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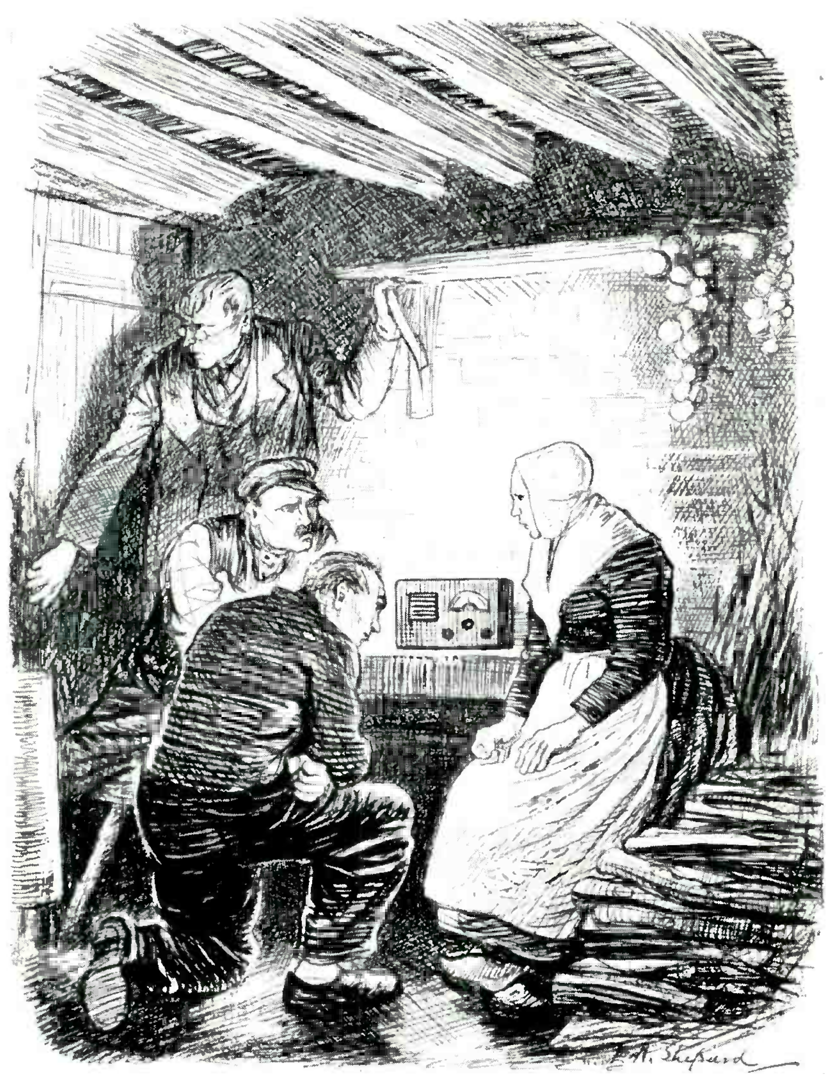

'*The Secret Hope*'

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INTRODUCTION

In the year 1941, the range and penetrating power of British broadcasting were formidably increased. Since the beginning of the war, new services in foreign languages had been brought into operation at the call of the Government and as fast as technical equipment and other resources allowed. Early in 1941 a substantial accession of transmitter strength gave a new impetus to this expansion. Existing services of broadcasts to Europe, to the Empire, to North and South America, and to the Near East were extended and intensified. The increased facilities enabled the BBC to carry the voice of Britain to new listeners in the Far East and elsewhere. The Empire Service, the original spearhead of Britain's accumulating effort in the field of overseas broadcasting, was, with the help of experienced officers lent from the Dominions and from India, more finely tempered and adapted to meet the special needs and interests of its listeners wherever they were to be found on the highways and by-ways of the Empire. Apart from its basic service in English, the BBC was, at the beginning of 1941, broadcasting in thirty-two Empire and foreign languages for one hundred and forty-five hours a week. At the close of the year, the total had been brought to forty languages, with a weekly total of two hundred and thirty-one hours of broadcasting. Further expansion is to come.

