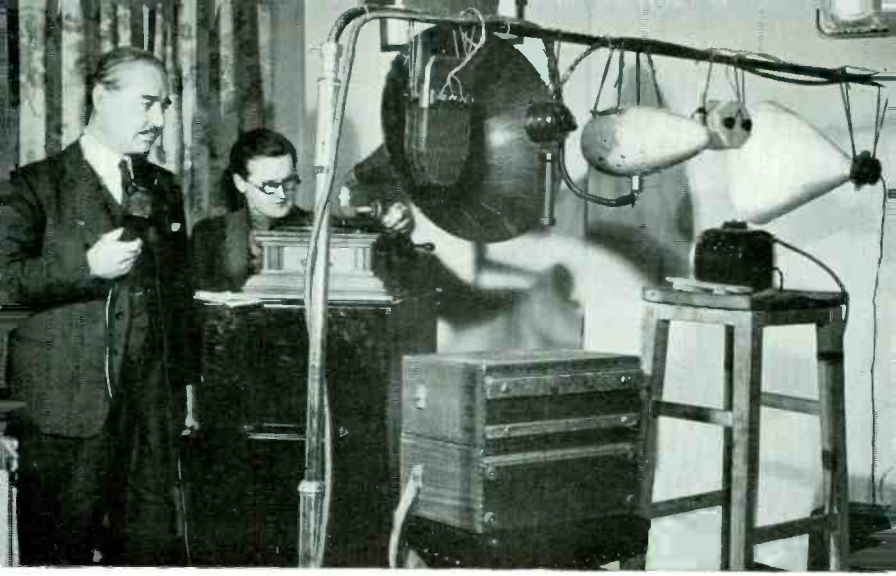
This representation is a two-way affair. On the one hand we have the BBC output to Brazil, but it works in the opposite direction as well. For example, I have sent home for use by the BBC the works of many good Brazilian composers which have been broadcast. Close co-operation with the British Council has also enabled us to bring to the microphone in London many notable Brazilians paying the U.K. a visit.

When it is considered that practically all Brazilian radio is of the commercial variety, it speaks volumes for the popularity of BBC programmes and the excellence of our Transcription Service that we have some forty stations re-broadcasting at least one BBC programme nightly and seventy who make regular use of BBC programmes in transcription

Pandit Nehru, Prime Minister of India, recording a message for the BBC Home and Overseas Services

Commonwealth Prime Ministers in the garden of 10 *Downing Street. The Prime Minister with Mr. D. S. Senanayake, Ceylon, and Liaquat Ali Khan, Pakistan*





John Snagge reintroduces microphones of the last twenty-five years to the listener (*see his article on page* 28)

Concert performance of 'Wozzeck' given by the BBC Symphony Orchestra. Sir Adrian Boult and the Orchestra at rehearsal (*see article on page* 20)

form. The important thing here is not so much the number of stations as the area covered, and these stations range throughout the country.

To keep people informed of our programmes the BBC publish locally a weekly bulletin *a Voz de Londres*. The Brazilian Press makes flattering use of many of the articles. The bulletin goes to all radio stations, newspapers, various organizations, and private individuals who write in for copies.

The Representative must also consider himself a bit of a reporter. News of importance chiefly to Brazil is not usually very fully covered, if at all, by the Agencies. I count myself lucky in that I have pleasant people with whom to co-operate and a fine country in which to work; people who have a great regard for the British people, and for the BBC which acts as their interpreter.

THE WEST-COUNTRY LISTENER SPEAKS HIS MIND

by Frank Gillard, Head of West Regional Programmes

On 1 September 1939, Regional broadcasting passed out of existence. It returned on 29 July 1945—not quite in the same circumstances as before, but with sharpened purpose—to shoulder all its old responsibilities, and to meet the challenge of new needs and new opportunities. The Regional programme of today retains what was best of the pre-war pattern. Music, talks, discussions, drama, documentaries, religious services, outside broadcasts, light entertainment are still there, reflecting the Region's cultural traditions, serving the Region's special interests, encouraging the Region's creative resources, and providing opportunities for its native talent. But, in addition, a whole new field of Regional broadcasting—ground which before the war was largely undeveloped—has been opened up.

The war stimulated a lively public interest in everything that is topical, everything that is news, and in all the affairs of the day. And, since local affairs and local implications touch the lives of most of us just as much as national affairs,

it was inevitable that this widely renewed interest in the contemporary scene should find a marked reflection in post-war Regional broadcasting. It is hard to realize that up to 1939 there was no broadcast Regional news service in most parts of Britain. Nowadays the Regional news bulletin at 6.15 each evening draws an enormous audience throughout the land, each bulletin in its area serving a purpose and enjoying status and influence comparable to that of the BBC's national news bulletins in their wider field. The Regional news service is supplemented by news talks, commentaries, and news-magazine programmes, and between them these news broadcasts mirror thoroughly and faithfully the life and activities of each Region. The size of the audiences to these broadcasts is a measure of their impact upon public life.

An enlightened community, alert and sensitive to developments around it, will also be articulate. So there is a second new ingredient in post-war Regional broadcasting which is of equal importance. The Regions have news and they also have views. Those views concern Regional problems. They also express distinctive personal and characteristic opinions on national affairs. There is no dreary uniformity of ideas and views throughout these islands. A Scot, a Welshman, a Yorkshireman, a Midlander, an Ulsterman, a Cornishman will each have different opinions on many a proposal conceived within 'the Whitehall square mile'. During the last three years, the Regional programme services have come into their own as the natural platforms on which Regional opinions can be aired and Regional ideas discussed.

Take West Region as an example. Its series, 'Speak your Mind', has visited thirty small towns in the West Country. At each broadcast the Chairman, Gordon McMurtrie, has put a number of provocative questions (sent in by listeners) to a representative audience gathered in one of the town's public buildings. Members of the audience with views to express on those questions have been free to come forward and state them—openly, spontaneously, and without restraint—at the microphone. Some of these questions have had marked local significance. At Bude, in Cornwall, plenty

was said on both sides in reply to a question suggesting that hotel owners were over-charging holiday visitors. An Isle of Wight audience broadcast a lively discussion on a proposal to link the Island to the mainland by a tunnel. An audience at Honiton (the home of hand-made lace) had strong views each way about the usefulness nowadays of local crafts. At Painswick, in Gloucestershire, there were some forthright opinions on whether bell-ringers should be allowed to practise on week-nights. The argument of these and many other local issues, on topics weighty and sometimes not so weighty, has made compelling listening. So, too, have the discussions in every 'Speak your Mind' session on questions of more general concern. 'Are country people better fed than townspeople?' 'Should natives of a town have priority when Council houses are allocated?' 'Why is the Territorial Army recruiting campaign going so slowly?' 'Should local Councils hold open meetings periodically, so that rate-payers can comment and criticize?' And so on. There is never any shortage of pungent questions, and seldom are the members of the audiences at a loss for opinions upon them.

'Speak your Mind' gives the ordinary listener in the West a chance to express his views. 'Any Questions', a complementary series, gives him a chance to ask his questions. 'Any Questions' is a Brains Trust conducted in public before an audience. This series, too, travels round the West Country, mainly visiting the larger towns. Most of the experts invited to take part are West Country people. In their answers they express opinions which the West is particularly well able to understand. The experts sit before their microphones at a long table on the platform. In front of the platform, on the floor of the hall, stands another microphone, and it is to this microphone that the members of the audience step up, one by one, to put their questions. Again, local issues are often raised. At Exeter, for instance—'Is it not a mistaken policy to spread building estates over good arable land while there are blitzed sites to be used near the centre of the city?' And a kindred question at Plymouth—'In the rebuilding of a city should sentiment for old buildings be put aside?' At Bristol, where tobacco is a major industry,

there was this question—'Is tobacco a necessity, a luxury, or a slavish habit?'

But as in 'Speak your Mind', so also in 'Any Questions' there are questions of wider scope. 'Is nationality an obstacle to world peace?' ' Do the British submit to laws too meekly?' 'Is nationalization ruining initiative?' 'Where does Socialism end and Communism begin?' 'Shall we ever again be able to buy all the meat and fats we want?' Audiences evidently study the special qualifications of the experts on the platform; the questions raised are very frequently on subjects which can be discussed with considerable authority by members of the panel. In the main, 'Speak your Mind' questions are on matters which can be usefully discussed in terms of everyday experience and ordinary common sense. In 'Any Questions', the subjects raised are those upon which the ordinary listener feels he needs the help and guidance of expert opinion.

Questions on religion are not barred in 'Speak your Mind' or in 'Any Questions'. But they are dealt with specially in a monthly West Regional studio programme called 'Thinking Aloud', in which a small team of clergy and laity around a microphone discuss quite freely and spontaneously the questions which listeners have asked on matters of Christian belief and conduct.

In all these programmes much that is said is highly controversial. That is only to be expected. Many of the more routine talks and discussion programmes broadcast from the studios of the West Region also deal with controversial issues closely touching the lives of people living in the seven counties of the South-west. This was particularly true of the 'County Commentary' series, in which newspaper editors, writers, and people prominent in public life were invited to state their views freely on the air.

The BBC takes what steps it can to ensure that a fair and impartial balance is maintained in the presentation of controversial issues at the microphone. This balance is reasonably easy to maintain over scripted broadcasts spoken in the studios. But the spontaneity of 'Speak your Mind', 'Any Questions', and 'Thinking Aloud' naturally raises unusual difficulties. At any moment, and quite unexpectedly,

things may be said on the air which cry aloud for some sort of balanced reply, and there may be nobody present able or willing to give such a reply—or the offending statements may come at the very end of a broadcast when there is no time to give the other side of the story. So, as a final safeguard, West Region inaugurated a correspondence-column-of-the-air, a regular programme called 'Air Space'. 'Air Space' stands behind all the controversial broadcasts of the Region. Any listener who considers that justice has not been done in a broadcast, that something has been misrepresented, that the whole truth has not been told, can write to 'Air Space' with the knowledge that if his case is a good one his letter will be read at the microphone, and that his statement will receive just as much publicity as the broadcast which provoked it. 'Air Space' was primarily intended to guarantee the maintenance of overall balance and impartiality amid all the opportunities which Regional broadcasting offers for the free expression of opinion on the air. The programme fulfils this function satisfactorily, and in addition, listeners are seeing in it yet another platform from which the ordinary man's views may be made known. Anyone in the Region with something to say on any matter of public interest can write to 'Air Space' about it. He can be sure that if his fellow listeners do not agree with him they will not be slow to say so in the next broadcast.

Taken together, these broadcasts form a considerable proportion of the Region's total effort and output. They are alert and challenging, provocative and informative. They make good listening in themselves and undoubtedly they perform a public service in a Region which has had no chance of forming any unified opinion about its own affairs since Wessex ceased to be a kingdom.

WITHIN OUR PROVINCE

by Henry McMullan, Head of Northern Ireland Programmes

'It's all so complicated it hardly seems worth while.' This reaction from a listener inspecting the technical equipment at an outside broadcast within a week of the celebration of

the completion of the twenty-fifth year of broadcasting in Northern Ireland, opens up an entertainingly wide field of speculation. Twenty-five years is an inconsiderable period in time; but it is long enough to enable an appraisement of achievement and failure to be attempted. Has it been 'worth while'? Has broadcasting in Northern Ireland, the special kind of broadcasting that is 'Within our Province', progressed and kept pace with the growing demands of a small country which itself has progressed far in the same period? Judged on the basis of concrete achievement, it is a far cry from the original converted warehouse to the great white headquarters building of the BBC in Belfast, and an unmistakable step forward from the transmitting aerial slung between the chimneys of the electricity station to the functional grandeur of the Lisnagarvey transmitter.

But, impressive as these developments are, it is the programmes that provide the test. Broadcasting in Northern Ireland can seriously claim to have been in the forefront of development on the programme side. The early days are studded with experiment later transferred to broadcasting in general. 'The Flowers are not for you to pick', 'Songs from the Shows', 'Eight Bells', 'Stop Dancing', the feature programmes of Denis Johnston, the elaborate motor-racing commentaries—all these, and many others, made their contribution to broadcasting as a whole. As the years have passed, however, the tendency has been to concentrate more seriously on the programmes which stem from the people and soil of Northern Ireland, like the work done in the other Regions of the United Kingdom. If the whole broadcasting pattern is to be a balanced one, each component part must be individual. And individual is just the word to apply to Northern Ireland broadcasting.

In fulfilling its function correctly it could hardly be otherwise, for the people of Northern Ireland are strong individualists. They have decided views on practically every subject, and the Irish Sea, dividing them from the rest of the United Kingdom, has helped to preserve this independence of thought. So broadcasting, reflecting that independence and allying it to the BBC's duty of impartiality, has had an interesting and, in many ways, unique task on its hands.

Its climax, as far as political activity was concerned, was undoubtedly reached in 1949, when, following the disagreement of the political parties in the General Election on the allocation of election broadcasts, broadcasting in Northern Ireland found itself for the first time in BBC history attempting to cover a difficult General Election in news bulletins and preserve its balance.

Northern Ireland is, to all intents, one large city and an agricultural community surrounding it. The large city, holding nearly one-third of the inhabitants of the entire country, is naturally the easy source of programmes. But it is the smaller source, and this, as the years have gone by, has become more and more a consideration in planning programmes. 'It's a Brave Step' explores the less well-known parts of the country; 'Country Profile' presents the people who work and have their being outside the city; and 'Within our Province' ranges over a wide selection of subjects of concern to both town and country dweller alike. The programmes from the country are not like the city article, ready made for the microphone. Their development is slow but sure, and there is still much to be done. But much has been done—as a comparison between the programmes broadcast from Northern Ireland before the war and the programmes of today will show. Then the 'imported' artists were many and the amount of genuine Northern Ireland material very small. Now the country stands on its own broadcasting feet, with a preponderantly Ulster staff to serve the needs of Ulster people.

Over twenty-five years Northern Ireland broadcasting has created its own particular pattern, and has discovered in the cultivation of its own garden many sturdy plants of enduring value, if not perhaps the exotics. Broadcasting and the country as a separate entity have developed together. Both have still a long way to go. The next twenty-five years should prove a stimulating period.

RADIO DRAMA IN THE MIDLANDS

by T. C. Kemp

It is an interesting reflection on our use of words that the expression 'radio drama' is a contradiction in terms. The word 'drama', coming as it does from the Greek verb 'drao', implies doing or action, and action is the last thing possible for the radio actor. The human ear is the only organ used by the radio listener, and thus an extra task is added to the radio actor. Denied the aid of mime, he has to force double duty on his voice. Stresses and inflections take the place of gesticulation, and it says much for the technical excellence of modern transmission and reception that it can convey such fine shades of emotion and meaning by its exact reproduction of the actor's every breath.

All stations of the BBC share these creative difficulties and technical benefits. In the Midland region we are as accustomed to high standards as is any other region. At the same time, there is a difference in a play broadcast from Birmingham; a difference that is largely topographical in essence. Drama policy in the Midlands is decided on three main lines. Plays selected are those which reflect life in the Midlands; or are written by a Midland author; or are about some Midland event or character. The Midland mark may also be impressed by the place of origin. For instance, in the series 'From the Midland Theatre', playhouses in the region gave a taste of their quality in excerpts from the play they happened to be performing at that moment. Repertory Theatres at Birmingham, Nottingham, Northampton. Norwich, Oxford, and at other Midland centres have already been on the air. A short history of the theatre formed a prologue to the play, and by these means, playhouses that might for ever remain less than a name to thousands became a living voice.

Perhaps the outstanding service rendered by Midland Region in this matter of what might be called the strolling microphone has been the close connection maintained with the Shakespeare Memorial Theatre at Stratford-on-Avon. In 1947 an attempt was made to record an actual performance during the Shakespeare Festival. It was thought that

perhaps Shakespeare's mighty lines would carry the broadcast over those pauses which, however dramatically filled with significant gesture on the visible stage, are merely tantalizing silences to the listener at home. But in practice it was found that even Shakespeare could not stay the far-flung course of microphones slung around the wide spaces of the Stratford stage.

A new method was therefore tried, and proved eminently successful. A shortened version of *Richard II* was prepared and recorded in the Midland Studio by the actors from Stratford. Now it is well known that the player on the stage, clad in costume and moving against the scenic background, is able to generate a higher degree of dramatic tension than the broadcaster immobilized by the 'mike' and confronted with the pale face of the script. True, the Stratford actors made their recording in the Midland Studios, but they brought their performances from the Stratford stage. The result was a rich alliance between stage and studio. Since 1947, other Stratford plays have been broadcast on the same lines. *The Merchant of Venice*, *Othello*, and *Much Ado about Nothing* have spread the spirit of the Stratford Theatre over the Midlands, and made aural records of the Festivals which kept the listener abreast of what is happening on the Avon and made for fascinating hearing in the years to come.

But the main course of radio drama in the Midlands is provided by plays and adaptations, specially written for broadcasting, and produced by William Hughes. It is in these that the regional function is most evident. Adaptations of novels written by Midland authors, or dealing with life in the Midlands, are popular. I have never quite understood the taste for adaptations. When one can read *Adam Bede* in the fully flavoured original, it seems a vicarious method of enjoyment to listen to ten thirty-minute excerpts which snatch at narrative excitement and perforce leave the descriptive undertones unsounded. Yet thousands of Midland listeners revelled in weekly sessions of George Eliot the year before last. These were well selected and well spoken, and I suppose that the lure of the serial is as well set in the tracks of a classic as in the trail of a Barton. Early

in 1949, Brett Young's *My Brother Jonathan* also provided ten episodes of popular hearing.

The word 'drama' is liberally interpreted in the Midland Region. It is difficult to say at what precise point a play becomes a feature, or a feature a play. Programme direction in the Midlands wisely allows producers in both departments a wide latitude. For instance, the series, 'Famous Midland Regiments', by David Scott Daniel, was produced by the drama department, and although for the uninitiated there was perhaps a certain sameness about these long roll-calls of 'battles long ago', they must have set thousands of veterans of 1914 and tens of thousands of the generation ahead of them thinking long thoughts.

It is obvious that if radio drama is to develop unhindered, technique must remain elastic. The theatre itself has always claimed the widest latitude. In the early 1920s, the German theatre made bold essays in what was called expressionistic drama. The unrelated voice, the interpolated commentary, the series of staccato speeches following quickly upon one another, and the piling-up of dramatic effect by reiteration, were all regarded as legitimate means to a dramatic end. The radio feature adopts much of this technique, and by allowing the drama producer an occasional excursion into expressionism and the feature producers sometimes to try the tighter medium of drama, programme direction in the Midlands runs little risk of either of its creative departments becoming static. Thus Edward Livesey's production of *The Silver Bowl* in play form gave the story of the Campden Mystery theatrical concentration, and his production of *Willow Pattern* gained in colour and dramatic intensity by being produced as a play. Several of the features produced by Robin Whitworth, notably his 'Look Ahead' series and the five programmes entitled 'They found the Secret', also skirted drama in the wide scope of their vivid reporting.

The Midland Region drama department (as distinct from features department) is producing about forty programmes a year. These range from the poetic periods of Shakespeare to the homely sentiment and humour of such programmes as *Gus and Ida*. Casting is not easy in plays

which vary so widely in scope, especially in pieces which call for dialect. The legitimate Birmingham accent is an awesome secret shared by few actors. The Black Country lilt is easier on the ear, yet few born outside the area can imitate it accurately. There are plenty who can catch the softer burr of the West Midland Counties, but dialect plays are not common in the Midland Region.

Where possible, actors from Midland theatres are used. For special parts calling for particular characterization, London actors are brought in; but the main casting is done from the panel of local players, which is constantly being added to by frequent auditions. On the whole, greater versatility is required from Regional actors than from players on National programmes, which have easier access to specialists. The Midlands abound in amateur dramatic societies in which a useful voice is occasionally discovered.

Several prominent national broadcasters have graduated from the Midland Region. Hugh Morton, Dorothy Summers, and Marjorie Westbury served the Midlands for years before moving south. An example of the versatility induced by regional experience was seen in Hugh Morton's contributions to 'Itma'. In that bright pavilion in the courts of folly he set up a row of comic characters that achieved national fame; and who will ever forget the truculent affection that radiated weekly from Dorothy Summers's Mrs. Mop.

The contribution that Midland radio drama may make to the national story is limitless. Here at the heart of industrial England there is drama in the lives of the inventors, the makers, and the minders of machines. Comedy and tragedy jostle with the crowds of our teeming towns. History is built in the very stones of scores of Midland castles, cathedrals, and ancient monuments. From the Severn to the Wash, fertile plains and green hills carry a rural life, rich in fruitful incident; and bygone Midland worthies by the hundred have left behind matter for drama awaiting the revivifying hand of the enterprising script-writer. The Midland microphone is never likely to become silent for lack of material.

RELIGIOUS BROADCASTS MUST BE GOOD RADIO

by the Rev. Eric Saxon, Religious Broadcasting Organizer, North Region

'It is ten minutes to seven, and at ten to seven each Monday the Parson calls.' Those words have introduced to Northern listeners another Wilfrid—not Pickles this time but Garlick! Each week Wilfrid Garlick has dropped in on folk to talk over problems of personal and social life—sometimes things listeners have wanted to discuss with him, sometimes topical questions in everybody's mind. The local postman in his parish at Stockport knows that on Wednesday he will have an extra heavy bag to carry, and sighs with relief when he has got rid of his load of letters at the Vicarage. There is literally no end to the problems that people think the parson can help them with, and if the voice at the microphone matches up with the kind of friendly person they are looking for, they immediately get in touch. One of the constant mysteries and pleasures of the radio is that the broadcaster becomes a member of the family circle. Though you may never see him in the flesh, you feel you know him as a person. That is certainly true in religious broadcasting, and provides an increasing responsibility for those who engage in it. If what a man has to say rings a bell in a home, then he can be sure that a lot of folk will call for his guidance in their own particular needs. It was to meet this situation that the North began this weekly visit of the parson to the homes of the people. It brings that personal touch to which few fail to respond.

In the North Region there is a widespread interest in religious programmes of all kinds. That is partly due perhaps to the fact that services come from every corner of this vast territory. A Plough Sunday service from Tickhill; the People's services from the mining village of Easington Colliery; a youth service from Barrow-in-Furness; Evensong from Durham; Overseas services from Huddersfield; Sunday service from Boston or Sunday Half-hours from the Isle of Man—this quick selection shows something of the coverage which ensures the response of the people. 'Did you hear *our*

broadcast?' they say, whether the service came from their own church or from another in their locality. And to this ever-widening circle of religious services every denomination makes its contribution.

It is not always realized what has to be done before a service arrives on the air. Gone are the early days when a microphone could be put in a church and things were left to go on much the same as if the service were not being broadcast. Listeners themselves demand a high standard of broadcasting from churches, as in every type of broadcast programme, and radio technique has called for careful preparations by all concerned. Here let me pay tribute to the O.B. engineers, who travel all manner of distances and stretch their resources to the uttermost and beyond, to see that the church services have every technical facility radio can provide. And for those who broadcast there are weeks of preparation and rehearsal. Maybe there is a choir of 300 or more voices to be collected so that the Sunday Half-hour can really be the local ' community singing'. Often the parson has to learn the discipline of the microphone. He is used to talking without notes to people whom he knows and can see; now he has to speak to people he doesn't know and cannot see, and he has to use a script—yet to sound as though he is not doing so! A radio play often needs two days' rehearsal to achieve dramatic perfection on the air. And we are learning that an act of worship may also require a great deal of time in rehearsal before it can become that for the listener as well as for those in church. Who was it who said, 'The parsons of the BBC can't say "God" like you and me'? That criticism isn't really fair, but it does point to the problem of voice, which is fundamental to radio. For years now, we in the North have had the parsons to school before they go on the air. We've recorded their voices and played them back to them . . .! But when you find the man who has something to say, you may have to risk his voice on the listener because of the importance of his message.

What it amounts to is that religious broadcasting has to succeed as radio if it is to succeed at all. Services of worship do not hold as many listeners as other religious programmes such as 'Lift up your Hearts', for most of them are designed

to hold the interest of those who are in church. The real importance of the radio to the Church lies in the attempt to do what the medium itself calls for. And here the North has once again tried to lead the way.

For instance, in May we presented from Bradford Cathedral three evening services which drew attention to the problem of 'Doing the Right Thing'. The feature of these was that each week the issue in question was portrayed in dramatic form. 'Is conscience a guide?' 'Can't I please myself?', 'What can I do?'—these were the themes of the individual services. Listeners were taken to the Cathedral for the beginning of the programme and joined with the congregation in the opening hymn. They heard the Provost, the Very Rev. John Tiarks, introduce the question of, shall we say, conscience, and this was then illustrated from the studio by two enacted episodes, one drawn from the life of Wilberforce and one from the experience of Bill Brown, a typical city-dweller of today. The congregation was able to follow the interlude on loudspeakers, until the dramatization ended and the service continued on its way. The experiment proved that radio can help the Church to express what it has to say in an arresting manner, while at the same time preserving the atmosphere of worship. This approach is being adopted in the Youth Club and Group services in the winter of 1949–50, as well as at other times.

The North Region has pioneered another advance in religious broadcasting in the series, 'The Creed of a Christian'. For a long time now, Schools programmes have proved an invaluable asset to the teacher in the day school. In much the same way it is possible to bring the best minds of the Church to the microphone to talk to groups of people meeting to learn more about the Christian Faith.

Every Sunday in many churches such people get together after evening services, and each winter the North-of-England Home Service sets aside a number of weeks when speakers address them on fundamental matters of belief, leaving the groups to go on talking things out among themselves when the programme is over. The fourth series on the 'Creed of a Christian' was broadcast in October, November, and December.

1949 witnessed four North Regional 'Combined Operations' on Health, Education, Industrial Change, and Leisure. All the spoken word departments contributed talks, discussions, and features to these weeks, and each of them began with a service in which a woman doctor and a personnel manager spoke as well as clergy. These programmes realized a new peak of integration and sustained activity by all the producers concerned.

As one looks back on the year, one remembers great occasions. There was the first full broadcast of Holy Communion in the North from Bradford Cathedral on Easter Day; the Service of Solemn Thanksgiving for the English Prayer Books from York Minster on 18 May, when the engineers covered the broadcast of the Litany sung in procession round the Minster; the Enthronement Service in Wakefield Cathedral of the Rt. Rev. Roger Wilson, Lord Bishop of Wakefield, 30 May. The meetings of York Convocation in St. William's College provided the opportunity for broadcast reports with recorded extracts of the speeches. The North Region embraces the whole of the Northern Province of the Church of England, except Southwell, but including the larger diocese of Lincoln. The strength of Methodism can be seen from the twenty districts which, in whole or part, lie in the North. Reports on its Conference in Liverpool were carried in July, as will be its next Conference in Bradford in 1950. The same strength is apparent in the Roman Catholic, Congregational, Baptist, and Presbyterian Churches. With the full and generous co-operation of all denominations, religious broadcasting in the North seeks to present the life of the Church at its best to the millions of Northern folk who either belong to it or who are interested and anxious to hear what the Word of God is to our day and generation.

THE BBC AND EDINBURGH FESTIVAL

by Robert Dunnett, Publicity Officer, Scotland

It has been my good fortune to travel a little on the Continent for the BBC during the past year. The object of these

travels has nothing to do with the subject of this article except that one topic of conversation recurred. The recurrence may have been in part due to the fact that as a Scot and a citizen of Edinburgh I was on the look-out for it. Even so, it could not have occurred at all four years ago. In a flat in Brussels on Boxing Day, I made a rendezvous with my Belgian hosts for the following August because of it. In the deep winter mud and ruins of the Ruhr I talked of it both with members of our Occupation Services and with Germans. It was mentioned a few days later as I sat with an Englishman and his Italian wife on the terrace of a café in the pale sherry sunshine of January in Trieste—and again later in the year a Frenchman in springtime Paris pointed to a brochure in a travel agent's window and asked me about it. Back in Edinburgh I found a letter from a friend who was touring Canada asking for more details to be sent out to him, so that he could talk more fully about it to people from Toronto to Vancouver. The topic was, of course, the Festival.

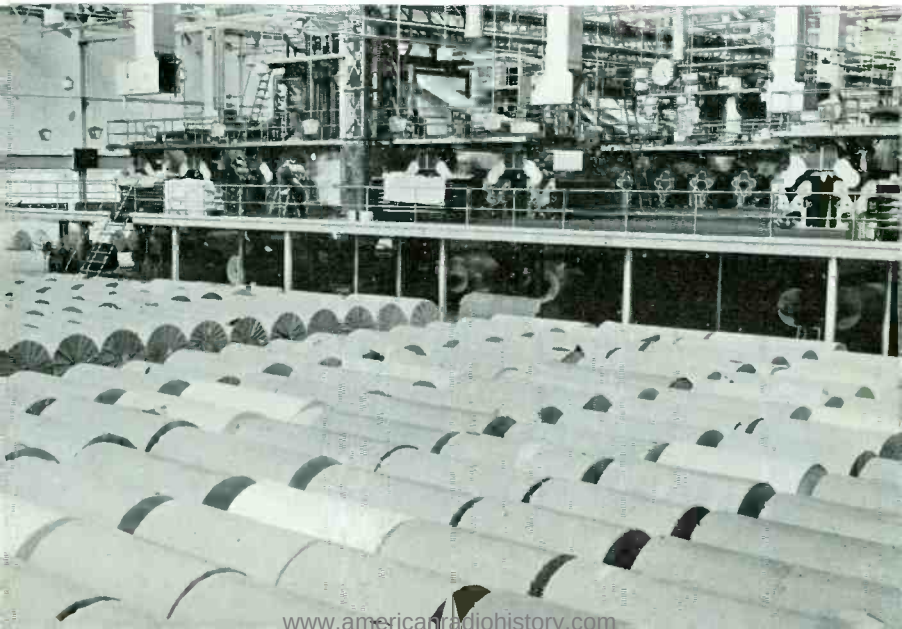
The word 'international' in the full title of the Edinburgh International Festival of Music and Drama can be interpreted in various ways—as signifying that the performances are of international standing and quality and the performers drawn from all over the world (as indeed they are). But it can also be taken as meaning that the Festival is a gathering of people of many nations come to Edinburgh to enjoy together a concentration of the arts, which is the greatest of its kind and unique in its setting. Or again it can be taken as being something that Edinburgh can contribute to international life.

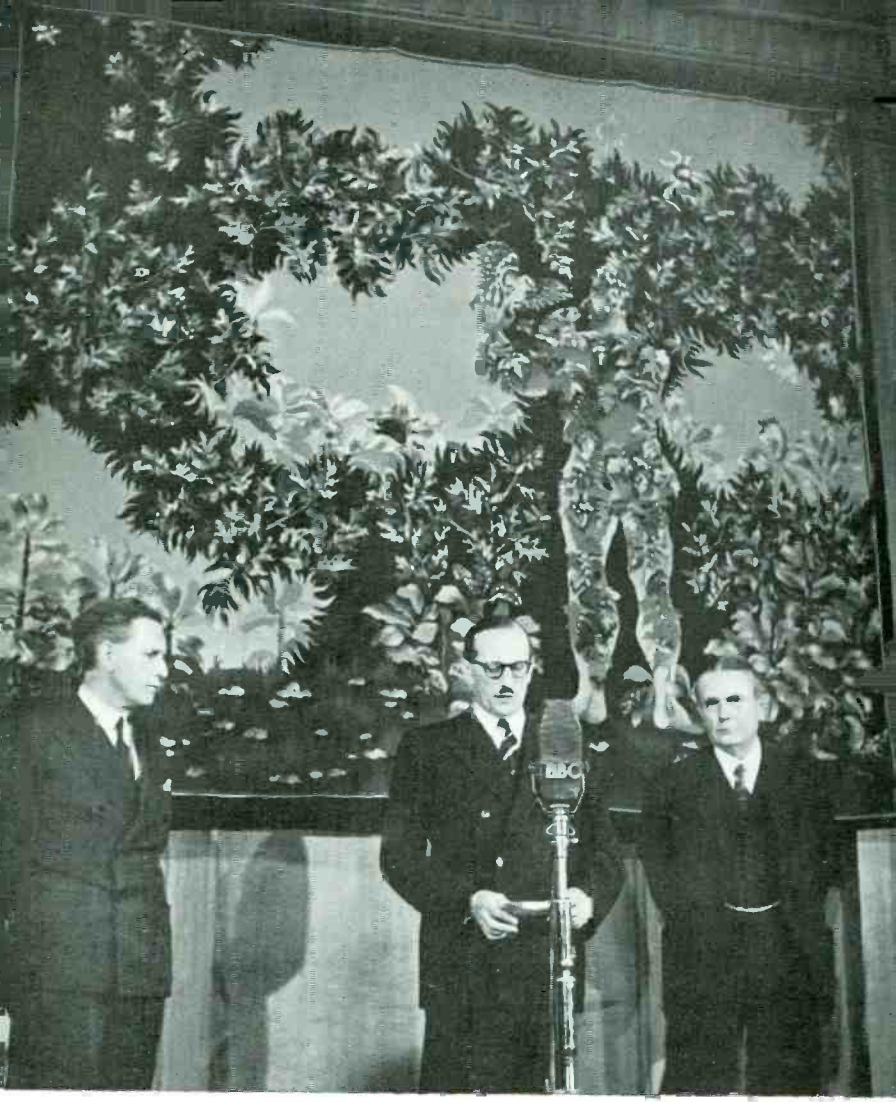
Here, in fact, is something lovely and refreshing that demands to be broadcast as widely as possible through a world that is not always either.

This is a responsibility that the BBC in Scotland is glad to accept, for on us falls the duty of organizing and co-ordinating the requests of many different BBC services for programmes from and about the Festival. We are also the hosts during the three weeks to representatives of foreign broadcasting organizations who may wish facilities for sending their material back to their own countries. The

Tom Henn, Editor of the Radio Times *in his office* (*see his article on page* 31)

Paper for the Radio Times *at the Park Royal Works*





The French Ambassador, M. René Massigli, K.B.E., presents on behalf of the Government of France a magnificent tapestry to the BBC. Sir William Haley, Director-General, is on his left, Lord Simon of Wythenshawe, Chairman of the Board of Governors, on his right

BBC's Overseas and European services are interested in transmissions in many different languages, and programme officials from these services have to be looked after in Edinburgh when they come North for the particular performances that interest them.

Plans for all these broadcasts take shape in parallel with the shaping by the Festival Society of their programmes. Months before the summer begins, enquiries pile up and accumulate in pink files in Broadcasting House, Edinburgh. These files have a way of beginning with calm, well composed and even reflective letters; but they end with an avalanche of scribbled memoranda marked 'urgent' and staccato telegrams. In the beginning it goes like this: 'I was told that the Dorothy Parker–Ross Evans play would be *The Coast of Illyria* and then informed that instead there is to be a new poetic comedy by T. S. Eliot called *The Cocktail Party*. Could you tell me . . .' Or again: 'I have just received a request from our Chinese section to be allowed to send one of their representatives to the Festival. Could you get tickets for the following?' But it builds up. Until at the time of the Festival itself this sort of telegram arrives: 'Have requested ..... of the Norwegian section to contact you concerning announcements in Norwegian stop Grateful you provide him with English text for translations stop Assume you accommodating Norwegian announcements in Scottish Home Service feed and German, French, and Czech announcements from second announcing position stop Are covering Finnish and Flemish and also Italian for Radio Trieste'.

By the time such a telegram arrives, of course, the BBC in Scotland has organized its special Festival team. A Festival Duty Officer is appointed, and he sets up his unit in a big studio in Broadcasting House, Edinburgh. His telephones link him with the programme officials and engineers at every point from which broadcasts are coming, and with the BBC internal offices which are responsible for the different transmissions. Commentators for the various language services have their own desks and typewriters and go to the Duty Officer with all their queries. Somebody from Latin America would like to describe a pipe-band playing 'Retreat'

on the Castle esplanade. How does he get there? Does he need a pass? When can he have a studio to record his report, or could he have the recording car to do an actuality commentary in Spanish? And where's the best place to get a haggis? All this and more the Duty Officer must know. And generally does.

Apart from the professional radio men at work on the programmes, there are also day-to-day visits of celebrities to the studios to give interviews and talks or to do special studio broadcasts of extracts from their Festival performances. From the 'operational' conference at ten o'clock in the morning until far into the night the work goes on—planning, checking, translating, telephoning, typing, rehearsing, announcing and finally transmitting literally from China to Peru and a great many places in between.

In this way one of the greatest events of post-war years in Scotland reaches a world audience from Broadcasting House, Edinburgh. At the same time, of course, Festival performances and talks about them are transmitted in the Home services. One of the problems of representing the Festival in terms of radio is how to convey its atmosphere, quite apart from direct relays of concerts and straightforward reports and criticisms. It is perhaps easier to do this for an overseas audience than for people at home, many of whom may be presumed to know something of Edinburgh and are therefore not likely to be fully satisfied with the empurpled description to which the city and the occasion sometimes too readily lend themselves. This year in the Scottish Home Service we have made an attempt to catch in words what the French call the 'ambience' of the Festival, a difficult thing to do. Yet it is this feeling of a great many people of different origin, upbringing, and outlook enjoying life together in the appreciation of great works of art beautifully expressed, that gives to this Festival in its romantic setting a unity and an appeal that cannot be too widely shared. This is what we hope inspires all the broadcasts originating at it.

PUTTING IT INTO WELSH

by Tom Richards, Publicity Officer, Wales

Why is the Welsh language spoken today by nearly a million people, whereas there are no more than about 130,000 Gaelic speakers in Scotland, and the efforts to revive the vernacular in Ireland have made little headway? It is obvious that geographical remoteness from the powerful influence of England has nothing to do with it, as Wales is the nearest of the smaller countries to the centre of the United Kingdom, and is far more open than either Scotland or Ireland to linguistic penetration. It is true that in the border parts of Flintshire, Montgomeryshire, Brecon, and Radnor, the Welsh language has been submerged, yet at a certain point in a westward direction the English predominance ends abruptly. The subject is probably too complicated to be neatly classified in one phrase, but there is one factor to which even a layman can assign the chief place among those which helped to keep the language alive, and that is the translation of the Bible into Welsh. The translation of the Bible into any language can, in fact, be held to be the best argument in favour of translations in general, though this is a subject on which there is not by any means general agreement in Wales. There is no argument, of course, about the importance of the Welsh Bible, but there are many who contend, for instance, that it is a waste of time to translate Shakespeare's plays into Welsh. There is also a strong body of opinion against the translation of modern plays into Welsh, on the ground that this does not encourage the native Welsh playwright, since the English plays thus translated are likely to be of a much superior quality and craftsmanship. This argument assumes that a playwright has to be encouraged to write plays. If that is true, then the native drama has no future worth talking about, for unless a writer writes because he must he is not likely to produce anything of much value.

The radio, with its power of simultaneous diffusion to tens of thousands of people, has placed the issue of translation in an entirely new perspective in Wales. It has stimulated the flow of translations to an extent never before

known, to an extent, in fact, which may be regarded quite definitely as an 'influence'. This is not to say that Welsh writers genuinely interested in their art could not, before the advent of radio, find inspiration in brilliant Welsh renderings of classics from other languages. The achievements of T. Gwynn Jones and John Morris Jones were there to be studied. The difference today is that the young writer can be influenced by ideas without seeking and without knowing. That flux of thought which differs in the proportions of its ingredients from one generation to another, so that one regards realism and the other poetry as the prime mode of expression, has a newer and wider context in Wales today, not because more of her younger men are reading the advanced reviews in English but because the average taste has been widened by the presentation of the ideas of Eliot, Kirkegaard, and Sartre, the symbolism of Poe, the psychological force of social irony of Ibsen, and the universality of Shakespeare, in the Welsh language in radio programmes. It would not be too much to say that radio created for Mr. Saunders Lewis's poetic play, *Blodeuwedd*, an audience that would not have existed had he completed it twenty years ago when he began it. It is not enough to dismiss this spate of translation by saying that only a tiny minority could fail to read the vast literature about these international figures in English.

An idea can often be grasped much more clearly if it is taken out of a familiar context and put in a new way. It is their Welsh garb that makes the essential message of these great writers so much fresher and more exciting. One might be less confident in making claims for translations of great poetry were it not for the fact that Shakespeare, in particular, has been fortunate in his Welsh translators. Dr. W. J. Gruffydd's rendering of Lear, broadcast in the Welsh Home Service in March 1949, is as certainly a piece of creative writing as anything that this great Welsh poet has done. Some of the famous speeches, heard in Welsh, have a wonderful nearness for the listener almost like hearing ancient, verbally transmitted wisdom put into memorable poetry, and the figure of Lear himself, while losing none of his mythological vastness, gains an ancestral status which

gives to his tragedy a deeper poignancy. Wales has often been described as a land fortunately endowed with natural actors, and the audiences thus informed, pleased to think that they, too, could take the boards if only they had more time, have imagined that a flair is quite enough. But what of the discipline of verse-speaking afforded by Shakespeare and the Elizabethans for the young English actor, or the mimetic expressiveness of great French acting acquired in a highly stylized classical repertoire? None of these things exists in Welsh, and will not exist without a body of translated works side by side with the productions of native authors. Those who heard Huw Griffith as Lear will know that Welsh voices can be great in declamation and can encompass the grand manner, but without the test of great dramatic characters such performances as that of Huw Griffith's on the air can only remain isolated peaks in a flat plain of averageness. The Welsh drama can benefit more than any other from translations, and radio, more than any other medium, can create the audience without which even the greatest play does not exist.

RADIO PERSONALITIES OF 1949

Once again the Year Book chooses from the multitude of BBC performers a gallery of those whose work in the past year has been outstanding. Photographs will be found facing page 88.

BERTRAND RUSSELL

When Bertrand Russell was learning to write, Walter Pater was in high esteem as a stylist, and recommended practice for authors included the self-torture of Flaubert's obsessive rewriting. 'I tried it,' says Bertrand Russell, 'but I abandoned the experiment when I found that my laborious second draft was inferior to the first. Since then I have never wasted time in rewriting.'

This dictum could bemuse the innocent, but it usefully promotes suspicion that the lucidity of Bertrand Russell's style owes something to the lucidity of his thinking, and that in broadcasting it is an advantage to have something to say. Pen-chewing for lack of inspiration is unlikely with him, for he thinks through a question, and knows precisely what he thinks, before he starts writing. It would be an abuse of the precision instrument of the mind for him to accept an imperfect focus in language. But in the process of taking care of the sense, he shows an alert ear for the sound and rhythm of his sentences.

At the microphone he makes no attempt to conceal that he is reading from a script. There is no affectation of intimacy, no overtone of condescension, no authoritarian profundity. Instead, you have Bertrand Russell, a friendly philosopher who enjoys the art of reading a lecture, and as sensitive to a missed inflexion as a musician to a wrong note. He takes four or five minutes to warm up for rehearsal, and thereafter maintains his pitch and pace with virtuoso skill. He is intent and animated, but not dramatic, and his pace—more rapid than that of most speakers—is so natural to him that any imposed slowing down sounds badly wrong—as though Toscanini were to flag in a Beethoven finale. He is by nature genial and smiling, but when he relishes a sarcasm in the script, the smile becomes sardonic. It is not for nothing that a bust of Voltaire rests on his mantelpiece. He has long known with how little wisdom the world is governed,

and against injustice, cruelty, or dishonesty he is implacable, as befits the godson of John Stuart Mill.

Bertrand Russell is chronologically a Victorian—at seventeen he was left alone to entertain Mr. Gladstone after dinner. But the overtones of the eighteenth century, of an age of reason and of stately courtesy now vanished, are still detectable in him. One feels that he belongs to the company of Locke and Gibbon, and especially of David Hume. There is, even, very occasionally a touch of Dr. Johnson: to the argument that listeners would not catch the meaning of such words as 'internecine', Bertrand Russell ironically replied, 'Why don't they buy a dictionary?'

HOWARD ROSE

To the regret of listeners and colleagues alike Howard Rose completed his long term of service with the BBC this year. It is hardly unfair to suggest that, by and large, producers of radio plays are not notable for self-effacement. Compelled by the nature of their work to blush unseen by their public, they tend to emphasize the importance of personal publicity. But Howard Rose never grew a beard, carried a sword-stick, nor wore an overcoat to his ankles. His only personal idiosyncrasy is the daily buttonhole, culled from the garden of which he remains so passionately fond. For the rest he has been content to adopt Carlyle's 'infinite capacity for taking pains' as an invariable standard; to combine with that capacity an integrity of outlook, a loyalty to anyone with whom he worked, whether colleague or actor, as absolute as it is unbending.

In twenty-odd years Howard Rose has changed extraordinarily little. His hair may be a little greyer. His eyes, which some people have mistakenly considered cold, tend to twinkle more often. He remains the unchallenged *doyen* of the Dramatic Department with an experience going back to the first dramatic production at Savoy Hill of the Quarrel Scene from *Julius Caesar*, and an unrivalled record of solid unspectacular successes of the type which have made 'Saturday Night Theatre' into a national institution. At the same time his recent handling of *King Lear* with Donald

Wolfit—appraised by M. R. Ridley, who adapted the Tragedies, as the best of the whole series—showed what he could do with the larger canvas. His production method, with its remorseless attention to detail, its invincible refusal to 'pass things up' or accept what he considers to be second-best, have been known to intimidate, even occasionally to terrify, actors. It is none the less true that the more actors have worked with Howard Rose, the more they have come not only to respect but also to like him. His production scripts with their multitudinous markings and annotations have sometimes dismayed, and occasionally amused, his colleagues—until they heard the results over the air.

It is typical of him that he has never been known to mention the Military Cross which he won in the First World War; that he is openly, and justifiably, proud of being the husband of Barbara Couper, whose contribution to the history of the broadcast play has also been so notable. There may have been times when he has regretted his abandonment of his early love, the 'live' theatre. It must be his consolation that in the radio field he has emphatically not laboured in vain. The record speaks for him. It is a proud one.

WYNFORD VAUGHAN THOMAS

Next time you listen to a broadcast by Wynford Vaughan Thomas try to decide what it is that makes him one of the best radio reporters in Great Britain. It is not only that he has a voice which is easy on the ear, or that he shows an original turn of mind and a choice of phrase that lingers in the memory. The difference is that Vaughan Thomas is interested in other people and not in himself. If you shared an office with him, you would marvel at, and soon regret, the number of telephone messages which say, 'A gentleman to see Mr. Vaughan Thomas. He says Mr. Thomas won't remember him, but he met him at Anzio'—or in Cape Town or Merthyr Tydfil, in a bomber over Berlin, on the C.P.R. or the Khyber Pass, or at any one of a hundred other likely or unlikely places. The visitor may prove to be a Major-General or a miner, but whoever he is, Vaughan Thomas is always pleased to see him again.

FROM THE REGIONS

Drama in the Midlands: William Hughes, producer, cuts a disc

'Speak your mind' in West Region: A broadcast from Westbury, Wiltshire

Edinburgh Festival: Ian Whyte conducts the BBC Scottish Orchestra in the Usher Hall

Northern Ireland: Henry McMullan, Head of Programmes, studies a map of the Province

Religious Broadcasts in the North: 'The Parson (Rev. Wilfred Garlick) calls'

This interest in others and, incidentally, in the things that matter, must have come to Vaughan Thomas early in life—perhaps from his father, a composer who would sacrifice none of his standards for the sake of any great worldly success. When Vaughan Thomas won his way from Swansea Grammar School to Oxford, he, too, might have been tempted by all that this new world seemed to offer, but he stayed only long enough to get his degree and then he went back to Wales and to the Welsh valleys, where men of goodwill were needed during those years of poverty and want. There he worked hard, and no doubt talked hard, and whenever he could he climbed the nearest mountain.

It was in 1936, when Vaughan Thomas was twenty-eight, that he joined the BBC—in time to contribute in Welsh to the Coronation broadcast. Then, three years later came the War, and with it his chance as a War Correspondent. While he was discovering for listeners what war meant to those closest to it, he was accumulating all sorts of experiences of his own. At one time he would be trying to turn the tide of battle away from a treasure trove of world-famous paintings, and at another he would be crossing the Rhine in a leading assault craft or broadcasting from Lord Haw-Haw's own studio.

Now that Vaughan Thomas has returned to peacetime reporting, his assignments have taken him as far afield as South Africa, India, and indeed, round the world.

If you met him on one of his travels, you would recognize him because his brief-case would be bulging with books and he would often be searching for a lost ticket or raincoat or both. If you saw him in the middle of a commentary you would know him because as likely as not he would pull a bundle of notes and papers out of his pocket, despair of disentangling them, stuff them back into his pocket, and go happily on with a brilliant description of all that was happening around him. Either way, you would have had the chance of seeing one of the most unusual and attractive personalities within the BBC or without.

JACK HULBERT

During the last eighteen months Jack Hulbert has made a

notable contribution to television, both as actor and producer.

His first visit to the television studios was to appear in, and co-produce, an adaptation of his successful West End musical, 'Here come the Boys'. This was an immediate success—it had finesse and sparkle—in short, the Hulbert touch.

Hulbert is unorthodox in his methods, and as a producer rarely does anything in a pedestrian fashion. He works on the principle of trial and error, and, in order to achieve an effect, will sometimes rehearse a song or dance routine in a dozen different ways before making a final decision. All this means long and arduous rehearsal for the cast of a Hulbert production.

After making his debut in television, Hulbert needed no more persuasion to carry on. Almost immediately a series of six programmes called 'Hulbert Follies' was scheduled for fortnightly transmission. About thirty musical numbers and eighteen sketches had to be written, forty-five sets had to be designed and painted, and the company of ten (including two pianists), with Jack Hulbert as producer, designer, and actor, were, apart from the preliminary planning period, in active rehearsal and transmission for twelve weeks, as no sooner had one edition of the 'Hulbert Follies' gone over the air, than the next was started in rehearsal.

Having worked on a spate of musicals, Hulbert decided he would like to attempt a straight role on television, and his next appearance was as 'Mr. Quinney'—the part created by Henry Ainley—in H. A. Vachell's *Quinneys*. This was a courageous thing for Hulbert to attempt. His own comment was: 'I'm certainly sticking out my chin'.

From 'Mr. Quinney' to 'Buttons' in 'Cinderella' is from one extreme to the other, but it was 'Buttons' that he chose for his next part. 'Cinderella', which was specially written, was television's Christmas Pantomime, and it was the Television Service's first real attempt at entertainment of that sort. Once more, Jack Hulbert was responsible for the production, as well as for acting as the wistful 'Buttons'.

No sooner had 'Cinderella's' transmission come to an end than Hulbert was planning his next straight role, and this time it was a part that fitted him like a glove—that of the

Housemaster in the play of that name by Ian Hay. Finally, and before going into rehearsal with a new production for the theatre, he adapted and re-produced (with his wife, the inimitable Cicely Courtneidge, as star) the West End show 'Under the Counter'. This was a rousing success, and its comedy was ideally suited to the television screen.

Hulbert, with his vast experience of the theatre and films, has quickly grasped the enormous potentialities of this new medium. He is an enthusiast in everything he takes up—be it any form of entertainment, farming, police work, or even model trains. This enthusiasm, coupled with creative ability and tremendous drive, has made him a very welcome personality in the Alexandra Palace studios.

ERNEST LUSH

One of the great tests for a really good pianist is found in the art of accompaniment. In ensemble work there has to be a fair amount of give and take, and the pianist must be in sympathy with the soloist. Ernest Lush seems to have all the required qualifications; his accompanying, whether of a singer, instrumentalist, or chorus, is always excellent.

Before 1928 when Lush first came to the Savoy Hill studios, he was performing in Bournemouth, playing concertos with the Orchestra there, conducted by the famous Sir Dan Godfrey. He also broadcast a great deal for the BBC local station. But in 1928 London claimed him, and he has worked at Head Office continuously since then.

Ernest Lush became well known by his accompaniments for Student Song programmes. During the war he travelled, with conductor and soloist, to many camps, barracks, and naval establishments, and thousands of listeners enjoyed his brilliant extemporizations. In spite of the rigours of wartime travel, the spirit of happiness pervaded the broadcasts, and this was in no small measure due to Lush's splendid sense of humour which made his fingers play so many amusing—and brilliantly technical—bits of nonsense. The broadcast over, the audience was invited to listen to a short concert, and it was fortunate enough to hear another side of Lush's work. It was a joy to see the intense interest of the

audience, from the lowest ranking to the highest, while he played some Chopin or Liszt, Poulenc or Strauss.

Another facet in Ernest Lush's technique is his ability to help choristers when they are studying a new work. This ability is a gift which few pianists possess. Often at rehearsals, when the choir has failed to read correctly—and the conductor wishing to go over the whole passage again has called a rehearsal figure several pages back—Lush has instinctively returned to that particular place before it was mentioned. Thus much valuable time has been saved. In much modern music for choirs the independent accompaniment is extremely difficult, and here again one hears brilliant reading from Ernest Lush. With such gifts and such technical ability there is no doubt that he is one of the best accompanists in the country. His services are sought after by many well-known soloists, and their gain is our loss because he is too busy to help in the lighter-hearted programme.

The esteem in which Lush's name is held is exemplified by a true story. Outside a hall in the Midlands was a large poster on which appeared the name of a well-known broadcast conductor. As the conductor came out of the hall after a rehearsal he saw two women looking at the poster. One said to the other 'Who is So-and-so?'. The reply came, 'O he's the man who works for Ernest Lush!'

AUDREY RUSSELL

She used to be on the stage, and she has blue eyes and blonde hair and a bright smile and a bonny voice. She is Dublin-born, and can blarney. She is the only girl in the News Division's Home Reporting Unit.