In the building-up of the broadcasting service as an instrument of the nation's war effort, the main emphasis has naturally been on the services directed outwards from these islands. Only listeners with a short-wave set, unlimited leisure, and an easy familiarity with most of the languages of the world could hope to get a first-hand, bird's-eye picture of this all-round-the-clock, polyglot output. The brief account of it that is given in this book will, it is hoped, be of interest to those who are naturally curious to know what is being done through the medium of the broadcasting service to catch the ear of the world.

Meanwhile, there has been no standstill on the Home side, and steps were taken during 1941 to improve the coverage and quality of the Home Service and Forces Programme to which listeners here at home normally turn for their news and entertainment. Reception of the Home Service was improved by the introduction of the new wavelength of 203·5 metres.

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The morning 'gap' in the Forces Programme, from a quarter-past eight to half-past ten, was filled so as to provide a continuous programme from half-past six in the morning to approximately eleven at night. Many new features were introduced, especially in the Programme for the Forces (the coverage of which has been further improved, as this book goes to press, by the new wavelength of 296 metres).

Wartime broadcasting must still of necessity be subject to arduous restrictions. Chief among these is the continuing need to withhold assistance from enemy aircraft; this has conditioned the BBC's wartime system of transmission from the start. There is still the need for a prudent dispersal of broadcasting resources at widely separated points so that the service can continue uninterrupted in all conditions, as it did throughout the 'blitzing' of a year ago. Yet within these limitations progress has been made. In certain respects the war seems actually to have quickened the development of broadcasting in sound and to have enriched its content. The BBC is required under its Charter to conduct the broadcasting service 'as a means of information, education, and entertainment'. In its broadcasts of music, drama, variety, talks, news, and religious services the BBC tries, in war as in peace, to reflect what is best, of its kind, in the national life. In war, the commission takes on new meaning. Broadcasts as the self-expression of a nation in its will to victory; broadcasts as a message to our friends overseas and as a weapon against our enemies—these are the striking force of radio in time of war.

The object of this book is to give an account of how the BBC has tried to use this force to the best advantage in the year 1941. The account must of necessity be incomplete in certain respects, notably in the field of radio engineering, the full story of which cannot be told till the war has been won. But it would fail in its purpose if, besides recording the main developments of its programme services, it did not also touch briefly on the story of its own organization and entity.

The first outstanding event in the year 1941 was the reconstitution to full strength of the BBC's Board of Governors, which had been reduced at the beginning of the war from seven members to two. In April, Sir Allan Powell, Chairman, and Mr. C. H. G. Millis, Vice-Chairman, who had carried on throughout, were joined by Lady Violet Bonham-Carter,

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Sir Cecil Graves

The Joint Directors-General of the BBC

Mr. R. W. Foot

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H.R.H. the Duke of Kent broadcasting in the Home and Overseas programmes on his return from Canada on 17 September 1941

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Sir Ian Fraser, M.P., Dr. J. J. Mallon, and Mr. Arthur Mann. The Hon. Harold Nicolson, M.P., hitherto Parliamentary Secretary to the Ministry of Information, joined the Board in the following July. In view of the very close relations that have been rightly and inevitably maintained between the Corporation and the Government since the war began, it is apposite to quote here the definition of that relationship that was given by the Minister of Information, Mr. Brendan Bracken, in the House of Commons later in the year. 'The Governors,' he said, 'act as trustees to the public and Parliament for the maintenance of the integrity and high standards of British broadcasting. They have always recognized that in wartime it is necessary and right that the Government should control the policy of the BBC in matters affecting the war effort, the publication of news, and the conduct of propaganda. Subject to this measure of control, the Governors in addition to their responsibilities as trustees, remain in charge of the administration and technical services of the Corporation, and of the expenditure of the moneys voted to it by this House.'

In September, the Prime Minister announced the creation of a Political Warfare Executive to conduct propaganda to enemy and enemy-occupied territories. This led to a reorganization of the BBC's Overseas Services, under which the Overseas Division was split into two sections, the European Division, under the control of Mr. I. A. Kirkpatrick, who had been earlier in the year appointed as Adviser to the BBC on foreign affairs, and the Overseas Services Division, under Mr. J. Beresford Clark, who had been closely associated with the Empire Service since its beginning in 1932. Under this arrangement, the BBC lost the services of Sir Stephen Tallents, who was released for other work. Sir Stephen joined the BBC in 1935 in order to take control, under Sir John Reith (as he then was), of its publicity and public relations work. He took charge of the Overseas Services early in 1940 and it was during his term of office that a great part of the wartime expansion of those services was carried out.

A still more important change, which took place in January of the present year (1942), was the resignation of Mr. F. W. Ogilvie from the post of Director-General, which he had held since 1938. Mr. Ogilvie had carried a heavy burden for over three years. He never spared himself in the service of the Corporation.

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Its good wishes go to him and to Sir Stephen Tallents in whatever new work they may be called to.[1] Sir Cecil Graves, Deputy Director-General, and Mr. R. W. Foot, hitherto General Manager of the Gas Light and Coke Company, were appointed as Joint Directors-General of the BBC for the duration of the war. Mr. Foot's services had been lent by the Company to the Corporation in October 1941, when he was appointed general adviser on its wartime organization.

These, in the briefest terms, were the major changes. They were accompanied by a vigorous recruitment of the best available men and women to the ranks of the broadcasting service, many of them in replacement of young men released for service in the Forces. The training of this influx of new talent was one of the most interesting and important tasks of the BBC's administration during the year. One point of interest among many was the recruitment of women operators in the Engineering Division. Before the war this was a side of the work that was staffed entirely by men. Now between five hundred and six hundred women operators are at work at transmitting stations and studio centres up and down the country. And the work is very well done.

Any backward glance at the history of broadcasting in this country since its early beginnings must call to mind the work and personality of the late Sir Walford Davies. His death on 11 March 1941 was a great loss to broadcasting. He possessed the imagination to use the medium for a new purpose and the zeal to invent and acquire at the age of sixty a technique with which his purpose could be put into practice. To him more than to anyone else belongs the credit of interesting the ordinary listener in music, and he did this chiefly by means of his music talks, a form of programme which he looked upon as *sui generis*, neither a talk nor a recital, but a fusing of the two. His success is measured by the great multitude of those who, by listening to him, learned to find solace and inspiration in fine music.

[1] The President of the Board of Trade has since announced that Sir Stephen Tallents has accepted an invitation to take part in organizing the scheme for fuel rationing.

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SURVEY OF THE YEAR'S WORK IN BROADCASTING

OVERSEAS NETWORKS

Few people ever read a newspaper right through from cover to cover, but most regular readers know that the leading article is on page two, the 'stop press' on page three, the market reports on the back page, and so on; they have, in short, a clear notion of the general make-up of their paper.

With a big modern broadcasting service it is by no means easy to form such a picture of its general make-up; it is as if the newspaper is cut up and distributed so that each page is in a separate room of the house. In this country, most people listen to only two 'pages' of the BBC's output—the Home Service and the Programme for the Forces; they know that other services are being broadcast, but not how they are organized or what relation they bear to each other.

In Overseas broadcasting at the present time there are four 'pages', known to the BBC staff as the Overseas Networks. Each network comprises studios, switch-gear, lines, and a group of transmitters. For convenience they are known throughout the BBC by colours—red, blue, green, and yellow.

The *Red Network* carries the main overseas output in English to the Dominions, the Colonial Empire, and the United States of America; it works for over twenty-one hours out of the twenty-four, split up into four transmissions—the Pacific, Eastern, African, and North American Services.

The *Blue Network* carries broadcasts to central and western Europe and the central Mediterranean—including the services in French, German, and Italian—on long and medium as well as short waves; these services are grouped in four transmissions, occupying about twenty hours of each day.