Those things have no doubt contributed to Audrey Russell's success. But if that was all there was to her she would not have established a firm place for herself in radio reporting. She has become a BBC personality because by painstaking learning, intelligent practice, and enthusiastic slogging in the bringing of her talents to bear upon the robust business of microphone news-getting, she has become a *good general radio reporter*. Not just 'our woman correspondent', not a trifler in fashion gossip, but a broadcaster

who can be assigned to a colliery strike, a big conference, meeting a celebrity, or a quick street interview on the news topic of the moment. She will tackle anything as a good 'workman' in a team of reporters; and she will be modest about it.

In her work you find that innate respect for the radio medium that is a common denominator among the enduring practitioners of microphone reporting: the quality that shows itself in careful preparation, anxiety, and some nervousness just before your cue comes, and in performing each job 'full out'. It is the second-raters who are blasé.

Miss Russell has 'taken pains' from an early age; from childhood and schooling in England and in Paris. She studied at a theatre school, then went into repertory, and later worked in London as actress and stage-manager. Her first BBC work was for the Drama Department, and she had acted in a hundred radio plays when war started in 1939. She went into the National Fire Service, and that led to her first job for News: she was asked to do a talk on 'Women in the Fire Service' for Radio Newsreel, and soon was trying her hand at 'on-the-spot' interviews. The knack of reporting in sound came slowly after toiling trial and error, but in 1942 she was on the staff of Overseas News as observer for Radio Newsreel, regularly covering air raids and other stories of the home front-line. Many people who were in Dover during the shelling remember her resourcefulness and cheerfulness during day and night assignments there.

In the years since the War she has done most kinds of news stories, showing particular skill with the mobile microphone, interviewing people in the news. She has a natural, sympathetic way of putting them at ease. And she herself keeps a level and unswollen head, doesn't behave as though she 'knows it all', and tackles feature broadcasts or meticulous bulletin paragraphs alike as though each was Her First Big Chance.

JACQUES DUCHESNE

If you asked Jacques Duchesne to describe himself in a word he would probably say, '*Homme de théâtre*', which is

probably the last reply you would have been expecting. For nothing in the manner of this youthfully middle-aged man with his watchful blue eyes and diffident smile, his thinning fair hair and his eternal pipe would lead you to guess he had anything to do with the stage—and he never talks shop. For that matter, only his accent—which he seems almost to cling to—betrays the fact that he is French. And yet whatever else he may be—and he is versatile—Duchesne is first and last a Frenchman and a man of the theatre. It was by accident—the accident of war—that he acquired a second celebrity in a second profession. As Michel St. Denis, nearly twenty years ago, he brought over from Paris the '*Compagnie des Quinze*' for a week's engagement in London and remained, so to speak, forever after. Within a few years he was training English actors, producers, and designers, and producing plays for stars like Olivier and Gielgud. Now he is General Director of that promising beehive, the Old Vic Theatre Centre.

But if he is known to his English friends as Michel St. Denis, he is known in every household of France as Jacques Duchesne, a name he assumed in the first days of the war when invited to take charge of the BBC programmes in French. And here, another paradox: if he doesn't look like an actor, he most certainly doesn't *sound* like a star of the microphone. His voice is veiled, he speaks almost in a whisper, he can laugh till the tears come, yet scarcely utter a sound. His office at Bush House resembled the Ark, and like Noah (whom he has so often impersonated on the stage) he took on board an incongruous crew of French actors, students, journalists, and diplomats who knew even less about sound waves than he did. For the musical interludes which became such a distinctive feature of the early French programmes, he turned to an art dealer who in his youth had yearned to be a composer. This man set to music the rhymes of a dress designer; these were then sung by a painter whose vocal range was about half an octave. The result, to say the least, was original—but people are still humming the tunes.

If things in the studio went like a breeze, rehearsals were sometimes tempestuous. For this mild-mannered man has a will of his own, and the walls of Bush House have been

known to shudder when some accumulation of wrath was being released behind closed doors.

When the war ended, Jacques Duchesne returned to the theatre, but he still gives a weekly talk on English affairs, including politics. If you were to read his scripts you might be disappointed; they seem lacking in form—yet how they come to life on the air! The effect they produce is one of singular integrity. Here is a man trying hard to be honest. Duchesne's only preoccupation is to answer those questions which, he knows by instinct, people across the Channel are asking themselves. No attempt to turn a phrase or be clever. His impact is emotional; it is achieved by a *glint* in the voice, just as, in conversation, his real meaning may be conveyed by a glint in the eye—a glint of *malice* (there is no English equivalent for the word, nor indeed for the look). At the microphone he acknowledges our virtues and takes note of our faults. How grateful he is when he finds a parallel between the two countries—one suspects that when a black-market scandal makes the headlines in Paris he gives a wistful glance at the London papers for some sign of shady work under some of *our* counters!

Today it is a relatively easy task to explain England to the French. To do so during certain phases of the war—one thinks of Syria and Algeria—entailed the most anxious responsibility. When General Smuts announced the demise of France, somewhat prematurely, Duchesne fairly pounced on the microphone and in a few polite but icy sentences voiced his total disagreement. It was not so much the *greatness* of France he was defending, as her dignity—and that, one feels sure, even though England should become his permanent second home, he will defend to his dying day.

VIVIENNE CHATTERTON

You would like Vivienne Chatterton. She is the epitome of common sense and good humour. Anyone, in fact, less like the popular idea of a sorceress it would be difficult to imagine, yet her voice can weave magic spells over the air, bewitching the listener into completely accepting her in a host of widely varying parts; from Mompty, a cosy tabby

cat in a Children's Hour serial, to Clytemnestra and Mrs. Gamp, all are played (by her) with equal sincerity and sureness of artistic touch.

Vivienne was from 1939 to 1947 a valued and popular member of the BBC Drama Repertory Company; but now that she is again a free-lance artist her heart remains firmly and wholly with her early love—the microphone. While she was still a student studying singing at the Royal College of Music she was asked to go to Marconi House to take part in a concert to be broadcast. This was in pre-Savoy Hill days. There 'they placed me in a fish-net of wires, old wooden boxes, paper clips, and bits of string and I sang into an ordinary hand telephone. I have never lost that first thrill and real love for broadcasting', she said, and went on to describe herself as consequently 'pre-historic' in the history of radio in the sense that she was one of the first artists to perform over the air, away in the distant days before the BBC was born.

She herself has admitted that she enjoys broadcasting much more than working either on the stage or screen. Radio is far more interesting and stimulating to her, she considers, since it requires the use of all her imagination, the utmost sincerity and concentration to be able to convey by her voice alone the completely detailed picture of the character which she must have in her mind before she can 'put it across'. Her own favourite parts out of hundreds are these: The Nurse in Ibsen's *The Father*; Emily in *The Forsyte Saga*; Mrs. Varden in *Barnaby Rudge*, and Miss Goodbody in 'Much-Binding-in-the-Marsh'.

From the radio producer's point of view, Vivienne Chatterton's expert understanding of the medium, her versatility and sensitive response to direction—and, above all, her love for her craft, ensure a performance which is the best of its kind. It is therefore a genuine pleasure to pay tribute to her twenty-seven years of 'radio activity' and to say on behalf of the BBC as well as the countless thousands of listeners to whom she has become a friend: 'Thanks, Viv'.

HERBERT BUTTERFIELD

There are some men of mature age who at first sight, or

even on casual acquaintance, give the impression that they are still very young. Herbert Butterfield is one of them. Indeed, it is said of him in Cambridge that until very recently he was regularly challenged by the Proctors and asked what he was doing in the street after dark without his undergraduate cap and gown. If he is now no longer mistaken for a student under discipline it is probably because he has been Professor of Modern History for the last four years, after twenty years or more as a fellow and lecturer at Peterhouse. No doubt his youthful looks still lead to similar mistakes. This is the sort of thing which he enjoys, enjoys with a noisy, demonstrative laugh, a young man's laugh, a young Yorkshireman's laugh at that.

So it is easy to see why Herbert Butterfield as a broadcaster should have something important in common with his fellow Yorkshireman, Wilfred Pickles. It is true that he did not deliver his six full-length, three-quarter-hour lectures on 'Christianity and History' in exactly the style of 'Have a Go'. But he established the same close-knit relationship with his two audiences, the invited audience sitting in front of his rostrum in the Council Chamber of Broadcasting House and the audience listening at home. His unseen and unseeing listeners were made to feel that they were being directly addressed: those actually present in the Chamber were made to feel that they were each individually being given his attention.

Nevertheless, these addresses were not delivered in the conventional, intimate style which is striven for in the wireless talk. Nor were they of the type which is usually heard in the University Lecture Room. Oratorical in their composition, oratorical in their delivery, and often highly emotional in their content, they really belonged to a different and more venerable tradition, that of English pulpit eloquence. Butterfield as a broadcaster descends from the preachers who held forth at St. Paul's Cross, or in the crowded fields where the early Methodists held their meetings, or in the great tabernacle built by Charles Haddon Spurgeon. Such oratory is not necessarily dramatic: it does not always depend for its effects on shouted crescendoes or sudden silences. Rather it consists of measured prose

spoken in periods of heightened expressiveness. Much is left to the earnestness and to the exultation of tone and delivery, to the gestures and facial expression of the speaker; his pauses, even his stumblings and hesitations, all have their part to play. In Butterfield's style this eloquence of manner has to be somewhat subdued to the weight and difficulty of what he has to say. Notwithstanding, his achievement as an academic lecturer has been the elevation of the scholarly address into an exercise in rhetoric. In these broadcasts he has shown that such a style is also an exciting new form of wireless oratory.

FRANKIE HOWERD

Three years ago the name Frankie Howerd meant nothing to the Great British Public. Today it stands for Laughter and especially Sunday Evening Laughter.

To the question, 'How has this come about?' the only satisfactory answer is because Frankie Howerd *is* Frankie Howerd. Succinct, you say, and obvious as well. Yet there lies the key to this baffling fellow and his remarkable success in 'Variety Bandbox'. Howerd is always himself—both on and off the stage. When he's broadcasting he's not a man with a script which is funny. He's a man, with a script, who is funny. Admittedly his radio performance is an enlargement and an expansion of the private man. The laugh is a whit more boisterous. The movements are a shade more grotesque. The voice is certainly a great deal louder. But basically the listener is hearing a man who is being hilarously and altogether natural.

Frankie enjoys life. He finds fun in everything he does—and particularly in ordinary simple things. His peculiar quality lies in being able to pass on and share his enjoyment. It is a disarming gift, like that of a child who is moved to delight at the sight of sunlight gleaming and dancing on water, and it draws the listener unprotestingly into the Howerd family circle. Here he will be welcomed by the famous cry, 'Ladies and Gentle*men*'. Here he will find himself a captive at the feet of that mistress of the pianoforte, Madame Vere Roper. Here he will eavesdrop on the

highly confusing small talk of Madame Blanche Moore, known to one and all as Minnie.

In this exalted company there is all the confidence of a Brains Trust—without the brains—and a blithe ignorance of the broader issues of life that is itself a means to bliss. The most woefully misinformed member of all, however, is Frankie Howerd. With reckless abandon words are mispronounced, ill-treated, garbled beyond recognition, and, with pained surprise, scornfully corrected—with an even more flagrant malapropism—by Frankie Howerd.

Then there is the Howerd voice. A surprising instrument of unusual range, with many distinctive tricks and inflections particularly noticeable in the now classic phrase, 'Tonight not tomorrow but tonight'. This, together with other trivialities, will be delivered in the style once sacred to the more robust type of Shakespearean actor. Then, shocked and surprised, the voice will rise to incredulous heights: 'Francis, be strong', and down again to matter-of-fact resonance: 'Ye may Titter. Titter ye may'.

He would have made a good straight actor, if his ambition had been realized, but the world would, in that case, have lost a great comedian.

SIR ROBERT BRUCE LOCKHART

If there could be a free vote to decide the man most popular in Czechoslovakia, the award would go to that irrepressible Scot, Sir Robert Bruce Lockhart. His name, oddly enough, transliterates into Czech as 'the little beetle'. When the Friday evening commentary of The Little Beetle is broadcast from Bush House the cinemas and cafés of Czechoslovakia do a poor trade, and for days after his analysis of affairs is the staple topic of conversation.

When the European service turned from wartime to peacetime broadcasting in 1945, few could have foreseen that the intellectual black-out of censorship behind the Iron Curtain would soon again give a personality commentator of the BBC a prestige unsurpassed in any European country. Perhaps the last man to foresee it was Bruce Lockhart himself, then winding up his affairs as Director-

General of the Political Warfare Executive and looking forward to many peaceful holidays in liberated Czechoslovakia with his old friends Eduard Benes and Jan Masaryk, among a people whom he had known and loved since 1919. Bruce Lockhart himself, however, appreciates the irony of the fact that, for all his power in Bush House during the war, he was always too busy to broadcast, even to the Czechs.

The mantle has fallen upon him, fold by fold, not through any intention of his own but simply because Communist policy has deprived the Czechs of free expression, so they look more eagerly than ever to the BBC for a truthful and unimpassioned service of news and commentary. Bruce Lockhart, one of the best journalists of our generation, with unrivalled diplomatic as well as political experience, has the radio knack of expressing sympathy without sententiousness, and he seems to know instinctively what is most troubling the Czech mind in any particular week. So his commentaries, which began almost as a casual exercise in 1947, grew in significance as one blow followed another—the February Coup, the tragedy of Masaryk, the resignation and death of Benes, and the reduction of Czechoslovakia to the Communist pattern.

The commentaries flow in an affectionately avuncular manner. They cover many topics. They are bold in political prophecy. But like so many of the best, apparently effortless, broadcasts they conceal a great deal of hard work. Indeed, otherwise Bruce Lockhart would be able to broadcast them personally in Czech—as he does on special anniversaries—but that strain cannot be undertaken every week.

The labour of preparation is one of the incidental pleasures for the direction of the Czech service, for it means telephone calls and meetings with a brilliant conversationalist. Bruce Lockhart's talk is like his writings. It is a flow of memories and shrewd appreciations, resting at one moment on a conversation with Lenin or Trotsky, then passing to Eden or Masaryk, or to his Fleet Street days, with maybe a summary of Communist doctrine, or a point about political developments in France. And the odds are that sooner or later the conversation will come round to trout-fishing, perhaps in Czechoslovakia, but more likely in the Scottish Highlands, where Bruce Lockhart is most at home.

ANNETTE MILLS

Ask any one of Television's 250,000-odd viewers what the name of Annette Mills means to them, and it is a fair bet that they will reply without hesitation, 'Muffin the Mule'. Even her brother, John Mills, whose children always clamour for Muffin songs whenever Annette goes to see them, says she is nothing but a stooge to a mule. If it is true that Annette Mills has achieved success on television through playing second fiddle to one of the Hogarth Puppets (designed, incidentally, by Jan Bussell and brilliantly manipulated by Ann Hogarth, his wife), it is equally true to say that Muffin owes his fame to Annette Mills.

Muffin is a mule of great character and many parts. As everyone knows, he writes and composes his own songs, he is an accomplished dancer, and no mean actor. Moreover, he has his share of human weaknesses which enables his audience to identify themselves with him. And yet this star who appears on top of a grand piano in Children's Hour at Alexandra Palace never speaks a word, cannot play a note of music, and hasn't an original idea in his head. Like Pygmalion's statue he is dead until life is breathed into him. How does Annette Mills work the miracle? The answer is, of course, that all his accomplishments are Annette's.

Annette Mills has had several completely separate careers in the entertainment world. She originally intended to become a concert pianist and organist, hence Muffin's skill on the piano. Then she became an internationally famous exhibition dancer, and thus she is able, with Ann Hogarth's assistance, to arrange Muffin's dances, which range from classical ballet to the more exuberant dances of South America. She developed song-writing until she could turn out best-sellers like 'Boomps-a-daisy' and the wartime 'Home Sweet Home again', which explains how in the last three years of Muffin programmes she has been able to write and compose so many charming songs. She has, furthermore, written film scripts, short stories for radio, plays, and revue sketches, a great help when she and Ann Hogarth script the adventures of their favourite mule and his colleagues, and

as a cabaret star in London and Paris she acquired the intimate technique so essential for television.

If Muffin cannot exist without Annette Mills, Annette has shown in children's programmes like 'Annette's Song Cupboard' and 'Annette in Fairyland' that the reverse is not the case, so perhaps 'stooge to a mule' is a little unfair. She is today the most popular entertainer of children in television, and yet another career must be added to the impressive list. She says it is the most satisfactory of them all.

COMPTON MACKENZIE

It is difficult to say just why Compton Mackenzie always looks so romantic, so unconventional, and so elegant at one and the same time. Perhaps it is his neat, pointed beard, or his colourful homespun tweeds, or his elaborate brogues? Whatever it may be, he always brings gaiety, drama, and a sense of nostalgic romance to his broadcast appearances.

Most producers hear anecdotes and reminiscences from their speakers. Many is the time we wish we could have a microphone hidden under the dinner-table or in a corner of the Duty Room so that pre- and post-broadcasting conversations could be heard by listeners. But never so strongly as when 'Monty' is a member of the Brains Trust. He himself is the personal friend of outstanding people of all kinds today, and his anecdotes are kindly, amusing, and just pleasantly tinged with malice. But more fascinating than any sidelight on modern life are his stories of bygone days in the literary world and the world of the theatre. Compton Mackenzie will quote, to stress some point in his conversation, letters to his grandmother from Henry James, or some correspondence between his grandfather and Lewis Carroll over a proposed dramatization of Alice—enthralling stories, and each one told in a different voice and manner. For he is a born actor—a descendant of a true family of the theatre, and an incurable and talented mimic. He even found it difficult when answering questions on the Brains Trust not to copy the voice and manner of the previous speaker. His talk on the Third Programme on the Cockney

Dialect was a memory of the way he had heard his father imitating Charles Dickens reading from his own works. On another occasion he told Sunday night listeners of his Grandmother's Theatre Book, in which are pasted letters to and from famous characters of literary and stage circles of the last century—memories of disputes and friendships which give the modern author, Compton Mackenzie, something of the graciousness of those days of hansom cabs and gaslight.

On his own admission Compton Mackenzie enjoys life—and likes talking to people. He is friendly and pleased when he is given some honour, earned over the years by his services to literature or music—equally delighted with an honorary degree or with having a daffodil (a very expensive variety, as he himself points out) called after him.

Once when Compton Mackenzie was on the Brains Trust there was a lament for the vanished eccentrics of former centuries. But need we really worry while we have Compton Mackenzie himself, who wears his tweed coat like a cloak and carries his cane like a rapier—as he sweeps through the doors of Broadcasting House?

HUGH CARLETON GREEN

Imagine a very tall man (all but six foot six), very thin, with a smallish head, prematurely thin on top and given to jerking sideways and upwards in moments of stress, thick spectacles through which there glare eyes of cold ferocity, a frequent captivating smile. That is the outward picture of Hugh Carleton Green.

He comes of a distinguished family. An uncle was Permanent Secretary to the Admiralty for six years, a brother is an eminent Harley Street physician, another brother a famous novelist. (Old-fashioned eugenists will be indignant at this record of these three distinguished brothers, since their father and mother were first cousins once removed.) Hugh Green is the baby of the family, still in his thirties (though only just).

After a fruitful career at Oxford, during which he helped to found the University Film Society, indulged in various

undergraduate pranks and quips and read a prodigious amount of works of English literature, he became a journalist. Soon his headquarters were in Berlin, where he stayed until ejected by the Nazis in the spring of 1939. It was as a journalist with an expert knowledge of Germany that he came to the BBC in late 1940 as its first German Editor. It was he who more than any other single person built up the German service into the potent instrument of political warfare which it had become by the time of the landings in North Africa. This achievement required not merely editorial acumen and a news sense but also strength of personality, tenacity of purpose, quickness in reaching decisions, and—occasionally at least—the exercise of great tact and self-control. Green possessed all these characteristics, to which he added a superb pigeon-hole memory.

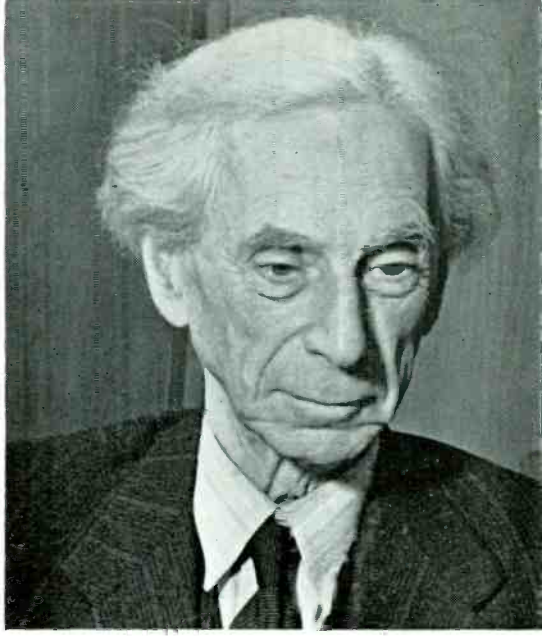
During the course of the war he proved himself to be also an outstanding broadcaster—this after a rather shaky start, during which candid friends told him that over the air he sounded like an unfrocked priest. By the end of the war this voice—which within an incredibly narrow compass of pitch, volume, speed, and timbre, can flatter or frighten, caress or chill—was one of the best-known English voices in Europe. When Green went to Germany soon after the end of the war and met one of Germany's best-known actresses, it was she who asked him for an autograph, not the other way round—and neither of them found anything strange in this.

Just over a year later Green was lent by the BBC to the Control Commission and put in charge of the German radio system in the British Zone. He returned two years later, having built up a new, flourishing, responsible, non-party broadcasting organization which could from then on be largely left to run itself.

Green has now taken on yet a third organizing job, the building-up of broadcasts to Russia and the Balkans. That the Kremlin takes the BBC's Russian service seriously is shown by the gigantic operation undertaken in April, soon after Green took over, to jam the broadcasts from London.

In his spare time Green reads, talks, plays cricket, drinks beer.

Bertrand Russell



PERSONALITIES OF THE YEAR

Rhoda Power

Annette Mills
(with Muffin)

Jack Hulbert
broadcasts with
Eunice Crowther

Audrey Russell

Leslie Bridgmont (right)
with Charlie Chester

Wynford Vaughan Thomas

Sir Robert Bruce Lockhart

Sebastian Shaw

Ernest Lush

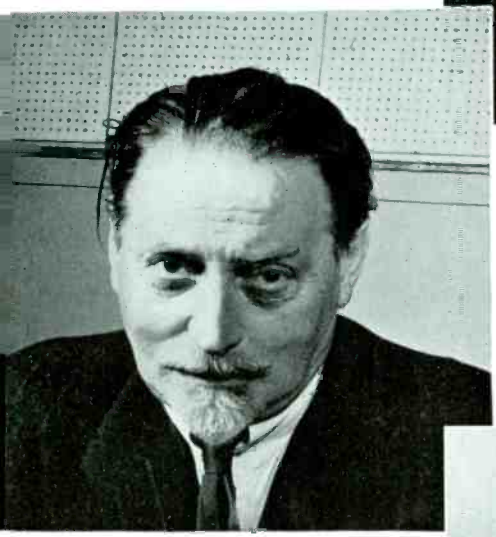
Frankie Howerd

Donald Peers

Jacques Duchesne

Alan Melville

Hugh Carleton Green



Compton MacKenzie

Professor H. Butterfield

Howard Rose

Vivienne Chatterton

RHODA POWER

Rhoda Power says herself that in all the members of her family there is a strain of swashbuckler, wanderer, and scholar. She modestly disclaims her share of scholarship, and no one looking at her would at once perceive either the swashbuckler or the wanderer; all three qualities, however, are unmistakably there, wrapped neatly up in her small, elegant person.

In 1918 Rhoda Power found herself standing on a platform at King's Cross station with one and sixpence in her pocket, having returned from Russia after no inconsiderable adventures in the 1917 revolution. The following week, for two guineas, she sold an account of those adventures to a newspaper, and on the strength of this set up as a free-lance journalist—an occupation which took her to Palestine as a reporter—'just a space-filler' as she puts it.

A few years later she was back in England to find that in her absence broadcasting had been invented, and she was immediately invited to give a series of talks on the new-born air. 'It was fun', she said, 'I liked it.' It was but one step from this to an idea that she might offer the BBC a series of talks for children, and it is easy to imagine her walking, with that mixture of shyness and determination which is so characteristic, into the house on Savoy Hill; one would like to have seen the first meeting between Mary Somerville, the pioneer of school broadcasting, and Rhoda Power, the pioneer of a form of dramatic presentation which has become classic.

At that interview it was arranged that Rhoda should do six talks on 'Boys and Girls in History', the 'aim' of the broadcasts being to present historic scenes and events as seen through the eyes of a contemporary child, 'Jock the Fenman's son', for example, or the 'Villein's Twins'. There was little forward planning in the early days of school broadcasting, and when the talks were done, she was asked to do another six and then another. 'I did a few more', she said, 'and I've gone on every since—for more than twenty years.'

There is, however, a difference between those first talks and a Rhoda Power programme of today. There were

times when, the organization of the BBC being less complex than it is now, Rhoda would do another kind of space-filling, standing before a microphone and telling an unscripted story with one eye on the clock to bring the programme to a proper close at the right moment. For the most part, of course, she wrote her scripts, and it soon occurred to her that the atmosphere of a bygone age could be better re-created if the straight talk were enriched by the addition of music, sounds, dialogue, and, ultimately, dramatic interludes. The plain talk became an illustrated talk. She had invented a radio technique which has become traditional.

Rhoda's mind is fertile, her artistry delicate. After a while she realized that she was spending her creative energy more freely than she was replenishing it, and suddenly, bidding the BBC a temporary farewell, she went for a holiday. The mere word 'holiday' roused the buccaneer (which always, one suspects, lies hidden behind that demure, reposeful face) and in a month she was riding a bronco in Arizona, living with Pueblo Indians, and learning how to make primitive pottery. Since then she has had many excursions to different parts of the world, often alone, and always finding spiritual refreshment in something requiring courage and imagination. Europe, Asia, Africa, the Americas, and Australia have all in turn given her something which her genius has in turn given to the thousands of children who have listened enthralled to Rhoda's programmes on World History, Travel Talks, English, How Things began, and many others. 'I like it,' she says, 'it's fun.' But the invention of a large number of programmes a year is not so easy as all that, and it is indeed a tribute that after twenty years she can still say so. Her reward is that time has bestowed on her the rare gift of a maturity which has not robbed her of the freshness of youth.

DONALD PEERS

From time to time, Fame explodes one of her bigger bombshells over the unsuspecting head of some modest individual gently jogging along his chosen path. It happened early in 1949 to the Welsh singer, Donald Peers.

For more than twenty years he had been working his way steadily up the professional ladder—starting with 2*s.* 6*d.* ('all you're worth') after getting a rousing 'bird' at the Imperial Palace, Canning Town, in 1927, and rising to three figures for a week's appearance in leading variety theatres.

In between lay the usual crazy paving of a 'pro's' life: singing in parks and on beaches, touring with ill-equipped and under-paid concert parties and revues, years of dingy lodgings, draughty dressing-rooms, and cold, cheerless railway-stations on Sunday mornings.

Just over two years ago Donald Peers, then thirty-nine and the happily married father of a daughter in her teens, was booked for a short BBC song series. He was liked by listeners and was booked again.

Suddenly it began. Letters poured in. Listening figures soared.

The Peers' progress was under way.

In autumn, 1948, the BBC booked him again and hired the King's Theatre, Hammersmith, in which to make the recordings on Sunday evenings because of his variety commitments. The audiences raved over him; the recording over, the band packed up and went; Peers was left singing.

All this was headline stuff. The newspapers reported it with pictures. Donald Peers went out to the music halls again and topped the bills with record crowds. In May, Peers made music-hall history by holding over 6,000 people for two hours in the Royal Albert Hall. He worked with only two pianists. And left the audience clamouring for more.

The lesson: the power of radio and of personality. The secret? Donald Peers himself puts it down to a crystallization of twenty years' experience plus the fact that 'I really enjoy making people happy'. He spends twenty-five hours weekly preparing and rehearsing for a half-hour radio programme. He believes with typical Celtic fervour that his voice was given him to spread happiness, and so he sandwiches homely philosophy between the songs.

He may well be right. Although the hysterical teen-agers hit the headlines, a good ninety per cent of every Peers audience is made up of middle-aged folk, mainly women. They sing with shining eyes when the square fingers at the

end of outstretched arms begin to curve with a gentle beckoning gesture. They applaud loudly and long. Sometimes they call for special favourites. Always they go quietly home after the show while the autograph hunters storm the stage doors.

SEBASTIAN SHAW

Perhaps the word that best sums up the work of Sebastian Shaw is 'Charm'—though that is only one of those adaptable words that we can use when a definite one eludes us. But though he is certainly charming (both on and off the microphone, for no one yet has heard of a fellow-actor who is not fond of 'Buster'), yet he is not one of those matinee idols who only bothers to be 'himself'. To watch him at work on a part in rehearsal is to watch a craftsman at his bench. He studies every line, and even every word, working out where he can best use those stresses, pauses, and contrasts that are the tools of the actor's trade, until his lines will have their greatest possible effect on an audience. That sounds rather formidable, and anyone unused to rehearsals might imagine that the result would be mechanical or insincere; but the amateur watch-mender who hopefully jabs a pin or some best butter into the works, is less likely to get a smooth performance from his material than the craftsman who can take it to pieces and reassemble it. By the time Buster Shaw faces an audience or a microphone, all that preliminary work has been rehearsed and re-rehearsed till he has completely digested it and made it a living and natural part of himself.

With all his gifts, Shaw might have had the misfortune to be pushed into stardom before he was ready for it, but he learnt his trade the hard way in years of Rep and tour before he reached the West End. Before the War, Buster was well on the way to becoming a film star—as anyone who saw that lovely picture 'Farewell again' will agree. But a wartime in the R.A.F. robbed him of seven critical years, and he came out, like so many others, to find that his place on the ladder was filled. But the screen's loss was radio's gain, and since the War he has given listeners such fine perfor-

mances as his John Tanner in the five-hour entirety of *Man and Superman*, the Prince Hal–*Henry V* sequence in the Shakespearian historical cycle; and perhaps best of all, a superb performance in *The Small Back Room*. Viewers, on the other hand, are likely to pick on his acting in 'The Flashing Stream' as the best thing he has yet done for a medium which clearly offers great opportunities to so delightful and accomplished a craftsman.

ALAN MELVILLE

Versatility is a valuable asset in a radio-writer. Combine this with able talent, rich and varied experience, and businesslike reliability and you have the basis of Alan Melville's success. If he is asked to turn out an amusing piece, everyone in the studio can count on a lively time. If the subject matter is serious, Alan will write a thoughtful script which is certain to get to the heart of the issue in a compelling and provocative manner. If he is dealing with an unfamiliar subject, he will inform himself fully before he starts—he's never far from his good friend the *Encyclopaedia Britannica*.

A glance at his short but lively career will serve to explain and illustrate these virtues. His early writing—novels and free-lance radio work—led him on to the BBC staff in 1937. He gained experience doing 'a little bit of everything' in Scottish Region, and the outbreak of war brought him to London and the North-American Service. It was here he conceived his best-known radio contribution—'Front Line Family'. Capitalizing on the growing interest throughout America in how the ordinary family lived under blitz conditions, he wrote and produced this daily fifteen-minute episode in the life of the blitz family Robinson. So real did the members of this family become that letters and gifts from listeners flowed across the Atlantic every time some family emergency developed.

Alan left the BBC for the R.A.F., where he was launched as a radar operator, but was soon given a commission as 'Air Information'. Here again he was back with radio, both directly and indirectly. He it was who recorded Eisenhower's famous D-day speech some days in advance—it was

all done in exactly ten minutes. He also found himself driving a jeep into French surf at 7 a.m. on that 6 June with a portable recorder and four pigeons, and he kept pace with the advance as far as the Rhine—preparing despatches and serving as liaison between the Air forces at Shaef and the correspondents.

His final big job for the Air Force was to write and co-produce the huge R.A.F. pageant at the Albert Hall, and he was soon back at work in earnest with the theatre, where his first full-length all-Melville show was the successful 'Sweetest and Lowest', and through which the reputation of his piercing wit was firmly established.

At present the output of his writing increases: novels, plays, contributions to periodicals, free-lance work for radio. He has a regular weekly spot in one of the North American Service's programmes, in which he holds forth on any subject from national customs (which go for six) to fishes that laugh or controversies that challenge. This is a new facet of the Melville versatility, and he is proving as accomplished at the microphone as he has been behind it.

LESLIE BRIDGMONT

Shakespeare must have liked Leslie Bridgmont. For, as you may remember, although he'd hardly met Leslie at the time, Shakespeare wrote, 'Let me have men about me that are fat!' When he wrote that, Shakespeare didn't, of course, mean simply that he liked men with big girths. He meant that he liked men with cheerful, easy-going dispositions—which so many stout men have.

If ever there was a man with these characteristics, it is Leslie Bridgmont. In all the years that the 'Much-Binding' cast and I have worked with him we have never had a difference of opinion—well, we have never had a difference of opinion that has led to serious ill-feeling—well, the only time I struck him really hard—well, anyhow, producing any show, differences of opinion are, of course, inevitable, especially when, as so often happens, one is working at high speed.

In broadcasting one is constantly up against the time factor. At rehearsal a show may be found to be two or three

minutes too long, and when it comes to cutting, in our show there are usually three opinions as to what should go. One of his biggest, no, *greatest*, assets is that, on points like this, he is nearly always right—it's infuriating! He has an uncanny faculty for knowing, in the cold atmosphere of the studio, what will make the audience and listeners laugh—and what will not. Dickie Murdoch and I have great pleasure in confessing that, on occasions when Leslie has allowed us to overrule him, we have often been wrong! Don't get the impression that we take any notice of what he says, because we do.

As you will have gathered, I consider that Leslie Bridgmont is a first-class producer, and I believe the reason is his great enthusiasm for life. He is a man who can find interest in almost everybody and everything, who is equally at home with Royalty or dustmen. It is, I believe, this quality which gives Leslie such an accurate appreciation of public taste.

As a companion, Leslie is the greatest fun imaginable, and he doesn't mind having his leg pulled. Perhaps you remember this, from one edition of 'Much-Binding':

Murdoch : Oh sir, here's an old school photo of mine—can you pick me out?

Horne : Well, Murdoch, you must have altered a good deal since then, but I should say that *that's* you.

Murdoch : Oh sir, that's the headmistress.

Horne : And who are those two chaps on your right?

Murdoch : Leslie Bridgmont.

Leslie is, too, a born raconteur. One of his nicer stories concerns a train journey from London to Crewe. Leslie's sole companions were two old ladies. Neither spoke a word till the train reached Nuneaton.

Then one said: 'Is this Nuneaton?'

Said the other: 'Yes, this is Nuneaton.'

Remarked the first lady, in the most sepulchral tones: 'Emily has good cause to remember Nuneaton!'

They then relapsed into silence for the remainder of the journey.

Leslie still lies awake at nights wondering what happened to Emily at Nuneaton! So do I! K. H.

N.B.: The reader will have realized that the anonymity of these tributes has in this case not been preserved. The nature of this piece made it clearly necessary to add the author's initials, which will doubtless be recognizable to many.

REPORT OF THE YEAR'S BROADCASTING

At Home

The Home Service, as in previous years, tried to reflect the world in which we live—its news and its entertainments, its jokes and its problems. Great orchestras, plays of all kinds, expert comment on affairs of the day, and actuality programmes giving the listener at home a vivid sense of being present on ceremonial and sporting occasions, these broadcasts have been among its mainstays. War Report commentators have returned five years later to places they knew in war; official documents have been drawn upon to reveal how some of the great campaigns were planned. The range of public-service broadcasts has been extended to include the first Reith Lectures and the series 'How are we doing?'. The list of programmes designed to help listeners to sit back and laugh, whatever the crisis, included a series of monthly Revues, 'Ray's a Laugh', and 'First House'. In 1950 new programmes will join tried favourites in fulfilling the Home Service's purpose outlined above.

The Light Programme's part in domestic broadcasting in 1949 might be summed up as 'better programmes listened to by more people'. Its Variety programmes are household words; plays continue to draw huge audiences; the Light Music Festival in March was successful enough for another to be planned for early in 1950. Solomon and Gigli, a new version of 'The Plain Man's Guide to Music', and 'potted' versions of eleven of the most famous operas, under the title 'Come to the Opera', were among the contributions of serious music. Experiments, such as 'A Book at Bedtime' and 'The Silver Lining', justified themselves. Established features, such as the 'Focus' series, remained popular. Using its special technique of presentation, the Light Programme plans to present still better programmes over an even wider range.

The Third Programme's experience in the past year has

been that output based on the fundamental principles of the Programme received stronger support than new departures. Maintenance of the standards required by the nature of the Programme has not always been easy. Musical restrictions pressed heavily against the policy of fairly representing the whole field of serious music at the highest level of performance. However, besides adequate recognition of the established repertoire (including brilliant performances, such as those of the Beethoven symphonies under Furtwängler), time was found for substantial exploration of some unfamiliar classics, and lesser-known composers such as Schütz and Vivaldi. Poetry took a more central place in output. By contrast with 1948, talks and discussions dealt more extensively with contemporary problems. Dramatic productions included a notable series of Shakespearean tragedies, recognition of the Strindberg anniversary, and several contemporary plays, with James Forsyth's *Trog* outstanding. Overseas interference made quality reception more difficult, but new wavelengths for the Programme are due in 1950.

News: The full benefit of having all the services and staff in the Division under one roof began to be felt in 1949; those compiling news broadcasts, and those dealing with Foreign Correspondents and Home Reporters alike found the one general newsroom, with allied services on adjacent floors, meant much greater cohesion in output and smoother working all round. In each twenty-four hours, fifty-three broadcasts to audiences at home and beyond the seas, and seven editions of 'Radio Newsreel', including that heard on the 'Light', are prepared. The bigger news stories of the year, including the Lynskey Tribunal, the signing of the North Atlantic Treaty, and the lifting of the Berlin blockade, tested the techniques of radio journalism, with their demands on compression within the limits of a bulletin, or on 'live' reporting from the scene.

Religious Broadcasting: The accent in several new programmes has been on the personal approach. An earlier article describes 'The Parson calls', (North); 'May I come in?' is a similar series in Scotland. The Light Programme's 'The Silver Lining' (Thursdays, 4.15) brings a message of

encouragement to all kinds of sufferers. The proportion of live personal talks in 'Lift up your Hearts' (Home) has been doubled. Dramatic illustrations or interludes, long a feature of 'Services for Schools' (Home: Tuesday and Friday mornings), have been extended to Sunday Evening Youth Services both in Scotland and England, and to 'The Church and You' in Wales. The new production of *The Man born to be King* was one of the most effective religious broadcasts of the year. The first year of experimental broadcasts of Holy Communion (all Home Services except Scotland) has included Anglican, Congregational, Methodist, and Roman Catholic Services. Listeners to the Daily Service have been helped to take part more fully by revised publication of *New every Morning*, and *The Broadcast Psalter*.

Music: Something of the year's musical enterprise is reflected in an earlier article by Sir Steuart Wilson. Once again the Albert Hall was filled for the concerts in the Winter and Summer Promenade seasons. To the latter Sir Adrian Boult was welcomed back, after having missed the 1948 series. Sir Malcolm Sargent and Basil Cameron were the other conductors; the Orchestras were the BBC Symphony, London Symphony, and London Philharmonic. In May the BBC Symphony Orchestra, under Sir Adrian, visited the Midlands and the West; the concert in Truro Cathedral, in a setting to which the music was finely adapted, was truly memorable. The first concert of the Philadelphia Symphony Orchestra's tour of Britain was broadcast from Birmingham. Live and recorded transmissions of operas and festivals from abroad underlined the active internationalism of the art in the broadcast medium.

Drama: Chief innovation of the year was 'Curtain Up' in the Light Programme, which has extended the audience for radio drama to include virtually the whole of the listening public. The number of popular stage or film plays broadcast has been doubled by this series. Home Service has been responsible for a considerable number of new works for radio or from the stage, and an unusual amount of material has come in 1949 from the Continent. Serial plays from classic novels continued to command large and enthusiastic

audiences, and a West Regional version of *Far from the Madding Crowd* was the first attempt to dramatize Hardy for broadcasting. Mrs. Dale continued with her diary through all seasons, and Dick Barton with his adventures during the winter. 'World Theatre', in addition to paying tribute to Goethe in ways recorded elsewhere by Mr. Harding, ranged from Molière to Lorca.

Features: Throughout the year, feature-writers and producers were out gathering their stories and impressions at first hand of contemporary life at home and abroad. The Banks–Ward team reported from Italy, Norway, and Denmark, and in 'Children of Europe' produced vivid pictures of a new generation struggling to its feet. Leonard Cottrell and Michael Barsley covered Holland, Tom Waldron was in and out of Berlin a number of times, Geoffrey Bridson came back from the Antipodes with a series of programmes. 'Progress Report' and 'Focus' brought the department closer to domestic problems. Nesta Pain continued indefatigably to interpret the mysteries of science to the lay listener. Among more strictly literary efforts, *Rumpelstiltskin*, by Francis Dillon, was entered by the BBC for the international radio prize, the Italia.

Variety: Tommy Handley's death deprived Variety programmes of their leading comedian and brought to a premature end the ITMA series, over 300 editions old and still a national institution. Apart from 'Much-Binding-in-the-Marsh', honoured by a royal visit (see frontispiece), and 'Take It From Here' (subject of a leading article), outstanding series were 'Ray's a Laugh', 'Up the Pole', 'Stand Easy', 'Ignorance is Bliss', and a revival of 'Hi Gang'. 'Music Hall' found new artists and new life, 'Variety Bandbox' a new master of ceremonies and new favour in its eighth year. Donald Peers's spectacular success is recorded in 'Personalities of 1949'. 'Hit Parade' built a large following. Allan Jones, an American singer, was much liked, and the Gilbert and Sullivan programmes better liked even than when originally broadcast.

Talks: Outstanding events in the Home Service were the

first set of Reith Lectures by Bertrand Russell (see Personalities), and a single broadcast, 'How are we doing?', in which the Chancellor of the Exchequer answered awkward questions from members of the public without notice, and with a cleverness and force which threw, for many listeners, a new light on his personality. The Third Programme, including more talks than formerly, made notable experiments in broadcasting lectures originally delivered in the universities. The Light Programme broke new ground with a discussion on the spot in Letcombe Bassett between people concerned with the future of that small village, and a programme, on similar lines, dealing with canal-boat decoration. 'Miners at the Microphone' met various experts in a series offered to the mining community. 'The Right Thing to do', and 'Clearing the Ground' (Home) widened the range of controversial broadcasts on Ethics and Religion. Meanwhile, the public showed no loss of appetite for broadcasts on current affairs. 'Topic for Tonight' (Light) was added to the regular Home Service series, which now include, occasionally, Western European Commentary, broadcast in each of the five contributing countries.

Outside Broadcasts: Momentous occasions, such as the Inauguration of President Truman, or the opening of the Council of Europe at Strasbourg, or the King's speech at the beginning of 'Colonial Month', make good outside broadcasts. So do less serious events, such as the first post-war dinner of the Royal Academy, or an after-luncheon speech by Danny Kaye. So, too, do curious visits, to holiday-makers lost in the Hampton Court Maze, to a swimming-bath contest between an angler and a human fish, to a Turkish Bath, to a wreck-dispersal vessel when a 10,000-ton wreck is being blown up, and to the BBC's research laboratories to hear the quality of microphones used by British broadcasting since 1922. These were among the offerings of the Outside Broadcast department in 1949, when, agreement with the Musician's Union having been reached, outside Entertainments involving Union members were also resumed. A notable sporting year, full of excitements and tense finishes, was fully reported on the spot.

Broadcasts for Schools: Listeners in schools increased at a rate greater than for ten years past. In 1948–9, 18,466 schools registered, against 16,790 in 1947–8. Output increased, too, from September 1949, by eight extra periods, six being completely new series, one experimental, called 'Looking at Things', and intended to make children aware of the design of everyday things around them. Another, readings from prose and verse classics, for ten minutes twice a week, with a minimum of comment, was introduced in the belief that all children should hear the great passages of literature. The demand for pupils' pamphlets steadily rises.

Children's Hour: Response to the last 'Request Week' in London was a record. This 'Week' has been held for more than twenty-one years now. Other 'Request Weeks' in the Regions were records, too. Children do not, as sometimes supposed, only want plays, and especially thrillers. Feature and Nature programmes are in great demand. Special 'Nursery Programmes', for the four-to-seven-year-olds, were begun last April, and, being successful, will be continued. A musical innovation has been 'Set to Music', a series of well-known poems, e.g. *The Jackdaw of Rheims*, with music by Robert Chignell, presented with speech, chorus, and orchestra.

Gramophone Department: Within restrictions placed from outside on broadcasting records, the effort has been made to broadcast music that can be heard, normally, only on records, and also to give a constructive pattern to the programmes. 'Housewives' Choice' (Light) has now run for four years; 3,000 postcard requests are received a week. 'Record Rendezvous' (Light), chiefly comedy songs, introduced by Dennis Moonan, is a Saturday night favourite. 'Sunday Morning Prom' (Home) assembles the world's finest orchestras and soloists. Earlier the same day, 'Recent Records' is a guide to what to buy—or avoid—in the shops. Overseas, 'Listeners' Choice' (G.O.S.: four times weekly) brings letters from all over the world.

Recorded Programmes: Ways of improving BBC recordings, which represent forty-two per cent of the total broadcasting hours, and plans for promoting their better use, receive close

attention. The emphasis is on quality. The Production Unit had its busiest year. 'Down your Way' is in its third year; each Friday sees a contribution to 'Woman's Hour'; 'It's on Record' is a new series. Features built around odd customs and folk-songs have been continued, also the tremendously popular bird-song programmes. The Permanent Library has added about 120 records a month; more than 700 recordings are now issued for programmes each month. This figure is expected to increase. The Effects Library now contains records of 7,000 different sounds; here the rate of borrowing is 100 to 150 records daily.

The Regions :—Scotland : The fabric of present-day society was examined in two series of important philosophic discussions ('Freedom and Order'). Education was the theme of another series. Scottish affairs were discussed on Friday evenings. Sunday Evening serials were taken from Scott, Stevenson, and Neil Munro. Lewis Grassic Gibbon's 'Sunset Song', in three episodes, afterwards taken by Home Service, was one of the year's notable radio dramas. The BBC Scottish Orchestra gave the first performance of Ernest Bloch's Pianoforte Concerto at the Edinburgh Festival; 'Scotland sings' brought thirty-five choirs to the microphone from all parts of the country. The recording unit travelled widely, from Uist to the Shetlands, for 'Up-Helly-Ha'. Experimental lessons in Gaelic were begun in the autumn. To encourage piping overseas, and world-wide solo-piping and band-piping, a competition was sponsored by the BBC in Scotland. 'Can frae the Muir', from the Aberdeen studios, showed how Buchan dialect can enrich Scottish speech.

Wales : 'Welsh Rarebit' became, in the Light Programme, the first Welsh variety show to gain and keep a nation-wide audience, while 'Nosen Lawen' confirmed its reputation in the same field as a Welsh institution. West Wales emerged as an area with a distinctive radio character in such programmes as 'Sut Hwyl', 'Ein Pentre Ni', and 'Brethy Cartre'. The ordinary listener became an effective broadcaster in 'Voice of the People' which established a new treatment of one subject by compressing six talks on single countries into a fortnight. Features ranged from European

philosophy to homely Welsh portraits. Twenty living Welsh musicians had separate programmes devoted to their works. The lessons for grown-ups wishing to learn Welsh met such an obvious demand that they were continued. Wales supplied one of the two commentators for all the rugby internationals of the 1948–9 season.

Northern Ireland: The twenty-fifth anniversary was celebrated in October with a week of special programmes, a Silver Jubilee Exhibition in Belfast and Londonderry, and an illustrated booklet. Broadcasting in the Province is closely associated with the life of the community, programmes such as 'Within our Province', ranging over a variety of subjects from water supplies to the pig industry, 'The Fortnight at Stormont' and 'Ulster Commentary' proving, in 1949, the truth of this. The political parties having disagreed at Election time on allocation of broadcasts, their manifestos were reported in the News, which also put the issues before the public by reporting for the first time the principal campaign speeches. Farmers continued to like the special talks addressed to them, but the pith and colour of the rural areas was also displayed in 'It's a Brave Step', 'Village Picture', and 'Concert from the Country'. The forming of a Light Orchestra has enriched the Region's musical output. A three-day visit by the BBC Scottish Orchestra was a programme highlight. To stimulate authors, a £50 prize was given for a radio short story.

North: The voice of the north reached the whole country through such programmes, broadcast in the Light, as 'Have a Go', 'Over the Garden Wall', 'Variety Fanfare', 'Northern Lights', and, from Blackpool, 'Holiday Night'. In all departments of Northern broadcasting, the key-note in 1949 has been enterprise. After auditions of Northern choirs had reached record figures, choral singing became more strongly represented than ever before. The Northern Orchestra continued to present adventurous programmes. 'Intimate Opera' introduced little-known miniature operas of quality. Leading repertory companies were reviewed, with excerpts from their shows. New writing included Scriven's 'Island of White Birds', three times broadcast in

e Third Programme. 'Up to Date', the personal stories people who made the headlines, was a new News vehicle r reflecting current events. An example of outside broadcast activity was the description of more than twenty events in a composite programme from Belle Vue on Easter Monday. Features, later in the year, contributed noteworthy programmes on new mining methods and the British Association.

West : The year opened with the celebration of twenty-five years of Western broadcasting; an exhibition was held in Plymouth, and there was a week of record output. Naturally, as a countryman's region, West emphasizes open-air broadcasting. 'Bird-song of the Month', 'Country Questions', and 'The Naturalist', are given to basic Home Service. The popular 'In Britain Now' has also been edited in the West. Three important series have provided guidance for new-comers to the land and bulletins for farmers. Newcomers to radio, both soloists and choirs, have resulted from wide-spread auditions. The West Country Singers and Orchestra with fine productions of Fauré's Requiem, Purcell's Te Deum, and Bliss's Pastorale, have kept up the standard set earlier in the Rheinberger Mass from St. Mary Redcliffe.

Midland : Many programmes have received a wider airing, including 'Listeners answer Back' (Light), 'Town Forum' (Home), a thriller, 'The Lady craved Excitement'(Home), and performances of sixteenth- and seventeenth-century choral music by the Midland Chorus and Singers (Third). 'Famous Midland Regiments' brought great goodwill, and requests from regiments which by no stretch of geographical imagination could be called Midland. 'Radio Ruffles', employing the concert-party technique, became a regular Monday date. 'Midland Parliament' continued to tackle controversial subjects without fear or favour. 'Archaeology is an Adventure' was one of a number of talks series to treat scientific subjects in popular form. In religious broadcasting, the mid-week service was resumed. East Anglia Week was marked by the opening of the new transmitter at Postwick, improving reception in that area of the Region.

The Opening of the XIV Olympiad
BBC Television cameras show the scene as twenty-one guns herald the arrival of the Olympic flame from Greece

Sir Noel Ashbridge, Director of Technical Services, talks to viewers on the future of Television

The Boat Race 1949

BBC Television launch closely following the crews at the finish of a neck-and-neck struggle between Oxford and Cambridge

Moira Shearer and Alexis Rassine dance a 'pas de deux' for the Television cameras

Peter Bax prepares costumes with Mrs. Hearnshaw for the Television production of Macbeth

Sally Ann Howes and her father, Bobby Howes, are guests at 'Café Continentale'

LIGHT ENTERTAINMENT IN TELEVISION

Rudolf Comacho entertains with a song at 'Casa D'Esalta'

TELEVISION

Television's approach to semi-national status with the opening of the Sutton Coldfield transmitter in the autumn was the outstanding development in a year of important progress in all branches. A further forward stride was the choice of a site at Holme Moss, near Huddersfield, for a north-of-England station. A site was also prospected for a station to serve the south of Scotland, and preliminary reconnaissance began for a West Country transmitter.

Immediately after the triumph of the Olympic Games, which gave television its greatest stimulus since the re-opening of the service in 1946, the Postmaster-General announced the standardization of the 405-line transmission system for a number of years to come. This dispelled the last public doubt about the wisdom of buying the present type of receivers, and soon, with the obvious improvement in programmes and techniques, sales rose steeply; television licences increased from 61,000 in August 1948 to approximately one and a half times that figure in twelve months.

On the technical side, the year saw the introduction of new and more sensitive cameras equipped with such refinements as rapidly interchangeable telephoto lenses mounted on turrets and the 'zoom' lens, which magnifies objects into close-up without even a lens change. A new system of direct recording from the screen is being developed by BBC engineers. Telecine equipment working on new principles greatly improved definition and tonal gradation. New studios at Alexandra Palace will, it is hoped, relieve pressure on space in 1950.

Outside broadcasts continued to win the spectacular successes, following up the Olympic Games achievement with a history-making transmission of the entire University Boat Race for the first time, using not only a battery of cameras spaced at strategic points along the river-bank, but a camera following the crews in a launch. Besides covering nearly every form of sport—Test cricket, international football and lawn tennis, speedway racing, amateur boxing, horse-racing, to name only some—the cameras ranged London for pageant and ceremony, and chose

among indoor locations the Albert Hall for the Vienna Philharmonic Orchestra, Olympia for the Radio Exhibition and the Royal Tournament, and the Empress Hall for a Gracie Fields programme. In October 1948, the cameras visited No. 10 Downing Street for the Conference of Commonwealth Prime Ministers.