The *Green Network* is shared by two groups of broadcasts: the Near East Services in Arabic, Persian, and Turkish, and the special Empire Services in languages other than English, such as Afrikaans, Hindustani, Malay, Maltese.

The *Yellow Network*, like the Green, is shared between two services: for five hours it carries broadcasts to Latin America;

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for the rest of the time it serves three special zones in Europe—Spain and Portugal, Scandinavia, and the Balkans. (A glance at the map will show that these three areas fall outside the territory covered by the Blue Network; each requires transmissions concentrated in a special direction.)

The introduction early in 1941 of the four-network system marked another stage in the reorganization of Overseas broadcasting to meet wartime requirements. Its effect is twofold: each language-service has associated with it the studios and the technical resources of a specific network, which eases the work of the engineering staff in operating the formidable schedule of Overseas broadcasts, while, from the listener's point of view, London can give to many parts of the world an *alternative programme service.* Thus, in India, the European listener can receive news and entertainment programmes in English at the same time as the Indian listener tunes in to services in Hindustani and Bengali; for Europe, broadcasts to the three 'Yellow Network' areas are radiated in parallel with the 'Blue Network' transmissions, so that broadcasts in Spanish or Swedish may be carried on one group of transmitters while another group carries French or German.

In the planning of these services full advantage is taken of local differences of time and the variation in listening habits between different countries. Even the differences in meal-times are of help here. In Spain, for instance, the midday meal is early; in Norway and Sweden dinner is eaten in the middle of the afternoon; daytime services to these countries can therefore be accommodated one after the other in the same network.

Each of the Overseas Departments has its own intelligence officers, who provide up-to-date information about the listening habits of their various audiences. In a central planning section, this is co-ordinated with the latest technical information, collected by the Engineering Division, on the reception of BBC transmissions all over the world; this evidence is the raw material from which the network schedules are built up.

The choice of wavelengths for short-wave services depends on the time of day (at both transmitting and reception points) and on the season of the year; for long-distance services, e.g. to Australia and New Zealand, both the times of transmission and the wavelengths must be altered between summer and

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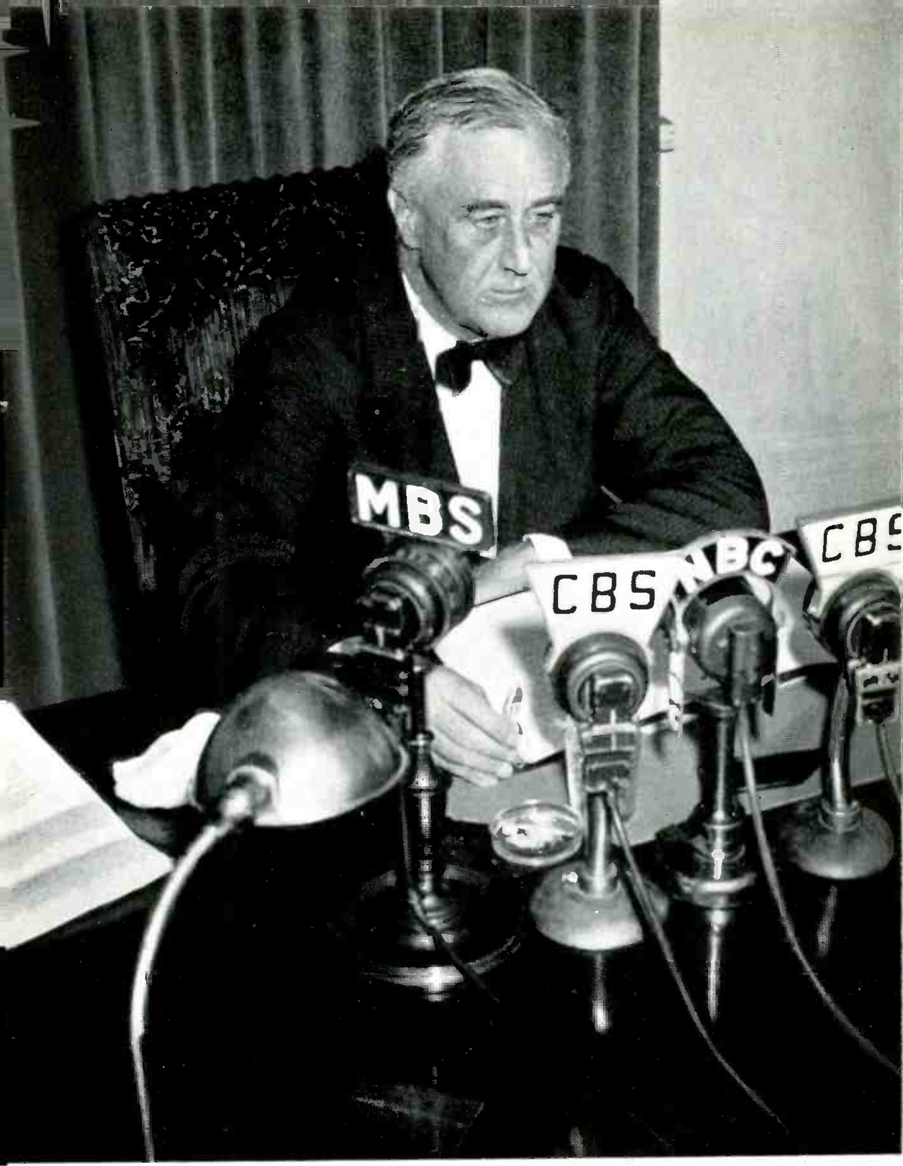