Programmes from Alexandra Palace increased in scope and resourcefulness, despite studio handicaps. Plays continued to lead in popularity, and their producers exploited every available artistic and technical device. *Lear* and *Macbeth* each utilized every square inch of two studios; Irwin Shaw's *The Gentle People* introduced into the studio a replica of a New York pierhead and a harbour with real water. More plays had their first public performance in television, among them Beverley Nichols's *Song on the Wind*, Ben Travers's *Potter*, and C. P. Snow's *The Ends of the Earth*. An increasing number written specially for the medium included the *Nicholas Tophet* series, by Duncan Ross and C. Gordon Glover, and *Re-union*, by John Pudney.

From the long list of distinguished actors and actresses who were seen in television there is space to mention only a few. They included Edith Evans, Emlyn Williams, Nancy Price, Donald Wolfit, Abraham Sofaer, Stephen Murray, Ruth Lodge, and Barbara Mullen.

Variety and light entertainment brought new British artists and new acts to the cameras, and ranged the Continents of America and Europe for stars in programmes like 'Rooftop Rendezvous' and 'Café Continental'. Talent-hunting scored one of its biggest successes with the visit of the complete Lido Cabaret from Paris. Among the many television favourites were Jack Hulbert and Cicely Courtneidge, Bobby Howes and Binnie Hale, Leslie Henson, Richard Hearne, Desmond Walter-Ellis, and Jean Kent.

Ballet programmes introduced three outstanding companies from France—the Ballet de l'Opéra, Roland Petit's Ballets de Paris, and the Ballets des Champs Elysées—as well as Britain's own Metropolitan Ballet. Celebrated ballet dancers who appeared during the year included Margot Fonteyn, Danilova, Massine, Franklin, and Moira Shearer.

Talks features extended their range in many directions,

notably with illustrated book reviews and with demonstrations of microvision and telescopy. Talks were linked with the film department in 'Foreign Correspondent', covering the capitals of Europe by film and commentary.

Although studio congestion has so far prevented a lengthening in the hours of television for children, their interests have been catered for to an increasing extent in the range and variety of the programmes. More outside broadcasts were included in the children's Sunday afternoon programmes, with visits to a farm at Holly Hill, Enfield, to Wimbledon for lawn tennis lessons, and Chiswick for cricket coaching, to the London Zoo, a railway signal box and engine sheds and other interesting places. Juvenile films were televised on weekday afternoons during the school holidays. To meet the wishes of many families, 'For the Children' on Sunday afternoons was televised an hour later —from 5 to 6 p.m.—as often as studio conditions permitted, so as not to interfere with Sunday-school hours and nursery tea-time. Another highly successful garden party was held in Alexandra Palace grounds in September.

Films, formerly bracketed with outside broadcasts, increased in scope and importance to such an extent that a separate department was formed in the spring. In July, Mr. S. J. de Lotbinière, head of BBC Outside Broadcasts, moved his headquarters to Alexandra Palace to devote the major part of his time to television.

Friendly contact was maintained with other television services. Newsreel exchanges were continued with the National Broadcasting Company of America. In June, Mr. Norman Collins, Controller of BBC Television, visited Paris to arrange programme exchanges with French television; the Anglo-French television liaison committee which was set up showed quick results.

Programmes from Radiolympia in 1949 were the most elaborate productions ever undertaken in the television studios, and Radiolympia together with the opening of Sutton Coldfield, were celebrated by the issue of an illustrated book, *Television Story*, written by Frank Tilsley.

Overseas

THE EXTERNAL SERVICES

For Listeners beyond Europe

The next-door neighbour of an Indian resident of New Delhi is perhaps an Englishman. Both own short-wave radio sets; both are interested in the day-to-day life and outlook of Britain—the Indian as a citizen of the Commonwealth, the Englishman because he wants to keep in touch with 'home'. Both, therefore, are potential listeners to BBC programmes.

The example illustrates the audiences that the BBC services for the world beyond Europe are designed to serve.

There is the Briton whose tie with home remains unbroken; for him the BBC maintains all round the clock—so that each area of the world may be served in turn—the General Overseas Service in English. And there is the national of another country, within or without the Commonwealth, who may or may not be English-speaking; for him the BBC operates a specialized regional service in his own tongue, and as an alternative, if he is English-speaking, offers the General Overseas Service which includes a range of programmes wide enough to appeal to many others besides the man whether civilian or member of the armed forces who looks on Britain as home. Together, the regional services and the G.O.S. account for over fifty-five of the ninety-four hours of news and programmes that, every day, go out of Britain, and of these fifty-five hours, thirty-five are filled by the output in English, and the balance by services in twenty-two other tongues.

The General Overseas Service

While, obviously, no one part of the world can need the General Overseas Service all day and all night, in most areas it is available throughout the local day, and as its focus of attention moves westward with the sun, so new audiences come into hearing, and certain programmes need to be repeated. In the week's broadcasting, therefore, many programmes go out several times—but always in different directions.

The foundation of the General Overseas Service output, as of all BBC external services, is the news; in the 24 hours there are ten major bulletins, and between them the widely varied programmes of information and entertainment which English-speaking audiences have come to know and expect.

During 1949, in the field of informed opinion, regular reports and commentaries on current events have been broadcast by, among others, such well-known speakers as Vernon Bartlett, Harold Nicolson, A. P. Ryan, and Gerald Barry. Day-to-day life in Great Britain was portrayed in talks and 'magazine' programmes. Many of the best of the BBC's Home and Third Programme talks were heard under the heading 'Generally Speaking'. All this in addition to discussion programmes, book reviews, theatre and film talks, and certain specialized programmes addressed to particular audiences overseas.

In the entertainment field, listeners to the General Overseas Service have, as in the past, been given a cross-section of all types of programmes heard in the BBC's Home, Light, and Third programmes.

Two outstanding series of musical programmes specially broadcast for listeners overseas were 'British Concert Hall' and 'Ring up the Curtain'. In the former, famous conductors not only conducted well-known British orchestras but also introduced the works to be performed. In the latter series opera singers of international repute on visits to London were heard. Listeners overseas shared with audiences in this country relays from the Promenade Concerts and Edinburgh Festival.

Commentaries were broadcast in the General Overseas Service on all outstanding public and sporting events.

Special Regional Services and Rebroadcasting

Special regional services, each on short wavelengths of its own, are separately addressed to every country of the Commonwealth, to most of the Colonies, to the Near East, to the U.S.A., and to Latin America. The services, whether they be in English or the tongue of the audience addressed, have two major purposes in common: to report world events objectively and impartially, and to illuminate and

interpret Britain and the British people. In doing so, each service seeks, not to duplicate the content of local programmes, but to complement it.

Out of the direct service to the regional listener has grown something even bigger—bigger, certainly, in terms of the potential audience. In recent years, many news bulletins and programme items from London have attracted a place for themselves in the schedules of local medium-wave stations —so much so that, now, the needs of 'rebroadcasting' greatly influence the planning of the various services. The claim can reasonably be made, indeed, that there is not a moment of the day when a BBC programme is not being rebroadcast somewhere in the world.

Transcriptions

The tally of local use of BBC programmes, however, extends beyond rebroadcasting direct from the transmission. It includes also the use of BBC Transcriptions. 'Transcription', in the jargon of broadcasters, means programmes recorded on gramophone records, and a large department in the BBC's Overseas services, equipped with its own studios and recording-rooms, is wholly occupied with the recording of programmes—some of them devised for the purpose—and the processing and shipment of hundreds of thousands of discs to all parts of the globe. The principal area of Transcription activity is the Commonwealth, and its major users have been the Dominion radio networks.

Amongst biggest successes of the past year has been the feature written and produced by Tom Waldron on the 'Berlin Airlift'. This programme was flown to the major English-speaking countries and territories, and within a few days of the broadcast in this country the story had been told over their own radio station to the majority of English-speaking listeners in the Commonwealth. The Reith Lectures, which aroused so much interest abroad, have also been heard through BBC Transcriptions.

In the foreign language field, the BBC Transcription Service enables audiences which are not directly in the main area of the language service to hear the pick of productions broadcast from London. For instance, the French

service, which nightly broadcasts to French-speaking listeners in Europe, contributes a substantial part of its output to the French Network of the Canadian Broadcasting Corporation and to listeners throughout the French Colonial Empire as well as the French speakers in Mauritius. The Italian service of the BBC have their programmes broadcast over Egyptian State Broadcasting to the Italian-speaking audience in that area.

The most marked progress, however, has been made in the German-speaking countries. Drama and feature productions of the German service have excited favourable comments from German listeners and broadcasters in Austria and the Western Regions of Germany. German programmes are now made available to those areas and are finding regular places in the schedules of broadcast stations in the 'Western' occupied zones of these two countries.

The BBC Transcription Service has continued the supply of Schools programmes to most of the Spanish-speaking countries of Latin America, while the experimental series of Schools programmes which were made available to the English-speaking countries have aroused such favourable response that it has been decided to make Schools' broadcasts in English a regular part of Transcription output.

Some twenty hours of BBC programmes are transcribed each week and distributed to hundreds of stations in Latin America, Europe, the Far East, the United States, and the Commonwealth. English, Spanish, Portuguese, French, German, and Italian are the main languages covered by the Service, which involves the handling of over 100,000 records a year.

Relations with other Broadcasters

Round-the-world broadcasting of this kind, and the international sharing and exchange of programmes, inevitably fosters a close relationship between other broadcasting organizations and the BBC, and during 1949 an exceptionally large number of people from abroad visited the Corporation. Many of them were senior officials of other bodies, who came to exchange views and seek information about programme, policy, technical, and administrative problems.

Others were radio producers, who came for a period of attachment to one or other of the BBC's specialist departments. The traffic, of course, was two-way: BBC officials went overseas on advisory missions, good-will tours, or to study the systems and practices of other countries and the habits and views of local listeners. An important event in 1949 was the conclusion of the Mexico City High Frequency Broadcasting Conference on 10 April 1949, at which nearly two hundred delegates and observers from seventy-five countries and organizations attended. A world plan, the first of its kind for the use of the high-frequency broadcasting bands for one season and epoch of the solar cycle, was produced and signed by fifty countries out of the sixty-seven eligible to sign. In order to produce plans along similar lines for six other epochs of the solar cycle, a technical committee has been set up and is due to complete this work before the end of 1949.

BROADCASTS TO THE COMMONWEALTH

Australia and New Zealand

Sport was an important item in Pacific regional broadcasting during the year. In January the two Australian Rugby League tests with France were covered by special accounts from Marseilles and Bordeaux. In the summer the New Zealand cricketers toured the country. All their county games were reported in both the General Overseas and Pacific Programmes; for the test matches the same coverage was given as for the Australian tour of last year, i.e. a report from the grounds on weather conditions a few hours before play commenced and ball-by-ball commentaries throughout each day, carried on special transmitters.

A series of thirteen talks on Britain's Social Services, introduced and concluded by Lord Beveridge, was broadcast during the first half of the year. Australians and New Zealanders took part in some of these programmes, commenting on the services in Britain and making comparisons with the services in their own countries.

'How do you do'; Arthur Askey among the 'Pearlies'

'Hi Gang!' Vic Oliver, Bebe Daniels, and Tom Ronald with Ben Lyon discussing the script

Joy Nichols and Dick Bentley attempting to groom Jimmy Edwards to 'Take It From Here'

'Variety Bandbox': Albert Modley with producer Bryan Sears

On request from the Australian Broadcasting Commission, another special series was carried, in which famous women —such as Miss Margery Fry, Dame Sybil Thorndyke, and Dr. Maud Royden—contributed short talks.

India and Pakistan

On 3 April 1949, separate transmissions for India and Pakistan took the place of the previous combined Hindustani service. This has enabled more time to be devoted to transmissions in the national languages. Eastern Service transmissions, designed to strengthen the cultural ties between the Commonwealth countries of India, Pakistan, and Ceylon with Great Britain, now include programmes in Hindustani, Urdu, Sinhalese, Bengali, Marathi, and Tamil as well as English.

The new daily transmission for India was initiated on 3 April with an address from Mr. Krishna Menon, High Commissioner for India in London. The service includes a half-hour daily programme, with two news bulletins, the second of which is relayed from Radio Ceylon.

The new service for Pakistan consists of a half-hour programme in Urdu daily, followed by a quarter-hour news bulletin and news talk. Popular features from the former undivided programme have been preserved, and new programmes introduced. In 'Town to Town', selected cities in Britain address comparable cities in Pakistan; for example, Stoke-on-Trent spoke to Multan about their common interest in the manufacture of pottery.

Ceylon

For Ceylon, weekly magazine programmes from 14.00 to 14.30 GMT in both Sinhalese and Tamil have taken the place of the former quarter-hour periods. These give in miniature a lively and varied picture of Britain during the week. This half-hour period is filled on the remaining five days of the week by English programmes for citizens of Ceylon, India, and Pakistan.

Following arrangements made between the Governments of the U.K. and Ceylon for the use of eight and a half hours a day on Radio Ceylon (formerly Radio SEAC), which com-

prises one high-powered and one low-powered short-wave transmitter, a small BBC programme unit started operations in Colombo on 1 April.

BBC output from Radio Ceylon consists of relays of the General Overseas, Far Eastern, and Eastern Services and locally originated Transcriptions and commercial-record programmes, and is directed to the Far East, south-east Asia, India, and Pakistan. The entertainment programmes for British forces in Hongkong, Malaya, and Singapore formerly put out by the Forces Broadcasting Service are being continued, though on a reduced scale.

Canada and Newfoundland

It has been a very successful year for rebroadcasting in Canada, where stations are turning more and more to the BBC for the more serious type of programme. In addition to the usual news bulletins and talks in both English and French, the BBC has frequently provided material for the Canadian Broadcasting Corporation's 'Wednesday Night' and fills whole evenings for several stations.

At the end of March 1949 the Newfoundland Broadcasting Corporation was taken over by the Canadian Broadcasting Corporation, who are, however, retaining the special programme for Newfoundland designed by the BBC.

During the year the BBC's Canadian Representative, Michael Barkway, resigned to take up other work, and his place was taken by John Polwarth, who contributes an article on page 42.

Union of South Africa

The regional Service for South Africa continued to reflect life in Britain—the theatre, music, sport—for both English and Afrikaans listeners. Such special events as His Majesty's first public engagement since his illness, the conferring of degrees by General Smuts at Cambridge University, and the seasonal opening of the Regent's Park open-air theatre were included in the Afrikaans half-hour magazine programme, which started in April, and the special English weekly magazine, which is rebroadcast by the South African Broadcasting Corporation.

The Colonies

The outstanding development since July 1948 has been the growth of interest in broadcasting in the Colonies themselves. In August and September 1948, the Head of the Colonial Service visited the four West African Colonies and found that there was, in all those colonies, among officials and people alike, keen enthusiasm for the speedy development of their own broadcasting systems. Later in the year, His Majesty's Government in the United Kingdom indicated that certain funds might be available for the cost of erecting colonial broadcasting stations, and in March 1949, at the invitation of the Colonial Office and the West African Governments, the BBC undertook a survey, the object of which was to explore the possibilities of establishing widespread broadcasting systems in the four colonies.

In the Caribbean, too, a new interest in local broadcasting has been aroused, and it is hoped that the year 1950 may see developments in that area as well as in West Africa. The BBC will, no doubt, be called upon to play a large part in all the colonial broadcasting plans.

As far as programmes are concerned, the most noteworthy event was 'Colonial Month', which was opened on 21 June by His Majesty the King, whose speech was broadcast in the Home and Overseas Services.

OTHER COUNTRIES

United States of America

American excitement over television has not seriously affected BBC rebroadcasting in the United States. The year has, in fact, been a very successful one with over 700 American radio stations carrying BBC material at one time or another. These include stations on two of the major networks which have carried short BBC newsreel excerpts fairly regularly. A monthly average of nearly fifty per cent more hours of BBC material was accepted for rebroadcasting by American stations than in the previous year. Town-to-Town programmes between namesake towns in this country and the United States have been an outstanding success of

the year. British Commentary, London Column, London Letter, and London Forum continue to get regular rebroadcasting, and BBC Transcriptions such as World Theatre remain popular. BBC programmes have gained three American radio awards during the year.

Latin America

The Head of the Latin-American Service returned on Christmas Day from a tour which covered Brazil and nearly all of the Spanish-speaking countries of the New World. What struck him most, wherever he went, was the fact that the BBC was a household word. The very great prestige that the BBC enjoys throughout Latin America is largely based on the coldly objective news bulletins of wartime. The habit of listening to them has remained to a surprising degree, and they are still widely rebroadcast.

It is impossible to conduct Listener Research in so many countries, covering so vast an area, but there is little doubt that a large and selective audience listens to programmes other than news bulletins. There is wide-spread interest in talks on technical themes of medicine, surgery, and science, and the radio theatre programmes, especially in Transcription form, are in great demand.

The Far East

There were again important political developments in the Far East during the period under review, notably the Communist successes in China and the activities of Communist terrorists in the Federation of Malaya. While there were signs of success in dealing with the latter, the Communists in China became dominant in the north and north-east. This necessitated some modification in the BBC's broadcasts in Chinese in the direction of greater topicality. On balance, substantial progress was made towards the aim of securing relays of BBC broadcasts on all important stations in the Far East.

The Far Eastern Service continues to broadcast daily in Kuoyu, Cantonese, Japanese, Burmese, Siamese, and Malay, and beams French and Dutch programmes, prepared by the European Service, to Indo-China and the

Netherlands East Indies. News bulletins are supplemented by talks, most of them dealing with social, industrial, cultural, and other changes now taking place in Britain.

The Near East

The return to the heart of London, after eight years' absence, of the regional services to the Near East has facilitated the work of the service in many ways. Last year was marked by the Palestine war, and it can be regarded as a tribute to the full and objective news services of the BBC, as well as to the general merits of the programmes, that our correspondence from Arab listeners more than doubled during this period.

Turkey

The twenty-fifth anniversary of the Foundation of the Turkish Republic and the Olympic Games were covered in BBC broadcasts to Turkey during 1948. The anniversary was celebrated by six special talks on various aspects of Turkish life during the past twenty-five years. They were given by distinguished British personalities, well known for their long association and sympathy with Turkey. The Olympic Games were covered by daily eye-witness accounts, including one on the victory ceremony for the Turkish wrestlers. The latter, in the words of a broadcast from Radio Ankara, was 'listened to in the cafés and public squares all over Turkey'.

Iran

BBC broadcasts to Iran met with a good and varied response from the Persian audience. Questions on a wide range of subjects were sent in for the programme which answers listeners' queries. A listeners' competition was held early in 1949. This produced a notable response.

BROADCASTS TO EUROPE

It has been a year of highly concentrated activity for broadcasts to Europe, which have had to keep on top of a situation continuously developing and once at least transformed

overnight. The transformation occurred with the launching of a massive Russian jamming campaign on 25 April, three years after the BBC began its popular transmissions of news, comment, and programme material to Russian listeners. To penetrate that sound-proof curtain, which must have been prepared for months and perhaps years before the night it dropped, was mainly a technical problem, involving the addition of numerous transmitters (including stations as far away as Singapore), co-ordination with 'Voice of America' broadcasts, and an extension of BBC transmitting time in Russian. But there have been exclusively editorial problems, which have needed no less ingenuity and as close a contact with events in the field. Chief among these has been the progress of European recovery, with which broadcasts in twenty-four different European languages have been intimately if somewhat variously concerned. Since the Autumn of 1948 the Productions Department of the European service produced over thirty programmes on a weekly basis with the purpose of illustrating the way in which economic recovery was being achieved. Apart from language broadcasts, reviewed below, there are English broadcasts to Europe, the evening transmissions of which have been consolidated into an hour, and include a survey of comment from newspapers and radio networks all over the world.

A Survey of Programmes in 1949

From an alphabetical survey of the European services a number of points, emphasizing at once the main purpose of the services as a whole, and the variety of their attack, emerge clearly. For Albania the daily quarter-hour was mainly news and comment. The evening programme for Austria took the form of a spoken newspaper. Belgium heard interviews with British film personalities, and talks by literary and dramatic critics, or M.P.s interested in the common problems of the two nations. Listeners in Bulgaria heard regular talks on world affairs and internal developments in their country. Over 1,000 of them wrote for texts of a progressive 'English by Radio' course. A second evening transmission for Czechoslovakia introduced daily

broadcasts in the Slovak language. Broadcasts to DENMARK reflected the increased interest there in world affairs following the Atlantic Pact. The service to FINLAND sought ways of lessening that country's feeling of isolation, and a radio newsreel based on BBC despatches from all over the world was highly popular. FRANCE welcomed the continuous transmissions in 1949 from 19.30 to 22.00 hours each day. All phases of life in Britain, and of Anglo-French collaboration and interchange, were reported or commented upon. Musical interludes and light features backed up the more serious talks and discussions. For the people in the East of GERMANY, a new programme, intended to keep them in touch with the outside world, resulted in a heavy mailbag. Co-operation with Western German stations was much extended. Time on the air was five hours, with eight news bulletins. Plays and music were prominent in the schedules. Many newspapers in GREECE published broadcasts by BBC political commentators. A 'Scientific Hour' was a new success. For HOLLAND there were outstanding talks, both on the historical relationships of the two countries and on contemporary conditions in Dutch dependencies in Africa by a recent visitor. The reaction of British public opinion to the Mindszenty trial in HUNGARY was given, and talks by Sir David Maxwell Fyffe on its legal aspects. Recordings made by the BBC from live broadcasts of the trial from Budapest radio provided interesting contrasts with the official printed record. The BBC broadcast to ITALY, once more in the Council of Western Europe, the only daily radio newsreel in the Italian language. Response to broadcasts to NORWAY, where sympathy for the British way of life is deep, was most encouraging. Over 500 people took part in a listener competition week. Running commentaries on London football are given every Saturday during the winter. Two half-hour evening periods for POLAND enabled elaborate features as well as notable series of talks to be given. Youth programmes were given prominence. For PORTUGAL, there were cultural and light programmes regularly as well as news and talks. The people of RUMANIA were kept fully informed, not merely of the British attitude to events there but of general conditions

in Eastern Europe. The material broadcast to RUSSIA was expanded to include more comment, such as reviews of the British Press, individual commentaries by M.P.s and political writers of all shades of opinion, and a series of talks by Engineer Lt.-Col. Tokaev. 'English by Radio' and 'Science Magazine' were two programmes for SPAIN which have helped to bring this year's monthly average of letters almost up to the peak wartime figures. As Britain's leading European trading partner, SWEDEN has heard weekly broadcasts on Marshall Aid and other economic topics of mutual interest. Two extra transmissions in Serbo-Croat have been added to the programme for YUGOSLAVIA, which has reflected the dispute with the Cominform as well as giving successful publicity to British cultural activities in the country.

THE ENGINEERING DIVISION

SOUND BROADCASTING

Much preparatory work has been done in connection with the wavelength changes that will come into force in 1950 as a result of the Copenhagen Plan. Every BBC long- and medium-wave transmitter is affected, the two most important changes being the permissible increase in power of the Light Programme transmission on 200 kc/s to 400 kW and the shifting of the main Third Programme transmission to a frequency of 647 kc/s with a power of 150 kW.

Two new transmitting stations, one at Norwich and the other at Newcastle-upon-Tyne, were brought into service during the year. That at Norwich has a 5-kW transmitter synchronized with the Midland Home Service transmitter at Droitwich. The Newcastle station is remotely controlled and consists of low-power transmitters for the Light and Third Programmes. In addition, a 150-kW transmitter has been installed at Washford for the Welsh Home Service programme, and constructional work is proceeding at Westerglen in preparation for the installation of a similar transmitter to improve the service in Scotland.

Constructional and testing work has been proceeding at

the experimental station at Wrotham, which will operate on Very High Frequencies and be used for field trials of the Frequency and Amplitude systems of Modulation.

Television

At the beginning of the year agreement was reached with the Television Advisory Committee and the Radio Industry Council on the allocation of frequencies in the band 41 Mc/s to 68 Mc/s for the television service. By adopting asymmetric sideband transmission at all new stations, it has been possible to fit five channels into this band, the vision-carrier frequencies being spaced at 5-Mc/s intervals. Only four of the channels, however, are available for the time being. The Alexandra Palace transmissions are to continue as at present, i.e. with both sidebands radiated in full.

At the new television station for the Midlands at Sutton Coldfield the sound and vision carrier frequencies are 58·25 Mc/s and 61·75 Mc/s respectively, with powers of 12 kW and 35 kW.

Research and Development

Most of the research staff have now moved into the new premises at Kingswood Warren, near Reigate in Surrey. One of the major projects has been the designing of the aerial systems for the new television station at Sutton Coldfield and for the V.H.F. station at Wrotham. In the course of this work methods of assessing the efficiency of aerials designed for V.H.F. and medium-wave broadcasts by means of models have been investigated.

In the field of electro-acoustics, tests have been made to determine the loudness that is preferred by various categories of listeners, and similarly to compute the permissible or acceptable changes in loudness during a programme.

REFERENCE SECTION

GOVERNORS

The Lord Simon of Wythenshawe, LL.D. (*Chairman*)
The Dowager Marchioness of Reading, G.B.E. (*Vice-Chairman*)
Miss Barbara Ward
The Rt. Hon. Geoffrey William Lloyd
Air-Marshal Sir Richard Hallam Peck, K.C.B., O.B.E.
Ernest Whitfield, Ph.D.
John Adamson

Board of Management

DIRECTOR-GENERAL

Sir William Haley, K.C.M.G.

Director of Technical Services	Sir Noel Ashbridge, B.Sc., M.I.C.E., M.I.E.E.
Director of Home Broadcasting	B. E. Nicolls, C.B.E.
Director of Overseas Services	Major-General Sir E. I. C. Jacob, K.B.E., C.B.
Director of Administration	Air Chief Marshal Sir Norman Bottomley, K.C.B., C.I.E., D.S.O., A.F.C.
Director of the Spoken Word	G. R. Barnes

Home Broadcasting

CONTROLLERS

Home Services	R. E. L. Wellington, C.B.E.
Light Programme	T. W. Chalmers
Third Programme	H. J. G. Grisewood
Television	N. Collins
Chief Engineer	H. Bishop, C.B.E., M.I.E.E.
Entertainment	R. J. F. Howgill, C.B.E.
Talks	R. A. Rendall
News, Eidtor of	T. R. P. Hole
Finance	T. Lochhead, C.B.E.
Staff Administration	J. H. Arkell

PROFESSIONAL HEADS

Children's Hour	D. I. B. McCulloch, O.B.E.
Copyright	Miss M. T. Candler, M.B.E.
Drama	V. H. Gielgud, O.B.E.
Features	L. D. Gilliam, O.B.E.
Gramophone Department	Miss A. E. Instone
Listener Research	R. J. E. Silvey
Music	Sir Steuart Wilson
Outside Broadcasts	S. J. de Lotbinière
Programme Contracts	W. T. Streeton
Recorded Programmes	R. V. A. George
Religious Broadcasts	Rev. F. House
School Broadcasting	R. S. Postgate

Talks (Asst. Controller)	Miss M. Somerville, O.B.E.
Television Programmes	C. McGivern
Variety	M. F. C. Standing
Administrative Officer, Entertainment Division	F. L. Hetley

Heads of Engineering Departments

Assistant Chief Engineer	R. T. B. Wynn
Head of Research Department	H. L. Kirke
Senior Superintendent Engineer	L. Hotine
Head of Engineering Services Group	F. C. McLean
Head of Planning and Installation Department	T. C. Macnamara
Head of Designs Department	H. B. Rantzen
Engineering Establishment Officer	P. A. Florence
Head of Equipment Department	F. M. Dimmock
Head of Building Department	R. H. S. Howell
Head of Overseas and Engineering Information Department	H. Wilkinson
Superintendent Engineer, Studios	E. G. Chadder
Superintendent Engineer, Transmitters	E. F. Wheeler
Superintendent Engineer, Lines	J. H. Holmes
Superintendent Engineer, Recording	M. J. L. Pulling
Superintendent Engineer, Television	D. C. Birkinshaw
Head of Engineering Secretariat	F. Williams
Head of Engineering Training Department	K. R. Sturley

Overseas Services

Deputy Director	J. B. Clark, C.B.E.
Controller	R. McCall
Editor, European Services	E. Tangye Lean
Assistant Controller, General Overseas Programmes	D. Stephenson, O.B.E.

SERVICE AND PROFESSIONAL HEADS

Central European Service	G. Macdonald
Colonial Service	J. Grenfell Williams
East European Service	H. Carleton Green
Eastern Services	G. Waterfield
European Liaison	R. D'A. Marriott
European Productions	J. A. Camacho
European Talks and English Department	D. M. Hodson
Far Eastern Service	C. J. Morris
Foreign Services News Department	D. I. Edwards
German Service	L. M. Fraser
Latin American Service	N. H. Zimmern
North American Service	J. W. MacAlpine

[*Continued overleaf*

Overseas Liaison	C. Conner
Scandinavian Service	H. D. Winther
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WHAT IS THE BBC?

The BBC is not a Government Department. Nor is it a commercial company, working for profit. It is a public corporation, created by Royal Charter. The Charter lays upon the Corporation the duty of carrying on a public service of broadcasting as a means of information, education, and entertainment, and of developing the service to the best advantage and in the national interest.

The BBC's legal powers to maintain broadcasting stations are derived from its Licence and Agreement with the Postmaster-General, which also contain certain general provisions as to the manner in which the broadcasting service shall be operated.

HOW THE BBC GETS ITS MONEY

The BBC has no share capital. Both its capital and a current expenditure are met out of revenue. This revenue is derived for home and television services from two sources—most of it from wireless licences, but an important part from the BBC's printed publications. Everyone in Great Britain using a wireless set (with the exception of registered blind persons) must pay an annual licence fee of £1, which is collected by the Post Office. This charge was increased from 10*s*. in June, 1946, and at the same time a new licence covering the reception of television and sound programmes for domestic use at an annual rate of £2 was introduced. Six per cent of the gross licence revenue is retained by the Post Office to cover the cost of collection and other administrative services. Of the balance, fifteen per cent is retained by the Treasury, leaving eighty-five per cent as the BBC's share. The Corporation pays income tax on the excess of its income over its revenue expenditure. In the last two years the BBC's annual net profits from its printed publications have amounted to about a million pounds. This money is devoted entirely to the needs of the broadcasting service.

The Overseas services are financed by a grant-in-aid from the Broadcasting Vote. To determine the amount to be provided in the annual Parliamentary Estimate, the BBC sends to the Postmaster-General in December each year an

estimate of its expenditure for the following financial year and a revised estimate of its expenditure for the current financial year. These estimates are examined and the BBC is informed by the Post Office of the sum approved.

WHO CONTROLS THE BBC?

Ultimate control of the broadcasting service is reserved through Parliament, as the body granting its monies, and the Government, to the nation. But the BBC enjoys a wide constitutional independence, and an even wider independence in practice. It has a virtually free hand in the conduct of its day-to-day operations, both in its Home and in its Overseas services. It studies the needs and the likes of its listeners, through its Listener Research system and in other ways.

Parliament has regular opportunities for discussing BBC affairs. Home policy and programmes are reviewed when the Postmaster-General presents his Annual Estimate for broadcasting, overseas policy and programmes when Overseas Information Services generally come up for examination. Questions on technical subjects are answered by the Postmaster-General, on general topics by the Lord President of the Council.

The BBC is assisted in its general and specific conduct of the service by thirty-eight advisory councils and committees. Outside assessors are invited to join the BBC's professional staff when music artists are being given an audition. The BBC seeks the widest range of help it can. Its decisions are its own.

HOW IS THE BBC ORGANIZED?

The Board of Governors, who are the members of the Corporation, control BBC policy. To them the Director-General, as chief executive officer, is immediately responsible for the efficient working of the organization in all its aspects, in accordance with their policy decisions. Under the Director-General, all executive responsibilities are grouped to form five spheres of management. Each is in the charge of a Director, as follows: Home Broadcasting, Overseas

Franklin Engelmann
(LIGHT)

R. N. Dougall
(LIGHT)

Peter Fettes
(LIGHT)

Michael Brooke
(LIGHT)

YOUR ANNOUNCER IS . . .

(Lower left)
Dennis Drower
(LIGHT)

John Webster
(LIGHT)

Roy Williams
(LIGHT)

Lionel Marson
(HOME)

Jean Metcalfe
(LIGHT)

ANNOUNCER
LIGHT, AND

(Lower left)
Harry Middleton
(HOME)

Wallace Greenslade
(HOME)

Marjorie Anderson
(LIGHT)

David Dunhill
(LIGHT)

Ronald Fletcher
(HOME)

IN THE HOME, IRD PROGRAMMES

Stuart Hibberd
(HOME)

(Lower right)
Philip Slessor
(LIGHT)

Christopher Pemberton
(THIRD)

Patrick Butler
(THIRD)

Joy Worth
(HOME)

Colin Doran
(HOME)

Frank Phillips
(HOME)

(Lower right)
Alvar Liddell
(THIRD)

Kenneth Kendall
(HOME)

Services, The Spoken Word, Technical Services, Administration. The Director-General and the five directors form a Board of Management. Authority in working is delegated by directors to controllers and other senior officials, and through them to heads of departments and sections. The fullest possible responsibility is given to executive officers within their defined spheres. Major problems are brought forward by directors for discussion by the Board of Management, or when necessary, by the Governors.

A Programme Controller has an editor's right over his output. For its contents he indents on the supply departments, music, drama, variety, talks, etc. He may ask for what he wants, or he may be offered by a department something which he likes. The traffic in ideas is therefore a two-way one.

All administrative matters come within the purview of the Director of Administration. Organization, manpower, staff, and office administration are included in his sphere of interest. However, much of the day-to-day administration is decentralized. The BBC is divided into twenty-four establishments, each with a head who is responsible for the general efficiency of operations in his field, for administering his staff in the light of regulations laid down by the Management, and for controlling expenditure within rates authorized personally by the Director-General.

PROGRAMMES FOR THE HOME LISTENER

The number of services is governed primarily by the number of wavelengths available. For nearly twenty years, 1927–46, the BBC offered a choice between two alternative programmes called National and Regional before the war, Home Service and Forces Programmes during the war. The coverage was gradually improved until both programmes were available in nearly every part of the United Kingdom. Since the war, the coverage of the Home Service, which was regionalized in July 1945, and of the Light Programme introduced at the same time on a national basis, has further improved to ninety-seven per cent. In September 1946, the BBC offered

for the first time a third service to the home listener, the present coverage of which is fifty per cent. By 'coverage' is meant the availability of a service at a reasonably good standard of reception both during the day and at night.

In its programmes for home listeners the BBC seeks to inform, educate, and entertain the community, to help to create an intelligent democracy, and to enrich the quality of public enjoyment. Its duty is to cater for all classes, including minorities, and, in addition, to perform at regular intervals the major works in the musical and dramatic repertory.

The Home Service

In co-operation with its regional variants, this programme is designed to appeal to all classes. It presents culture at a level at which the ordinary listener can appreciate it. It reflects the life of the nation at all points. Its fixed points, round which the programme items are grouped, are the six news bulletins of the day, and, when Parliament is in session, the nightly report of its proceedings. During school terms the Home Service also carries the school broadcasts, both in the morning and in the afternoon, which have an appreciative adult audience as well. Outside broadcasts take the listener to the scene of national occasions and the great sporting fixtures. World affairs are reflected in a number of regular series, and controversial topics discussed with great freedom in such programmes as 'Friday Forum' and 'The Critics'. History, the law, and scientific progress are often presented by using the technique of the feature programme. The 'Service' aspect of the Home Service is carried into the field of agriculture, social legislation, and medicine, by means of straightforward talks and discussions. Symphony concerts, including the 'Proms', are broadcast every week; variety programmes, including the evergreen 'Music Hall', attract large audiences. Perhaps the most significant contribution to the raising of the general standard of taste in entertainment made by the Home Service, however, is the continuing and increasing popularity of the broadcast play, including the serial versions of classics.

The Light Programme

This service, which flanks the Home Service on the one side, is devoted to entertainment in the widest sense. It maintains the standards of integrity and taste which the BBC has set for itself over the whole range of its output, but is tailored to meet the needs of those who turn to broadcasting chiefly for relaxation and amusement. Variety, light music, dance music, and sport are the foundation of its highly successful appeal, but they serve as a support for more serious things. The Light Programme aims at interesting its listeners in the world around them, not only through its news bulletins and newsreel, but through 'Woman's Hour', now a staple feature in the lives of millions of housewives, such frank and outspoken documentaries as 'Focus', book reviews, short stories, concerts of light classical music and operatic selections. As in the Home Service, the audience for drama is increasing, and since the Light Programme began four years ago, the amount of variety in its schedules has been reduced by ten per cent, while the number of its listeners has gone steadily up.

The Third Programme

The Third Programme, flanking the Home Service on the other side, is designed for the listener who is prepared, as part of his enjoyment, to contribute an intellectual effort to what he hears. It is still the one service in the world which aims to include, whether in music, drama, poetry, talks, or any other type of programme, only items which have artistic value or serious purpose, without regard to length or difficulty. It continues to attract wide-spread interest abroad, not only in radio organizations, but among the educated public, and there are considerable numbers in Western Europe who strive to hear it, though it is not intended to reach them. At home, its total of listeners is still reduced by inadequate coverage, but the BBC, believing that only within the framework of these alternative programmes can its ideal of public services in broadcasting be realized, has both short-term and long-term plans for making the Third Programme a fully national service for those minorities who, in turn, represent a not inconsiderable section of the community.

News

There are listeners in all parts of the world to BBC news bulletins. At home more than fifty per cent of the adult population hear one or more of the ten main news broadcasts of each day. Overseas, news is the kernel of the BBC's services. The daily total of news broadcasts, addressed in forty-two languages, to overseas listeners is between 130 and 140. Many countries hear BBC news by re-broadcast through their own radio organizations. In order that the latest news shall be heard by the countries to whom it is directed, whether in the Commonwealth, the Colonies, America, Europe, or the East, at the time which is most suitable to them, the BBC maintains its news services throughout the twenty-four hours. Although international broadcasting is one of the phenomenal developments of the post-war world, there is no parallel to this never-ending stream of news from London.

The ideal of every news bulletin is 'a fair selection of items impartially presented'. That was the phrase used by the Ullswater Committee, and it has survived the test of war. The treatment of an item in an Overseas bulletin does not materially differ from its treatment in domestic bulletins, when the variation in news value, according to the audience, its geographical situation, its interests, and its relations with foreign countries has been invariably allowed for. Consistency is achieved by a constant striving after accuracy in the facts and their objective treatment rather than by uniformity. For its resources the BBC relies upon the leading news agencies, monitored material based on the broadcasts of other countries, and its own correspondents abroad and reporters at home. Twelve foreign capitals and diplomatic, parliamentary, industrial, and air affairs are covered in this way. News magazines, including short talks, recorded extracts from speeches and interviews with people in the news, have now been added to the straightforward news bulletins in some cases. The most popular is 'Radio Newsreel', which in a number of editions reaches a vast audience both at home and overseas. The daily report of Parliamentary proceedings is now given not only every evening in the Home Service but repeated on the following

morning in the Light Programme. Regional news, based on information supplied by local correspondents and by public bodies, is a regular commitment in the Home services outside London, and includes bulletins in Gaelic and in Welsh.

Weather forecasts, 'S.O.S.' and police messages, navigational warnings, notification of livestock diseases, and other public announcements are included in the BBC's news service.

Outside Broadcasting

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

It is when a national, or international, occasion arrives that the BBC Outside Broadcasts Department, with its train of commentators trained in what is perhaps the most exacting of all broadcasting techniques, moves into action as a single unit, drawing upon all the resources of British broadcasting to present a planned and detailed coverage of the operation. The Olympic Games of 1948 was the most recent example of this concentration of effort, when facilities were arranged for broadcasters from overseas as well as for BBC commentators, and 1,500 transmissions in forty-one languages went out from the specially constructed Broadcasting Centre, where 2,500 recordings were also made in the fortnight of the Games.

(In all 'O.B.s', as they are familiarly termed, the BBC works in the closest collaboration with the Post Office.)

Talks

Programmes for the Home listener include some twenty hours of talks, discussions, and readings each week. This output covers the wide range of the BBC's functions as laid down in its first Charter; it informs, it educates, and entertains by turns or at one and the same time. The forms adopted after more than a quarter century of experiment are many; there are the unscripted discussions, the record of personal experience, the critical symposium, the formal lecture, and the idiosyncratic conversation. In all of these the objective is to stimulate interest at the loudspeaker, and to preserve and expand the freedom of the microphone. Since the end of the war, the BBC has pursued a policy of encouraging wider and more vigorous controversial broadcasting while refraining as scrupulously as ever from editorial comment of its own.

In the field of politics the BBC has a special responsibility. Its services, and in particular the Home Service, are recognized as a suitable medium for Ministers of the Crown to make pronouncements of national policy. For many years now during General Elections, in Budget week, and at other times, the BBC has handed over its microphone to the spokesmen of political parties, in consultation with the parties themselves. In 1947 a new agreement with the leaders of the three political parties was reached which had four main provisions. The first was that the Government of the day had the right to use the wireless from time to time to explain legislation approved by Parliament, for purely factual broadcasts, or to appeal to the nation to co-operate in national policies. These are termed Ministerial Broadcasts. The second was that a limited number of controversial broadcasts should be allocated each year to the leading parties in accordance with their polls at the last Election. (At present the number is twelve a year—Labour six, Conservative five, Liberal one.) Subjects and speeches are chosen by the parties. These are known as Party Political Broadcasts. (The BBC can invite outstanding members of either House to the microphone, if they own no party allegiance.)

The third is that Members of Parliament may be invited

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

The appearances of M.P.s in any type of broadcast are regulated broadly over quarterly periods to accord with the party ratio adopted for Party Political Broadcasts. This policy applies, *inter alia*, to the long-established 'Week in Westminster' series, when Members, on Saturday nights, give a personal narrative of the previous week's proceedings.

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

Current affairs at home and overseas are treated in regular series, and a continually changing panel of critics is called upon to review the arts and entertainments. Special material is prepared for groups of the community, such as farmers, gardeners, housewives, and the Fighting Services. Short stories are encouraged which are written specially for broadcasting.

The talks producer, who alone among his colleagues remains anonymous, has not only to find speakers but also to help speakers to acquire the art of broadcasting. Within the department there are specialists in many fields.

Religious Broadcasts

Religious broadcasts are to be found in all the BBC's services, Home and Overseas. From the earliest days of broadcasting in Great Britain they have been a distinctive feature of the sound programme. Experience has taught that there are three distinct kinds of listener whose needs should be met, the churchgoers, the 'shut-ins', as the Americans picturesquely describe the old, the infirm, and the sick, and the large numbers of the public who do not go to church but who like to hear religious broadcasts. At the present time, the Home audience is offered fifteen religious services each week, not counting talks on religious subjects or programmes of hymns. These services may come from churches

or from the studio. Preachers, choirs, and congregations are heard from all parts of the country and from the great towns. Short morning services throughout the week on the Home Service are widely listened to. The Light Programme's 'People's Service' on Sunday mornings is heard by four or five million people, and 'Sunday Half-hour' in the evenings, consisting of community hymn-singing, is popular with all ages and all classes. In the Third Programme, religious themes are usually confined to discussions, lectures, such as Lord Samuel's on the 'Decline or Revival of Religion', or broadcasts of choral music.

For twenty-six years the BBC has been guided by a Central Religious Advisory Committee, on which leading members of the Anglican Church, the Church of Scotland, the Free Churches, and the Roman Catholic Church have served. Broadcasts of services are usually confined to churches in the main stream of historic Christianity, it being considered that the message given by preachers from any of those churches is likely to be acceptable to the overwhelming majority of listeners, whatever their denomination.

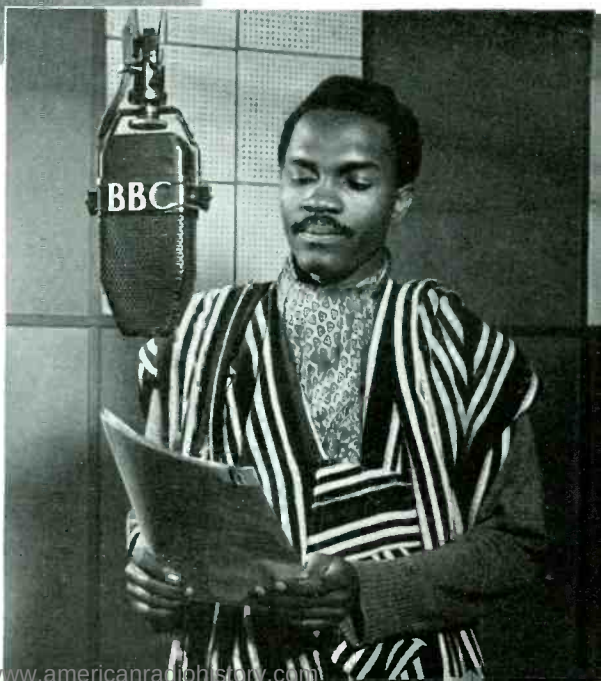
Music

The BBC's duty is to provide its listeners with music of every acceptable kind, but it also has a responsibility for upholding the cause of music as an art. It seeks always to present music at its best, whatever its form, with all that it involves in expenditure on research and rehearsal. Music advisory committees scrutinize the work of the Music Department; expert panels assist it by reading and listening; long-term surveys of musical output are commissioned from time to time. Thus the professionalism of the BBC's music staff is reinforced from outside. Great importance is attached to the holding of auditions for new talent. As many as 2,500 artists may be given trial hearings in a year, of which a fifth may subsequently be given engagements. In the same period, some 8,000 engagements will be offered to British solo musicians, and about 550 to foreigners. The BBC accepts willingly the obligation of helping and encouraging the British artist, both the executant and the composer. In light music, at least one British item in each

Somasundaram Sivapatha Sundaram, BBC Tamil Assistant, reading the weekly Tamil London Letter

Lea Padovani, Italian film star, broadcasting in the BBC Italian Service

Igumeni Pietari, Abbot of Konevitsa, broadcasting in the BBC Finnish Service



Davidson Nicol of Sierra Leone broadcasting in 'Calling West Africa'

programme is encouraged. In the Third Programme contemporary works by British composers find their opportunity.

Over a hundred separate musical programmes are broadcast every week, and in a year over a thousand orchestral concerts of serious music are heard. These concerts, the most important part of the BBC's musical life, may be given by the BBC Symphony Orchestra of ninety-six players, the BBC Opera Orchestra of sixty-three players, the BBC Scottish Orchestra of fifty-seven players, the BBC Northern Orchestra of fifty-one players, the BBC Midland Light Orchestra or the BBC Welsh Orchestra, both of thirty-one players, or by other orchestras engaged to play in the studio or relayed from outside halls.

Chamber music is generally considered to be the most suited of all to the medium. Six concerts are given in a week, occupying six hours, and 'Music in Miniature', in which chamber music is presented in an informal way in the Light Programme, is a highly successful experiment. Nineteen recitals, occupying ten hours, are given each week.

Brass- and military-band music is perennially popular, and between fifteen and twenty concerts take place every week. Other light music occupies some twenty-seven hours of broadcasting time in a week.

Drama

Every year the BBC produces 1,200 plays. The listener at home gets some twenty-three hours of dramatic broadcasting each week: the listener overseas hears many shortened or special versions of plays in English. Plays may, occasionally, occupy a whole evening's broadcasting, or they may be quarter-hour episodes of series which are heard daily and which last for months. In between these extremes are to be found the enormously popular 'middle reaches' of Saturday Night Theatre and 'Curtain Up', which regularly attract audiences of nine or ten million people. Clearly an entirely new audience is being created for the dramatist, one which normally enters the theatre only on special occasions, or not at all. Even 'World Theatre', the Monday-night programme in which the masterpieces of the world's dramatic literature are presented, has an audience which is numbered in mil-

lions. Drama heard in the home is one of the characteristic social habits of the nineteen-forties.

No resources can be overlooked if over a thousand productions are to be undertaken in twelve months. The contemporary theatre provides many of the most popular programmes. Public demand is at its highest for adaptation of stage successes. The classical repertoire ranges from Euripides to Shaw, and 'World Theatre' naturally looks largely to translations of great plays of other nations for its programmes. Novels and short stories susceptible to microphone treatment also provide rich raw material, and so do the poetic dramas, such as Shelley's *Prometheus Unbound*, which, though seldom performed in public, make radio entertainment. Finally, and only in this category does the producer find his material ready made, there are the plays written especially for broadcasting, either by established authors or by new-comers.

For some years now the BBC has recruited from the theatre a repertory company of some fifty artists who form the backbone of the casts. But visitors to the microphone include the most eminent men and women in the profession, and producers from the stage and from the film studios are invited as well as actors. As BBC producers also produce for the theatre from time to time, there is a continual traffic of ideas between Broadcasting House and the play-houses.

Variety

The criterion of by far the greater number of the hundred variety programmes from which the home listener can take his choice every week is that they should appeal to big, popular audiences. But the range of the output is not so simply described, for it includes comedy shows ('Much-Binding-in-the-Marsh' and 'Take It From Here'. See article on p. 35), 'Act' shows ('Music Hall' and 'Variety Bandbox'), quizzes, 'Scrapbooks', and 'plot' shows (Basil Radford–Naunton Wayne series), all these coming under the heading of 'scripted' programmes, and also mainly musical programmes of many kinds, from Geraldo's Concert Orchestra to Sandy Macpherson on the theatre organ, to quote extremes of large-scale and intimate performance.

Scripted programmes make up about thirty-five per cent, musical programmes about sixty-five per cent, of the total. But the peak-hours output of the departments is largely radio comedy in its various forms. Here the pattern has changed considerably in the last few years. Instead of a preponderance of shows arranged singly as in 1939, the majority of the programmes is planned in series, which may last six weeks or nine months. The advantages of the series are several. Artists become established in the public's favour quickly and firmly. Since twice as many programmes are now called for as before the war, the most economical use of resources is called for, and the series helps to this end. Finally, artists and writers alike are readier to make a career in radio because the series system, with its repeats, offers more attractive rewards. Writers are still hard to find who can stand the inventive demands of a half-hour show week in and week out. Unlike some other BBC output departments, variety cannot draw upon and adapt existing works. A comedy show for radio must be created anew each time it is heard (except for repeats), and the pace is a killing one. No other brand of the Entertainment industry is faced with such a problem. The building up of a scripts section has done something to solve it, but it is still acute.

New artists are introduced mainly through the holding of regular auditions, preliminary hearings being under the Booking manager, with the invariable help of at least one producer, final hearings taking place once a month, when five or more senior producers are present.

For its musical programmes the Variety Department calls upon the BBC Variety Orchestra, the BBC Revue Orchestra, a number of dance bands specially formed by conductors for broadcasting work, and many other independent combinations, large and small. Productions are in the hands of forty producers who work under the Head of Variety and his two Assistant Heads, one concerned with scripted shows, the other with musical programmes.

Feature Programmes

Feature programmes are radio documentaries; a wide field of historical and contemporary subjects is covered, in

dramatic form, with the intention of presenting even the most complex matters in a way which a popular audience will both understand and enjoy, but which will not forfeit the respect of the expert. They involve the collaboration of specialists in writing and producing in this technique, usually, but by no means always, on the staff of the BBC or on contract to it, with outside specialists in individual subjects acting as advisers. Feature programmes have opened up for many contemporary writers a new medium of expression, and composers, too, have contributed largely in recent years to specially written backgrounds and interpretations of the widely ranging themes. The BBC's reputation for feature writing and production is internationally high. Outstanding developments since the war have been 'Progress Report', a series which applied intensive wartime methods to the collection and presentation of news and views about national reconstruction; 'Focus', in which more than fifty topics of prime importance to the country, including coal, housing, the Marshall Plan, Palestine, India, and Germany, have been examined; 'Window on Europe', which from time to time offers first-hand evidence of the current continental scene; and reconstructions of recent history, which have won praise from general public and authorities alike. The progress of science has also been tackled in a number of programmes where again the confidence of the expert that distortion will not accompany popularization has grown *pari passu* with the appreciation of the audience. More than in the early days of the feature programme, the authentic voices of the men and women of Britain are heard in the presentations of the events and the problems of the present day.

School Broadcasting

This highly specialized form of broadcasting, in which the BBC was a pioneer, has now been in existence for over twenty years, and the number of schools making use of the service increases year by year, so that at the present time 19,000 schools are on the list to receive the full programme schedule and the teachers' leaflets which are issued to registered listening schools. The programmes, which go out both morning and afternoon during the school terms, are in

a position of full equality with the rest of the BBC's output. Thus contributors are paid the same rates when broadcasting to schools as for other programmes.

School broadcasts are designed to be an aid to teaching, not a substitute for it, and as they are normally listened to under supervision, study of the audience is more practical than with other forms of broadcasting. (The possibilities and limitations of such study are discussed in an article by Richmond Postgate, Head of School Broadcasting, earlier in this *Year Book*.) The broadcasts are prepared by the School Broadcasting Department, staffed mainly by professional teachers with special qualifications and with knowledge of microphone technique acquired in the BBC. Advice on the educational policy of the broadcasts is committed to the School Broadcasting Council of the United Kingdom, an independent body of fifty members drawn from the major professional and educational associations, Local Education Authorities, and the Ministry of Education. The Council specifies the aims and scope of the various series, and ascertains their effectiveness in the schools. There are separate Councils for Scotland and Wales.