Speeches by President Roosevelt were relayed by the BBC direct to listeners in this country on five occasions during 1941

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The year has been one of rapid development. At the end of December, the three daily broadcasting services to the Pacific, to the East, and to Africa, together with the nightly service to Canada and the United States of America, totalled over twenty-one hours out of the twenty-four; the number of Empire languages used, excluding English, had increased to seven; the number of short wavelengths available for carrying the programmes numbered forty.

Probably the most striking evidence of Empire co-operation is the growth of rebroadcasting—the method whereby short-wave broadcasts from another country are picked up and simultaneously retransmitted on the medium waves of a local broadcasting system. In various parts of the world—some twenty-three in all—BBC programmes, especially, of course, the news bulletins, are rebroadcast regularly, thus adding to Britain's audience millions of listeners who cannot be reached by the direct short-wave transmission. A notable development was the relaying of BBC bulletins by Singapore to Australia for rebroadcasting in the Commonwealth. The passing of Singapore out of British hands led to a division of the work formerly undertaken by that station between other centres.

Similarly, programmes from our sister nations and the Colonies may be heard through the medium of the BBC Empire Service, not only by the home audience, but by listeners in other parts of the Empire. Because of Britain's position in the front line, her own radio output in this service is greater than her intake, but the balance is steadily being adjusted.

Important contributions have been made by the Empire to this Service also in the form of broadcasting personnel. Listeners will remember the Sunday postscript by Robert McCall on 2 November. For a year McCall had been lent by the Australian Broadcasting Commission to direct the BBC's Pacific Service. His successor, H. C. Fenton, is also from Australia. Programmes for India are handled by Z. A. Bokhari from All-India Radio, and a bi-lingual South African, J. Grenfell Williams, is responsible for the broadcasts to Africa in Afrikaans and English. In all, nearly forty representatives of the Empire are helping in the making of the Empire programmes.

The programmes . . . in these, above all, must be the proof of the practical value of this collaborative effort. There has been

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constant development of news broadcasts, both in the bulletins and in the features built around the events of the day. For example, to the Pacific and North American editions of the daily 'Radio Newsreel' has been added an edition for Africa, and these vivid sound pictures of history in the making now include regular dispatches and talks from places as widely separated as Cairo, New York, Sydney, Chungking, and Dublin. Frequent features from all parts of Britain reflect events of topical interest here.

There are twelve news broadcasts during the twenty-four hours; five of these are now followed by expert commentaries on the news itself. These news commentaries have brought to experts such as J. B. McGeachy, Tahu Hole, Robert Fraser, a wide following throughout the world; more comprehensive analyses of international affairs are provided by world-known authorities like H. Wickham Steed. Prompt exposures of the inconsistencies and distortions of enemy propaganda also come within the compass of news broadcasting and, under the title of 'Listening Post', these vigorous counter-measures find a daily place in all four services—that is to say in the Pacific, Eastern, African, and North American Services. A related series of broadcasts is that entitled 'Flashback', which, in the North American and Pacific Services, contrasts what Germany and Italy say to-day with what they said a year ago.

Throughout the broadcasting day there are many programmes—some of them regular features, some designed to meet special occasions—based on the principles of Imperial co-operation. Among the special broadcasts of 1941 were an exchange of greetings on 18 April between members of the Savage Clubs in London and Melbourne; a 'Salute to the Falkland Islands' to commemorate the Battle of the River Plate —a new and glorious Empire anniversary; and the Empire Day feature 'Brothers in Arms', which focused in a forty-five minute programme the unbreakable unity of the Empire. In addition, there was the feature 'Steel Commando' inspired by South Africa's part in the war effort, and vivid sidelights on the Empire's part in the war have been thrown by men from the Colonies and Dominions who have been persuaded to tell their stories at the microphone. 'Empire Exchange', in which questions of mutual interest are discussed between one part of the Empire and another, together with talks by the various

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High Commissioners and Trade Commissioners in London, have provided useful contributions to the regular schedule.

Outstanding in the year's events were not only Mr. Churchill's historic broadcasts but messages from the Prime Ministers of three Dominions—Mr. W. L. Mackenzie King of Canada, Mr. R. G. Menzies of Australia, and Mr. Peter Fraser of New Zealand—who came to the BBC studio while in Britain to talk to their fellow-countrymen.

One other method of sharing programmes with the Dominions and Colonies must be mentioned: each week special records of BBC programmes are sent overseas for inclusion in the programmes of the various local broadcasters, and during the year this London Transcription Service, as it is called, was considerably extended.

On 19 October, the BBC broadcast in the Forces Programme and in the Eastern and African Services a 'Tribute to Tobruk', a programme that must rank high in the long list of features on themes provided by the war. A review of that list shows how the Empire Service has been able to help in keeping men and women serving overseas in touch with their homelands. News from home, messages from home, programmes of requests linking in music those at the Front and their families, occupy an important place in the Empire Service. Many special programmes tell the day-by-day story of Britain at war. In 'Britain speaks', 'Democracy marches', 'Life over here', typical Britons from all walks of life have voiced the feelings and outlook of the men and women of these islands.

Contributions from Scotland, Northern Ireland, Wales, and all parts of England have been indispensable in building up an accurate impression of the United Kingdom in 1941, and their interest has by no means been limited only to the 'exile'.

Music lovers everywhere were interested to hear of the appointment in May of Arthur Bliss as the BBC's Deputy Overseas Music Director. He joined Kenneth Wright, the Overseas Music Director, and the Australian composer, Hubert Clifford—the Empire Music Supervisor—in building up a unit specializing in short-wave musical programmes. They recruited many famous broadcasting musicians—Fred Hartley and Albert Sandler among them—to form a variety of combinations qualified to meet a wide range of musical demands.

The steady improvement and development of technical

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resources has made possible the extension of special services to many parts of the Empire: broadcasts for Indian listeners in English, Hindustani, and Indian regional languages; daily transmissions for the Indian forces in the Middle East; a full service of news and other programmes in Afrikaans—all these are now carried by their own separate group of transmitters in parallel with the main transmissions in English, so that over a great part of the world there is an alternative programme service. Research and experiment have given to Empire broadcasting a new pattern; not a final pattern—for the task of broadcasting is to reflect the swift movement of world events—but one which clearly shows the shape of things to come. The pattern of Empire broadcasting in 1941 is the first 'blue-print' of an Imperial broadcasting network.