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

Children's Hour

From the beginning, the BBC has had a Children's Hour, but its nature and scope have developed greatly in recent years. The aim now is to present in the fifty-five-minute period at five o'clock each day a microcosm of BBC output in all fields. Remembering that its young listeners have, for the majority, been at school all day and have homework ahead, Children's Hour does not set out primarily to educate, but rather to entertain with music, talks, drama, variety, stories, competitions, running commentaries, and 'quizzes'. Religious services of a short and simple kind have their place, and the co-operation of children in such

causes as the preservation of natural beauty and road safety is enlisted. Children's Hour, like the school broadcasts, has many adult listeners. Regional interest in the local Children's Hour is strong, and the Overseas Children's Hour on Sundays brings letters from Europe as well as from the Commonwealth.

Recorded Programmes

The main purpose of the Recorded Programmes Department is to provide a service which will meet the day-to-day requirements of all other programme departments. This it does by maintaining a close liaison between the departments who use recording as a broadcasting medium and the engineers who are responsible for the technical aspects of the work.

When a producer wants to record a programme or to arrange a reproduction of a programme already recorded he applies in the first place to the Recorded Programmes Traffic and Information Unit. Having studied the various implications and accepted the commitment, dates and times are agreed with the producer, the necessary studios and recording or reproducing 'channels' are allocated and the job appears with 500 similar entries on the daily operational schedules prepared by this Unit. The Unit is also responsible for the indexing and filing of the four or five thousand cellulose-acetate discs used each week. Details of the material recorded are compiled by Programme Reporters and Information clerks, and lists are circulated to the originating departments and to all other potential consumers in the various Programme services.

When the discs are no longer required for current programme use they are either returned to the manufacturers for respraying or passed to the Recorded Programmes Library for processing and permanent retention. Selection assistants from the Library staff have to listen to hundreds of recordings each week in order to select those which have historical value or are suitable for future programme use.

The staff of the Productions and Operations Unit spend most of their time either in the studio or on the road with recording cars helping other departments with their recordings, but they find time to produce at least one original programme contribution each day through the medium of recording.

LISTENER RESEARCH

The BBC maintains a Listener Research Department to advise it on listeners' habits, tastes, and opinions. A continuous survey, in the course of which a cross-section of the public is interviewed each day, is the basis for estimates of the size of audiences.

Several thousand listeners, organized in a Listening Panel, comment regularly on the programmes they hear, thus enabling the BBC to find out what people think of the broadcasts they listen to.

TELEVISION

It was in November 1936 that the BBC introduced the first public service of high-definition television in the world from Alexandra Palace. The Hankey Committee, reporting in 1943, said that by 1939, when, with the outbreak of war, the service had to be suspended, 'programme technique had made great progress, and the result was a service of considerable entertainment value'. The number of receivers in use was not, however, much more than 20,000 when the service closed down for six years. The Hankey Committee's report on the subject of development after the war, reaffirmed the earlier view that it was in the best interests of both the television and sound services, and of the public, that one authority should be responsible for both sound and vision, and recommended that the BBC should be that body. The pre-war standard of definition, of 405 lines, was recommended for the extension of the service to the provinces. By June 1946, in spite of great difficulties, the Alexandra Palace transmissions were resumed with a highly successful relay of the Victory Parade in the Mall. The picture broadcast was technically better than before the War, owing to improvements in the cathode-ray tubes and the re-designing of the transmission aerial. Programmes soon passed their pre-war landmarks. A special combined sound and vision licence was introduced at £2. By the middle of 1949, the number of viewers was approximately 150,000, and this number was greatly increased by the opening of the first provincial relay station at Sutton Coldfield, near Birming-

ham, at the end of the year. Future progress in this direction depends very largely on the permitted capacity of the radio industry to manufacture sets.

On the programme side, the BBC is gravely hampered, first by the fear of television expressed by theatre managements, sports promoters, and the film industry, which leads them to deny the BBC facilities, and second, by the lack of space at Alexandra Palace. The present two studios there are to be added to, space having been acquired which will enable one more to be built, but not until the television service is housed in headquarters which are properly designed and equipped will its studio productions develop, as they should and could, their full stature.

The present time-table for programmes is:—

Morning: 11.00 a.m.–12.00 noon: demonstration film (weekdays)

Afternoon: 3.00 p.m.–4.00 p.m.: (Sunday 5.00–6.00 p.m.)

Evening: 8.30 p.m.–10.00 p.m.

Outside broadcasts, especially in the summer, of national occasions or sporting events, often exceed these hours, and evening programmes often go on after 10 p.m. The nightly news bulletin which follows the evening transmission is recorded from the sound programmes, but television has made its own contribution to the news service in its newsreel, produced twice a week.

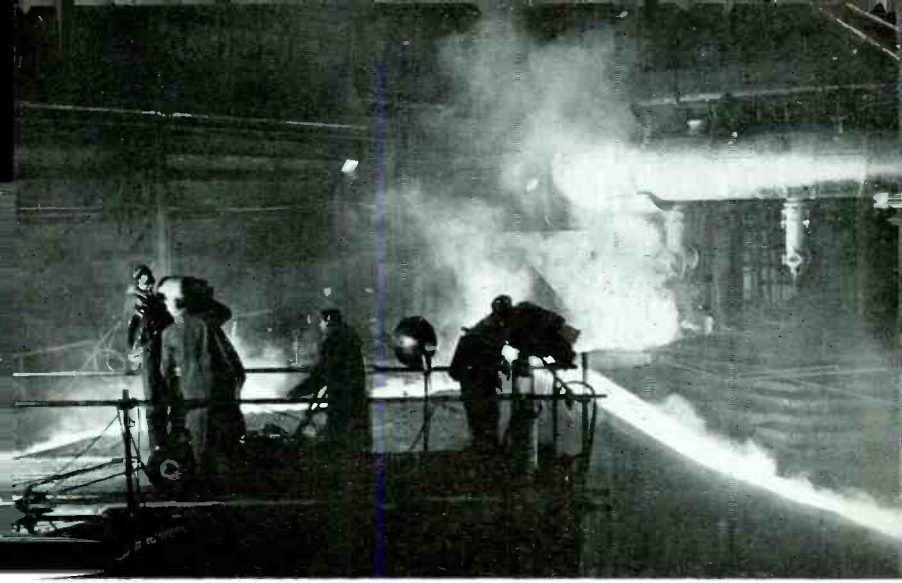
Despite difficulties not of its own making, the BBC television service is still pre-eminent in the range and quality of its programmes. Outside events, for which five complete sets of equipment are now available, offer new and distinctive opportunities to television each year, and as the new equipment being delivered is much lighter and more compact than the old, while the new highly sensitive C.P.S. camera enables good pictures to be got under adverse lighting conditions, outside broadcasts in the television service will become increasingly independent of place and weather. In the studio a new form of theatrical production, widely removed from stage, film, and sound radio, and yet owing something to all three, is now firmly established, and ballet, in spite of its demands for space, has been transferred to the Alexandra Palace with great success. The development of

The Type D Disc Recorder : general view of machine

At the Engineering Training Department, Wood Norton Hall, Evesham
(*see article on page* 39)

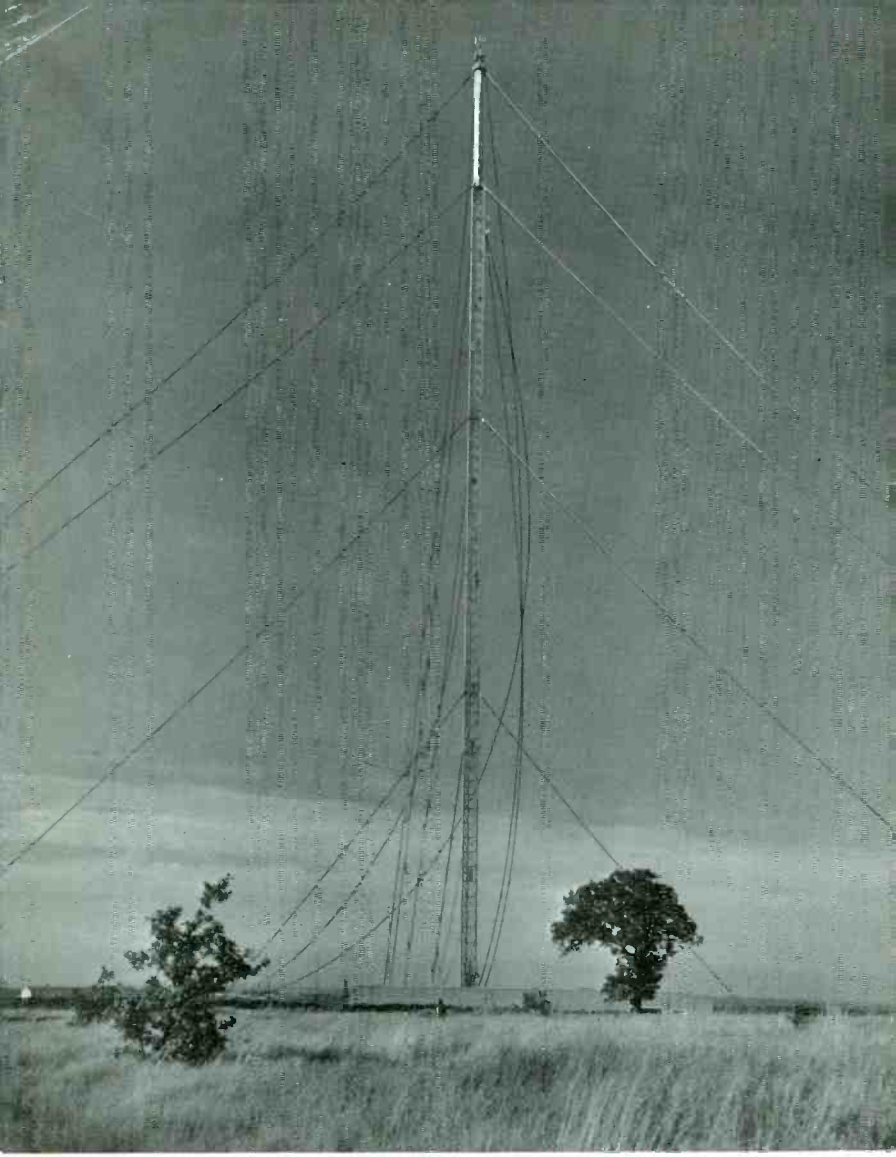
Television cameras visit a West End store

Televising an Ice Hockey match at the Empress Hall, Earl's Court



Steel for Britain: Television records the actual making of steel

Margaret Barton and Anthony Sharp as Alice and the White Knight in the television performance of Alice in Wonderland



Television Progress: The 750-foot mast at Sutton Coldfield, outside Birmingham

such expository programmes as 'News Map' and 'Foreign Correspondent' arouses interest in the educational possibilities of the medium, which it foreshadows, while such programmes themselves are becoming increasingly popular.

OVERSEAS SERVICES

WHAT THEY ARE

The Overseas services of the BBC include all transmissions not intended for listeners in Great Britain, together with the services for transcription and monitoring. These are under unified direction and can be divided under the four following headings: (i) The General Overseas Service. This is the descendant of the BBC Empire Service started in 1932; it serves primarily British communities all over the world, but also listeners in foreign countries who speak English. (ii) Services directed to foreign countries; these are broadcast mainly in the language of the country concerned, but use is made of other languages, particularly English, where they are known to have a wide currency among the population. (iii) The Transcription Service, which provides programmes in recorded form. (iv) The Monitoring Service which listens to important foreign broadcasts and reports on their contents.

The Government has entrusted to the BBC the responsibility for the contents of programmes for overseas listeners.

WHAT THEY DO

The Overseas services of the BBC undertake two main kinds of broadcasting. The first, which is exemplified by the General Overseas Services in English, is the provision for large and small British communities overseas of what amounts to a home service from Britain. Programmes of this type cover the whole range of broadcasting from news to light entertainment. The second type is exemplified in programmes directed to foreign countries. For listeners in these countries the BBC does not attempt to provide a full programme such as would be expected from a home service. The majority of listeners in foreign countries demand from the BBC a full and objective news service, a statement of the

British point of view on current affairs, and an exposition of the British way of life. These three ingredients are built into programmes, the diversity and range of which depends very largely upon the time on the air which can be given to a particular country. There is also a third kind, not great in quantity but nevertheless important, consisting of programmes addressed to nations or groups within the Empire whose background and language are other than English.

The purpose and aim of these overseas services may be summed up as follows: the spread of truth through the provision of an accurate, comprehensive, and objective service of information, in the belief that the full ventilation of facts is desirable in itself and can never be of disservice to Britain; and the projection of Britain by making known the British way of life in all its aspects, in the belief that the British qualities of moderation, toleration, fairness, and good humour have an important contribution to make to peace and understanding between nations.

THE EUROPEAN SERVICE

The European Service, broadcasting in twenty-four languages for a total of nearly forty hours a day, is by no means the least complex of the BBC's departments. To ensure that properly constituted transmissions in the right language reach the audience for which they are intended at a convenient listening time, the BBC employs nearly a thousand people, whose functions differ widely. From the Luxembourg service with its one part-time organizer, to services like the French and German, whose varied programme assistants include literary, scientific, and industrial experts, every language section has to include people whose knowledge of the country to which they are broadcasting is recent and wide, and whose knowledge of its language is perfect. They are responsible for building the news stories supplied by the Central News desk into well-balanced bulletins properly adapted to the needs of the listeners. They are also responsible for the production of talks, features, and other programmes. Some of the material is written (and may be spoken) by outside contributors; some is written by members

of the section; and some is supplied in English by the European Talks Department, or by a central department known as European Productions, and is translated and arranged for broadcasting to the country concerned.

THE 'REGIONS' OF EUROPE

To economize in manpower and to ensure the co-ordination of output, the various language services have been regionally grouped. The French, Dutch, Belgian, and Luxembourg transmissions together form the West European Service; the Italian, Spanish, and Portuguese form the South European; the Czechoslovak, Hungarian, and Polish transmissions are included in the Central European; the Albanian, Bulgarian, Greek, Rumanian, Russian, and Yugoslav in the East European Service; the Danish, Finnish, Norwegian, and Swedish sections form the Scandinavian Service; and German and Austrian transmissions come under the Head of the German Service. In addition to these, there are programmes in English addressed to Europe as a whole, and the broadcast English lessons known as 'English by Radio'.

But none of these services could get its programme on the air without the help of the European Presentation Department, which is responsible for planning the schedule of broadcasts to Europe so as to ensure that as far as possible each of the countries to which we broadcast receives at least one of our transmissions at an optimum listening time, and that all transmissions go out on wavelengths which give good reception at their particular time of day, and are varied to suit the changing seasons of the year.

European Presentation arranges for the operation of studios during rehearsals and broadcasts, in order to ensure that properly balanced sound is fed to the Control Room for transmission. It also undertakes all English announcing; it provides the language sections with full particulars of schedules for microphone announcements; it handles relays on behalf of other organizations, such as the Voice of America; it passes operational information to remote transmitting stations which relay the European Service; and it organizes studio facilities for some of the special contributors to continental broadcasting organizations.

Thus with nine more of its language services celebrating their tenth anniversary this year, the European Service can feel that maturity and experience are bringing it to the ideal compromise between a centralized and a regionalized organization.

THE ENGINEERING DIVISION

The way in which the Engineering Division of the BBC is organized is illustrated by the diagram reproduced on page 159. The total staff at present numbers some 3,500 engineers distributed among fourteen departments, each of which has its own head, who is responsible to the Assistant Chief Engineer, or to the head of the group in which the department is organized.

OPERATIONS AND MAINTENANCE

By far the largest group is that concerned with Operations and Maintenance. Nearly 2,500 engineers, more than half the total engineering staff, work in this group, which is charged with the day-to-day running of all the BBC's transmitting stations, studio centres, recording equipment, and lines. This number represents a large proportion of the total, but is essential in view of the fact that the Operations and Maintenance Group is responsible for nearly 200 studios, fifty long- and medium-wave transmitters, thirty short-wave transmitters, the television studios and transmitters, and also for other activities such as recording and outside broadcasts. In this connection, too, it is worth noting that some of the studio centres and transmitting stations have to be manned throughout the night as well as during the day, those that carry the Overseas Service because the programme output requires it, and those that carry the home programmes because the apparatus cannot be freed for maintenance except at night.

The five departments that make up the Operations and Maintenance Group are responsible for Studios, Transmitters, Recording, Television, and Lines, each with its own Superintendent Engineer. The duties of the engineers in the Studio Department include among other things the operation and maintenance of the apparatus in the control

rooms and studios, the placing of microphones so as to get the best 'balance' for a broadcast, and the control of the volume of the programmes. The engineers in this department also rig and operate the equipment which is used for outside broadcasts, that is broadcasts which do not originate from a studio. At each studio centre there is an Engineer-in-Charge, who is responsible to the Superintendent Engineer, Studios.

The Transmitter Department is organized along similar lines, with an Engineer-in-Charge at each transmitting station under the Superintendent Engineer, Transmitters. The stations vary widely in size and complements: the largest, not only in this country but in the world, is Skelton, in the Lake District, which has eighteen transmitters and a staff of nearly 150 engineers: and at the other end of the scale there are the small remotely controlled Third Programme stations with no staff at all. At the time of writing, the BBC has a total of fifty transmitters in daily service, not counting those used for the Overseas Services.

The Recording Department makes all the BBC's recordings, and works in close collaboration with the Recorded Programmes Department of the Entertainment Division. The bulk of the static recording equipment is concentrated in London, but the Regional studio centres also have facilities, and there are, in addition, numerous mobile recording units distributed over the country.

The operation and maintenance of the television studios and transmitters at Alexandra Palace is the responsibility of a separate department under the Superintendent Engineer, Television. This department also looks after the mobile control rooms and transmitters that are used for televising events outside the studios. Among the staff there are cameramen, lighting engineers, rack operators, transmitter engineers, and, of course, sound engineers for the sound component of the programmes.

The most recent department to be absorbed into the Operations and Maintenance Group is the Lines Department. BBC programmes are sent from one studio centre to another and to the transmitting stations over a network of telephone lines, which are rented from the G.P.O. There are also communication circuits linking these centres to-

gether. All matters relating to this network and the terminal equipment in the studio centres are the responsibility of the Superintendent Engineer, Lines, and his assistants, who are based in the Regions as well as in London. The Lines Department also undertakes the work of attaining high-quality transmission over the lines that are rented temporarily for outside broadcasts.

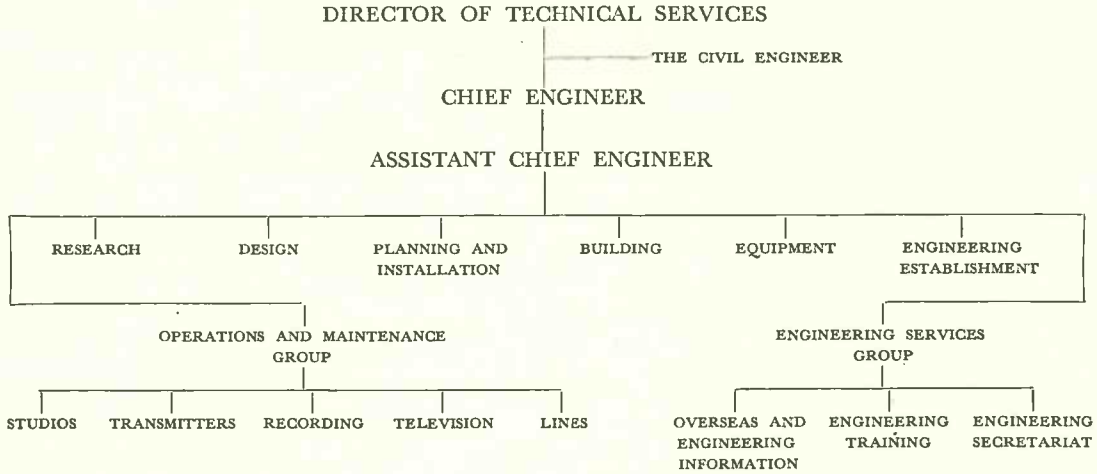
SPECIALIST DEPARTMENTS

Broadly speaking, the job of the other departments, often called the specialist departments, is to furnish the Operations and Maintenance Group with the means to broadcast the programmes. In the main they have grown up as a result of the BBC's policy of developing, designing, and to some extent also manufacturing, much of the equipment which it wants, instead of depending entirely on the products of commercial firms.

The Research Department is really more concerned with development work than with pure research. Its activities embrace every aspect of sound broadcasting and television. The other departments in the Engineering Division look to Research Department for information and guidance on such matters as the design of aerials, the siting of new transmitting stations, studio acoustics, recording methods, television developments, and measuring techniques.

The Designs Department also is engaged on development work, but its products have a more specific application than those of Research Department. Its task is to design apparatus that fulfils a particular purpose, rather than to evolve new techniques of wide application. To some extent the Designs Department stands in the same relationship to the Operations and Maintenance Department as does the manufacturer to the customer: Operations and Maintenance state their needs, and Designs Department set about designing equipment to supply them. Except for transmitters and receivers, much of the apparatus used by the BBC is designed in the laboratories of this department.

Though much of the BBC's engineering equipment is designed by the Corporation's own engineers, and some of it is manufactured in its own workshops, a good deal is put



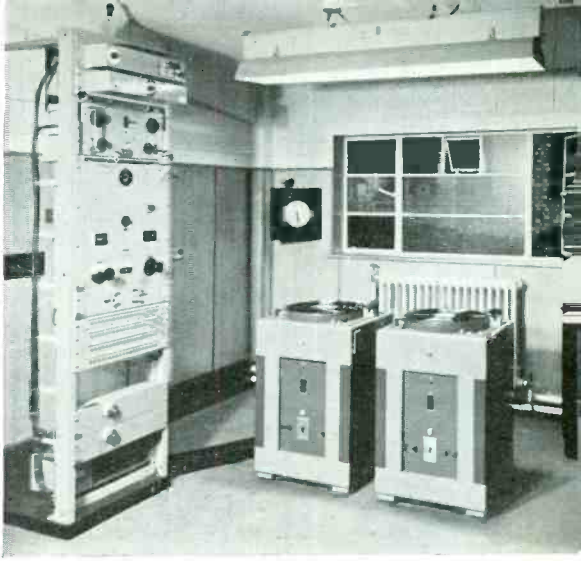
out to contract. This work is handled by the Planning and Installation Department, which prepares the specifications and conducts all the negotiations with the manufacturers. This department is responsible also for the overall planning of new stations and for the installation of the plant and equipment. Where the installation is done by a contractor, Planning and Installation Department supervises the work.

Working in close touch with the Planning and Installation Department is the Building Department, whose architects and engineers are responsible for the buildings and masts at new stations. In the same way that Planning and Installation Department prepares the specifications for the plant and equipment, Building Department draws up the specifications for buildings and masts, and supervises their construction and erection.

As has already been mentioned, the Engineering Division not only designs much of its equipment but also manufactures some of it. The manufacturing is done by Equipment Department. As a rule, manufacture is restricted to apparatus that is required only in small quantities, orders for large quantities being placed with outside firms. In addition to this work the Equipment Department runs the engineering stores, tests new apparatus to see that it complies with the specification before being put into service, and operates the BBC's motor transport, which numbers over 300 vehicles.

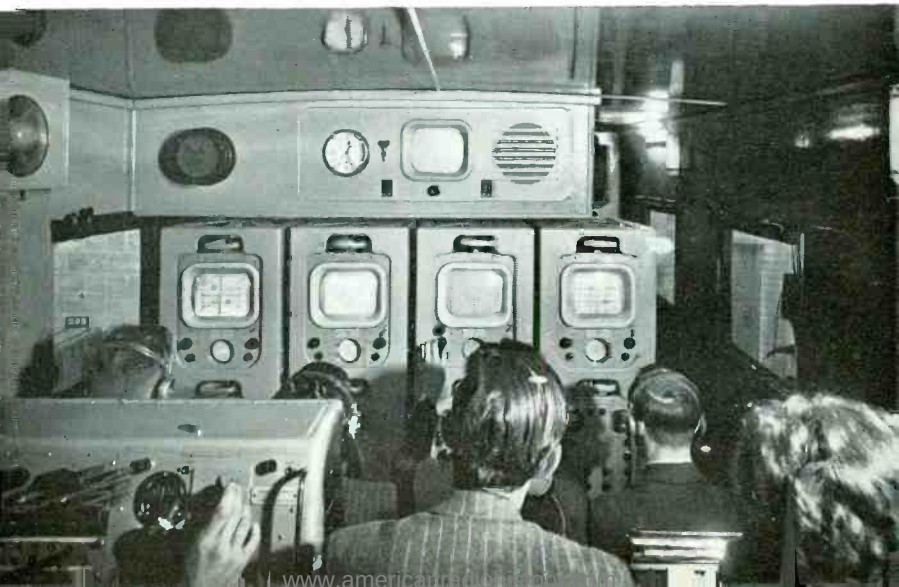
Engineering Establishment, as its name implies, looks after the human side of the Engineering Division. It recruits new engineers, decides in conjunction with the department concerned who shall fill posts that become vacant, and generally keeps an eye on the progress of every engineer in the Division.

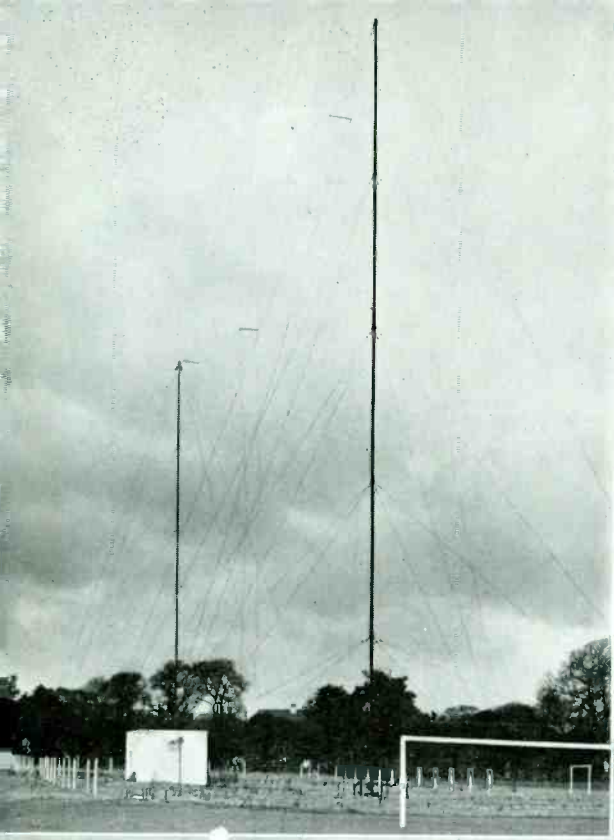
Of the three departments that make up the Engineering Services Group, Engineering Training deals with both new recruits and with refresher courses for more senior staff. (An article by the head of the department appears on p. 39.) The Overseas and Engineering Information Department has the longest title of all the departments, which is not inappropriate, because its functions are very diverse. They include the technical planning of the short-wave services for overseas listeners, which entails choosing the best wave-



Presto Disc Reproducing Channel

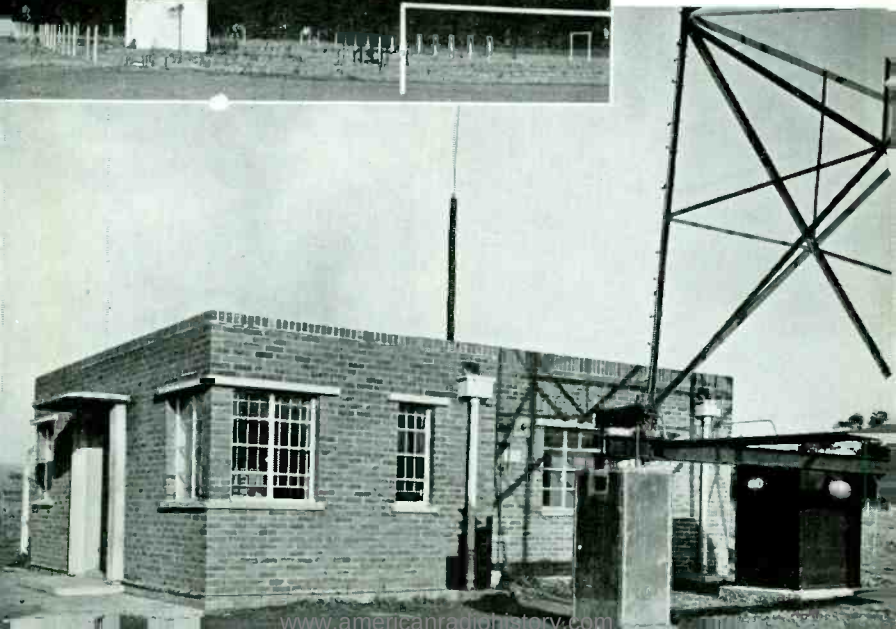
Mobile Television Control Room





Left:
BBC Transmitting Station at Pennywell, near Edinburgh

Below:
BBC Transmitting Station at Brighton



length for each transmission in the light of the diurnal and seasonal changes that occur in the ionosphere; the operation of the BBC receiving station at Tatsfield, where the carrier frequencies of BBC and foreign stations are checked, and where relays from abroad are picked up for rebroadcasting in this country; the running of the engineering side of the monitoring station at Caversham, which has over forty aerials and more than eighty receivers; and representation of the BBC's technical interests at all international wavelength conferences. O. and E.I.D. is also the information department of the Engineering Division, dealing with listeners' queries and giving advice on the reception of the BBC's programmes.

Lastly, there is the Engineering Secretariat. This may perhaps best be described as the custodian of the Engineering Division's finances: it prepares the estimates for all new schemes, and is responsible for seeing that the other departments do not overspend. The Engineering Secretariat also deals with the patenting of inventions by BBC engineers, and represents the Corporation's interests on such matters as standardization and interference suppression.

Electrical Interference

Electrical interference to sound broadcasting is usually heard as a more or less continuous crackling or buzzing noise with clicks when the interference is switched on or off. It may be caused by trams, trolley buses, motors, fans, vacuum cleaners, lifts, bed warmers, etc. Interference to television reception may take the form of patterns or white flashes on the screen and may be caused by the ignition systems of motor cars or by electro-medical apparatus. The services of the Engineering Branch of the General Post Office are given, free of charge, when available, to all wireless licence holders in tracing the source of interference and advising on its suppression. Listeners requiring assistance should complete the Electrical Interference Questionnaire, which can be obtained from any head Post Office.

The precaution which a listener should take against electrical inference is to erect an efficient outdoor aerial, if necessary, one of the 'anti-interference' type, now manufactured by several firms.

PUBLICATIONS

Publishing is one of those things that most people take for granted. They know of those traditional personalities 'Mr. Editor' and 'Mr. Printer'. They have a personal acquaintance with 'Mr. Newsagent' and 'Mr. Bookseller'. But they are less familiar with the other links in the chain, the buyers of print, the distributors, and 'the men who put the advertisements in the papers'.

Over seven and a half million copies of *Radio Times* are sold every week: (sales of the 1948 Christmas Number reached 8,034,134). But vast though its circulation is, in the number of reels of paper it devours each week, in the number of railway vans that it needs to transport it over the country, in the bundles the wholesale newsagents put in their vans, in the heaps on Friday mornings on the newsagents' counters, it is still only one of the variety of publications the BBC issues.

Every Thursday *The Listener* appears, to give permanence to broadcast talks: over 150,000 copies are sold. There are numerous publications of specialized interest dealing with particular aspects of the programmes, and information about the technicalities of broadcasting.

The writing, the choice of pictures, and the shaping of many of these may be done by the specialists in other BBC Departments. The Publications Department sees to their reproduction in printed form. From the Head Office in London, or through the Publications Assistants in the Regions, it arranges for supplies to be available to listeners. Through BBC representatives overseas, or through wholesale distributors in other countries, it arranges for *The Arabic Listener*, or *Ici Londres*, or *Hier Spricht London* to be available. As well as the better known publications the output ranges from a pictorial booklet about a region to the programme of a symphony concert or a sheet for a community singing broadcast. Below are details of the main publications: if you would like further information please write to BBC Publications Department, Scarle Road, Wembley, Middlesex.

RADIO TIMES, with the week's full BBC programmes, appears at all newsagents every Friday, at 2*d.*, in eight editions.

Available in Europe through principal newsvendors at local currency rates. *Annual subscription, including postage: inland* 15*s.* 6*d.*, *overseas* 13*s.* 0*d.*

THE LISTENER, with selected broadcast talks, is 3*d.* every Thursday at newsagents and booksellers. *Annual subscription including postage:* £1.

LONDON CALLING, a weekly magazine with programmes for overseas listeners, is for overseas distribution only. *A subscription for your friends costs* 10*s.* 0*d. a year: overseas subscriptions can be sent in local currency through agents.*

THE ARABIC LISTENER, an illustrated magazine in Arabic, appears twenty-four times a year with details of Arabic Programmes. *Yearly subscription* 10*s.* 0*d. or local currency equivalent.*

BBC QUARTERLY, for those engaged or interested in the art and science of broadcasting. 2*s.* 6*d. a copy, including postage to any address: annual subscription* 10*s.* 0*d.*

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

BBC DIARIES, published for the BBC by Charles Letts & Co. Ltd., a handy pocket reference book and diary, in various styles and colours: *prices* 2*s.* 8*d. and* 3*s.* 8*d. including Purchase Tax.*

NEW EVERY MORNING, a revised edition (1948) of the book of Daily Services for broadcasting. *Stiff covers* 3*s.* 0*d.*: *paper covers* 1*s.* 6*d.* (*postage* 3*s.*).

HIER SPRICHT LONDON, a weekly magazine in German containing BBC European programmes. *Prices: in Germany* 10 *pfennigs* (*quarterly subscription* 1 *mark through State Post Office*): *Austria* 30 *Groschen: Switzerland* 25 *cents.*

SCHOOLS PAMPHLETS. For use in conjunction with Schools Broadcasts, booklets are issued for the Autumn, Spring and Summer Terms; *the majority are* 6*d. each, with discount to registered listening schools.*

THIS IS THE NORTH OF ENGLAND, the story of the BBC North Region in articles and pictures. 1*s.* 0*d.* (*postage* 1½*d.*).

BROADCASTING IN THE WEST, an illustrated account of West of England broadcasting. 1*s.* 0*d.* (*postage* 1½*d.*).

THE SCOTTISH COUNTRY, a pictorial booklet on the BBC in the Scottish countryside. 6*d.* (*postage* 1½*d.*).

Some BBC Staff changes since July 1948

ARKELL, J. H.,	appointed CONTROLLER STAFF ADMINISTRATION
BAKER, W. R., *seconded to Foreign Office*	appointed HEAD OF BRITISH FAR EASTERN BROADCASTING SERVICE
BARKER, A. E., *Foreign News Editor*	appointed DEPUTY EDITOR, NEWS
BARKER, MISS E. M., *Senior Assistant, Political Information Unit*	appointed DIPLOMATIC CORRESPONDENT, EUROPEAN SERVICE
CHALMERS, T. W., *Assistant Head of Light Programme*	appointed CONTROLLER, LIGHT PROGRAMME
COATMAN, J., *Controller, North Region*	retired NOVEMBER 1949
DAVIES, H., *Planning and Presentation Assistant, Wales*	appointed ASSISTANT HEAD OF WELSH PROGRAMMES
DIMMOCK, P., *Assistant Outside Broadcasts Manager, Television*	appointed ASSISTANT HEAD OF OUTSIDE BROADCASTS (TELEVISION)
DE LOTBINIÈRE, S. J., *Head of Outside Broadcasting (sound)*	appointed HEAD OF OUTSIDE BROADCASTS, SOUND AND TELEVISION
EDWARDS, D. I., *Head of European News Department*	appointed HEAD OF FOREIGN SERVICES NEWS DEPARTMENT
GREEN, H. CARLETON, *seconded to Control Commission for Germany*	appointed HEAD OF EAST EUROPEAN SERVICE
HADLEY, G. D., *Paris Correspondent*	appointed ATHENS CORRESPONDENT
HODSON, D. M., *Assistant Head of European News Department Talks*	appointed HEAD OF EUROPEAN TALKS AND ENGLISH DEPARTMENT
JAMES, D. O. LLOYD, *Announcer, Home Service*	appointed SECOND ASSISTANT TO CONTROLLER, LIGHT PROGRAMME
JUBB, C. P., *Assistant Head Overseas Presentation, Overseas Services*	appointed AUSTRALIAN REPRESENTATIVE
KEMP, J.,	appointed NEWS EDITOR, SCOTTISH REGION

LONGSTAFFE, E., *Variety Producer*	retired FEBRUARY 1949
LUKER, N. G., *Head of Talks Department*	appointed NORTH AMERICAN REPRESENTATIVE
MAX-MULLER, C. F. G., *General Overseas Service Organizer*	appointed ASSISTANT HEAD OF OUTSIDE BROADCASTS (SOUND)
MUDIE, J. F., *Assistant Head, European Presentation*	appointed PROGRAMME ORGANIZER, RADIO CEYLON
MCLEAN, F. C., *Assistant to Chief Engineer*	appointed HEAD OF ENGINEERING SERVICES GROUP
MCMILLAN, J., *Second Assistant to Controller, Light Programme*	appointed CHIEF ASSISTANT TO CONTROLLER, LIGHT PROGRAMME
NEWMAN, P. B. R., *Assistant, Variety Booking*	appointed VARIETY BOOKING MANAGER
PAWLEY, E. L. E., *Head of Engineering Secretariat*	appointed ASSISTANT HEAD OF ENGINEERING SERVICES GROUP
POLWARTH, J., *Assistant to Canadian Representative*	appointed CANADIAN REPRESENTATIVE
PYM, W. ST. JOHN, *Controller, Staff Administration*	retired JUNE 1949
REID, W. R., *North American Representative*	appointed ADMINISTRATIVE OFFICER, MONITORING SERVICE
ROBERTSON, REV. E. H.,	appointed ASSISTANT HEAD OF RELIGIOUS BROADCASTS
ROSE, M. HOWARD, *Assistant Head of Drama*	retired AUGUST 1949
SHARMAN, JOHN, *Variety Producer*	retired JANUARY 1949
STEPHENSON, D., *Assistant Controller, General Overseas Programmes*	appointed CONTROLLER, NORTH REGION
STEVENS, S. F., *Senior Administrative Assistant, Overseas Service*	appointed 'ENGLISH BY RADIO' MANAGER
WATERFIELD, G., *Assistant in Political Information Section*	appointed HEAD OF EASTERN SERVICE
WILKINSON, H., *Senior Engineer, Overseas and Engineering Information Department*	appointed HEAD OF OVERSEAS AND ENGINEERING INFORMATION DEPARTMENT
WORSLEY, FRANCIS, *Variety Producer*	appointed CHIEF INSTRUCTOR, STAFF TRAINING DEPARTMENT
WRIGHT, N. PELHAM,	appointed COLOMBIAN REPRESENTATIVE
WALFORD, R. G., *Assistant, Copyright Department*	appointed ASSISTANT HEAD OF COPYRIGHT

CAPITAL, RESERVES AND LIABILITIES

31 March, 1948 £		£	31 March, 1949 £	£
	HOME AND TELEVISION SERVICES			
	CAPITAL ACCOUNT:			
	Balance of Appropriation for Capital Expenditure as at 31 March, 1948		4,850,000	
	Deduct: Adjustment of Fixed Assets apportioned to Overseas Services at 1 January, 1947		21,370	
			4,828,630	
	Adjustment arising on settlement of War Damage Claim Part II		51,229	
			4,879,859	
	Appropriation for the year to 31 March, 1949, for future Capital Expenditure		620,141	
4,850,000				5,500,000
	REVENUE APPROPRIATION ACCOUNT:			
	Balance (unappropriated Net Revenue) at 31 March, 1949, carried forward—per account			
42,661	annexed			359,463
4,892,661				5,859,463
	OVERSEAS SERVICES			
	CAPITAL ACCOUNT:			
	Balance of Appropriation for Capital Expenditure as at 31 March, 1948	3,412,689		
	Adjustment of Fixed Assets apportioned to Overseas Services at 1 January, 1947	21,370		
	Appropriation from Grant-in-Aid Account for the year to 31 March, 1949	266,744		
		3,700,803		
	Less: Plant, etc., discarded during the year to 31 March, 1949—at Cost	14,583		
3,412,689			3,686,220	
	GRANT-IN-AID ACCOUNT:			
	Balance of Receipts over expenditure at 31 March, 1949, carried forward—per account			
201,498	annexed		132,232	
3,614,187				3,818,452
8,506,848	Carried forward			9,677,915

AT 31 MARCH, 1949

ASSETS

31 March, 1948 £		£	31 March, 1949 £	£
	HOME AND TELEVISION SERVICES			
	Fixed Assets:			
	FREEHOLD AND LEASEHOLD LAND AND BUILDINGS:			
	As at 31 March, 1948—at Cost	3,164,939		
	Additions during the year (less items discarded)—at Cost	200,702		
3,164,939		3,365,641		
1,507,305	*Deduct*: Depreciation accrued to date	1,612,805		
1,657,634			1,752,836	
	PLANT:			
	As at 31 March, 1948, less adjustment of amount apportioned to Overseas Services at 1 January, 1947—at Cost	2,461,995		
	Additions during the year (less items discarded)—at Cost	313,773		
2,483,365		2,775,768		
1,772,907	*Deduct*: Depreciation accrued to date	1,875,907		
710,458			899,861	
	FURNITURE AND FITTINGS:			
	As at 31 March, 1948—at Cost	401,588		
	Additions during the year (less items discarded)—at Cost	17,775		
401,588		419,363		
290,214	*Deduct*: Depreciation accrued to date	304,214		
111,374			115,149	
	MUSICAL INSTRUMENTS, MUSIC AND BOOKS:			
	As at 31 March, 1948—at Cost	129,845		
	Additions during the year (less items discarded)—at Cost	10,956		
129,845		140,801		
107,483	*Deduct*: Depreciation accrued to date	110,983		
22,362			29,818	
2,501,828			2,797,664	
	Current Assets:			
	Unexpended Balance on Capital Account represented by:			
	£2,000,000 2½% National War Bonds—at Cost less amount written off (Market Value at 31 March, 1949, £2,056,250)	2,040,938		
	Deposit with Bankers	661,398		
2,348,172			2,702,336	
4,850,000				5,500,000
	OVERSEAS SERVICES			
	Fixed Assets (see Note 1):			
	FREEHOLD AND LEASEHOLD LAND AND BUILDINGS:			
	As at 31 March, 1948—at Cost	1,049,304		
	Additions during the year—at Cost	40,863		
1,049,304			1,090,167	
	PLANT:			
	As at 31 March, 1948, including adjustment of amount apportioned to Overseas Services at 1 January, 1947—at Cost	2,288,496		
	Additions during the year (less items discarded)—at Cost	206,793		
2,267,126			2,495,289	
	FURNITURE AND FITTINGS:			
	As at 31 March, 1948—at Cost	96,259		
	Additions during the year (less items discarded)—at Cost	4,505		
96,259			100,764	
3,412,689				3,686,220
8,262,689	Carried forward			9,186,220

CAPITAL, RESERVES AND LIABILITIES

31 March, 1948				31 March, 1949	
£			£	£	£
8,506,848	*GENERAL*	Brought forward			9,677,915
200,000	Reserve for contingent contractual payments to Staff		250,000		
1,200,000	Reserve for estimated future Income Tax assessable 1949/50		1,050,000		
				1,300,000	
1,027,840	Creditors			1,233,197	
2,427,840					2,533,197

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

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

3. The balance of uncompleted work on contracts for Capital Expenditure amounted at 31 March, 1949, approximately to £470,000.

£10,934,688	£12,211,112

REPORT OF THE AUDITORS TO THE MEMBERS

We have obtained all the information and explanations which to the best of our knowledge and been kept by the Corporation so far as appears from our examination of those books. We have Grant-in-Aid Account which are in agreement with the books of account. In our opinion and to notes thereon gives a true and fair view of the state of the Corporation's affairs as at 31 March, view of the income, expenditure and appropriations for the year ended that date.

5, LONDON WALL BUILDINGS, LONDON, E.C.2.
28 *June*, 1949.

HOME AND NET REVENUE AND APPROPRIATION ACCOUNT

1948				1949	
£	£		£	£	£
	7,272,959	Revenue Expenditure for the year as per Statement attached			7,980,568
		Depreciation :			
138,600		Freehold and Leasehold Buildings		105,500	
135,300		Plant		103,000	
21,600		Furniture and Fittings		14,000	
4,500		Musical Instruments, etc.		3,500	
		Amount written off for discarded assets :			
		Amount of assets discarded, at Cost	92,235		
		Less : Receipts from sales of discarded assets	77,517		
14,793				14,718	
	314,793				240,718
	150,000	Special Contribution to New Staff Pension Scheme			200,000
	1,200,000	Income Tax for year (including Reserve of £1,050,000 for estimated future Income Tax assessable 1949–50)			1,062,628
	8,937,752				9,483,914
	1,048,668	Balance carried down			986,943
	£9,986,420				£10,470,857
	100,000	Additional Reserve for contingent contractual payments to Staff			50,000
	913,631	Transfer to Capital Account for future Capital Expenditure			620,141
	42,661	Balance (unappropriated Net Revenue) carried forward			359,463
	£1,056,292				£1,029,604

OVERSEAS GRANT-IN-AID ACCOUNT FOR THE

1948		1949
£		£
3,878,049	Revenue Expenditure for the year as per Statement attached	3,865,248
50,000	Special Contribution to New Staff Pension Scheme	—
17,485	Transfer to Capital Account representing Capital Expenditure for the year	266,744
3,945,534		4,131,992
201,498	Balance, being excess of Grant-in-Aid Receipts over Net Expenditure to date carried forward	132,232
£4,147,032		£4,264,224

ASSETS

31 March, 1948				31 March, 1949	
£			£	£	£
8,262,689	*GENERAL*	Brought forward			9,186,220
	Current Assets :				
	STORES ON HAND :				
596,853	At Cost or under			621,817	
	DEBTORS AND UNEXPIRED CHARGES :				
	Sundry Debtors		748,070		
	War Damage Claim Part II as agreed without interest, and reinstatement costs recoverable Part I		212,898		
627,655	Unexpired Charges		116,652		
				1,077,620	
	TAX RESERVE CERTIFICATES			1,000,000	
1,447,491	BALANCES WITH BANKERS AND CASH IN HAND ON GENERAL ACCOUNT			325,455	
2,671,999					3,024,892
	(*Signed*) SIMON OF WYTHENSHAWE	*Governors.*			
	(*Signed*) JOHN ADAMSON				
£10,934,688	(*Signed*) W. J. HALEY	*Director-General.*			£12,211,112

OF THE BRITISH BROADCASTING CORPORATION

belief were necessary for the purposes of our audit. In our opinion proper books of account have examined the above Balance Sheet and annexed Net Revenue and Appropriation Account and the best of our information and according to the explanations given us the Balance Sheet with the 1949, and the Net Revenue and Appropriation and Grant-in-Aid Accounts give a true and fair

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

TELEVISION SERVICES
FOR THE YEAR ENDED 31 MARCH, 1949

1948		1949	
£		£	£
8,927,363	Licence Income		9,444,472
1,047,253	Net Revenue from Publications		989,544
11,804	Interest on Bank deposit, etc.		11,465
	Interest on Investment	31,266	
	Less : Provision towards redemption of Premium	5,890	
			25,376
£9,986,420			£10,470,857
1,048,668	Balance brought down		986,943
7,624	Balance brought forward as at 31 March, 1948		42,661
£1,056,292			£1,029,604

SERVICES
YEAR ENDED 31 MARCH, 1949

1948			1949	
£	£		£	£
109,137		Balance of Grant-in-Aid brought forward as at 31 March, 1948		201,498
4,025,000		Grant-in-Aid Receipts for the year	4,050,000	
1,073		Interest on Bank deposit	1,850	
11,822		Receipts from sales of discarded assets, etc.	10,876	
	4,037,895			4,062,726
	£4,147,032			£4,264,224

HOME AND TELEVISION SERVICES

STATEMENT OF REVENUE EXPENDITURE FOR THE YEAR ENDED 31 MARCH, 1949

1948 Amount	1948 Percentage of Total		1949 Amount	1949 Percentage of Total
£	%	PROGRAMMES:	£	%
2,134,528	*29·35*	Artists, Speakers, etc.	2,268,946	28·43
279,824	*3·85*	Permanent Orchestras	293,296	3·68
481,829	*6·62*	Performing Rights	523,548	6·56
83,750	*1·15*	News Royalties	91,958	1·15
54,595	*0·75*	Publicity and Intelligence	54,456	0·68
965,918	*13·29*	Salaries and Wages	1,073,790	13·46
132,704	*1·82*	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	138,101	1·73
4,133,148	*56·83*		4,444,095	55·69
		ENGINEERING :		
189,005	*2·60*	S.B. and Intercommunication Lines	207,075	2·59
202,164	*2·78*	Power, Lighting and Heating	213,865	2·68
132,392	*1·82*	Plant Maintenance	180,045	2·26
100,653	*1·38*	Transport	104,520	1·31
1,104,910	*15·19*	Salaries and Wages	1,218,357	15·27
84,712	*1·16*	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	114,403	1·43
1,813,836	*24·93*		2,038,265	25·54

		PREMISES:		
219,838	*3·02*	Rent, Rates and Taxes	245,257	3·07
37,740	*0·52*	Telephones	42,165	0·53
22,768	*0·31*	Insurance	26,239	0·33
25,709	*0·35*	Household Maintenance	41,321	0·51
162,494	*2·24*	Alterations to and Maintenance of Buildings, Services and Masts, etc.	221,718	2·78
468,549	*6·44*		576,700	7·22
		REGIONAL AND AREA ESTABLISHMENTS:		
67,443	*0·93*	Billeting, Hostels and Catering	70,669	0·88
347,898	*4·79*	Salaries and Wages	344,006	4·31
25,054	*0·34*	Sundry Expenses including Travelling, Stationery, Postage, etc.	33,206	0·42
440,395	*6·06*		447,881	5·61
		MANAGEMENT AND CENTRAL SERVICES:		
257,329	*3·54*	Salaries and Wages	268,894	3·37
31,889	*0·44*	Sundry Expenses including Travelling, Stationery, Postage, etc.	39,085	0·49
289,218	*3·98*		307,979	3·86
121,242	*1·67*	CONTRIBUTIONS TO STAFF PENSION SCHEMES AND BENEVOLENT FUND	160,898	2·02
6,571	*0·09*	GOVERNORS' FEES	4,750	0·06
7,272,959	*100·000*		7,980,568	100·00

OVERSEAS SERVICES

STATEMENT OF REVENUE EXPENDITURE FOR THE YEAR ENDED 31 MARCH, 1949

1948 Amount	1948 Percentage of Total		1949 Amount	1949 Percentage of Total
£	%	PROGRAMMES:	£	%
784,196	*20·22*	Artists, Speakers, etc.	698,616	18·07
44,844	*1·16*	Permanent Orchestras	40,758	1·06
146,471	*3·78*	Performing Rights	120,834	3·13
—	—	News Royalties	525	0·01
56,913	*1·46*	Publicity and Intelligence	61,565	1·59
1,148,971	*29·64*	Salaries and Wages	1,206,774	31·22
90,856	*2·34*	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	102,898	2·66
2,272,251	*58·60*		2,231,970	57·74
		ENGINEERING:		
109,119	*2·81*	S.B. and Intercommunication Lines	84,243	2·18
301,908	*7·79*	Power, Lighting and Heating	256,922	6·65
119,444	*3·08*	Plant Maintenance	122,570	3·17
38,486	*0·99*	Transport	43,140	1·11
463,489	*11·95*	Salaries and Wages	482,358	12·48
21,639	*0·56*	Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	27,338	0·71
1,054,085	*27·18*		1,016,571	26·30

			PREMISES :		
178,060	*4·59*		Rent, Rates and Taxes	201,624	5·21
15,533	*0·40*		Telephones	15,323	0·40
8,401	*0·22*		Insurance	12,009	0·31
7,945	*0·21*		Household Maintenance	10,869	0·28
29,942	*0·77*		Alterations to and Maintenance of Buildings, Services and Masts, etc.	51,409	1·33
239,881	*6·19*			291,234	7·53
			REGIONAL AND AREA ESTABLISHMENTS :		
42,679	*1·10*		Billeting, Hostels and Catering	34,538	0·90
117,542	*3·03*		Salaries and Wages	121,415	3·14
6,661	*0·17*		Sundry Expenses, including Travelling, Stationery, Postage, etc.	7,013	0·18
166,882	*4·30*			162,966	4·22
			MANAGEMENT AND CENTRAL SERVICES :		
92,698	*2·39*		Salaries and Wages	90,017	2·33
11,816	*0·30*		Sundry Expenses including Travelling, Stationery, Postage, etc.	10,668	0·28
104,514	*2·69*			100,685	2·61
40,436	*1·04*		CONTRIBUTIONS TO STAFF PENSION SCHEMES AND BENEVOLENT FUND	61,822	1·60
3,878,049	*100·00*			3,865,248	100·00

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