BROADCASTING TO NORTH AMERICA

The North American Service, which is on the air for seven-and-a-half hours every night, is intended primarily for listeners in the United States of America, Canada, Newfoundland, and the West Indies. It is also listened to, and sometimes re-broadcast by local stations, in West Africa, Central and South America, Australia, and other parts of the world.

Like the African, Pacific, and Eastern Services of the BBC, it is addressed mainly to English-speaking listeners overseas. Where it differs from these other services is the fact that it addresses itself, not only to citizens of the British Empire, but also to the great English-speaking audience in the United States. The broadcasts are planned with this essential difference in view. Listeners to the North American Service hear the same news, for instance, as listeners to the other Empire Services, but so far as radio technique is concerned it is presented in a different way. When it comes to entertainment programmes, the difference is even more marked. The primary audience to this service is accustomed to the American way of putting over radio shows, and that way has been developed for the last twenty years by all the resources that commercial enterprise can command. It would be of little use trying to attract this audience with broadcasts based on the conventions that have become popular with listeners here at home.

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This is why news bulletins, for instance, in the North American service are shorter, and are sometimes read by Canadian news readers. Programmes are based on the fifteen-minute period, and few programmes run longer than half-an-hour. There are no intervals between these programmes and no overruns; timing is to the second. This method of planning programmes was adopted on the advice of the General Programme Organizer of the Canadian Broadcasting Corporation, who was seconded to the BBC to get the service going in the autumn of 1940. It has proved its merits for round-the-world broadcasting to such an extent that it is now generally followed throughout the Empire Services of the BBC.

This need to cast the programmes in a form acceptable to the millions of listeners in the United States does not mean that no attention is paid to those listeners who are of British origin, or to those who are willing citizens of the British Commonwealth of Nations whether they themselves are of British origin or not.

First of all, there are specialized programmes for the West Indies (four times a week), for Newfoundland (twice a week), and for Canada (twice every night). All these include news-letters, in which news of primarily local interest is given, and message programmes, in which men and women serving in the forces here can speak to their relatives at home. Canada is particularly well served. We are fortunate in having with us in London a programme unit from the Canadian Broadcasting Corporation, which contributes programmes for Canada every night. The Canadians have their own recording van, which is constantly touring camps and hospitals and clubs in search of broadcasts that will let Canada know how her people are doing over here. Headed by H. Rooney Pelletier (who took Bob Bowman's place when he went back), the CBC Unit includes another broadcaster well known to listeners in Britain—Gerry Wilmot, one of the slickest commentators who ever faced the microphone.

The United States, of course, has its message programmes too. Every week the North American Service carries messages from Americans serving in the forces, including pilots of the famous Eagle Squadron, in a special broadcast from London's Eagle Club. Probably the most popular of all with listeners over there are the weekly programmes in which parents of children evacuated to Canada and the U.S.A. send messages to them.

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Dr. Temple, now Archbishop of Canterbury, broadcast to Home and Overseas listeners on several occasions during 1941

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The Rt. Hon. Peter Fraser, Prime Minister of New Zealand, watching New Zealand troops send messages home

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There are plenty more of these specialized broadcasts, but all of them together do not make up the bulk of the programme of seven-and-a-half hours every night.

Briefly the aim of these broadcasts is to let listeners know more about what is happening in Britain during the war. In broadcasting, that means giving them the news—and news broadcasts from London have earned a high reputation for authenticity; giving them news commentaries that fill out the bare bones of the bulletins; making the news itself vivid and dramatic, as is done every night in the half-hour 'Radio Newsreel', a new type of 'newscast' that began in the North American Service and has already spread to the Pacific and the African Service—half-an-hour's nightly dramatization and illustration of the day's news.

It means giving them regular weekly talks by men like J. B. Priestley, Frank Owen, Howard Marshall, and Wickham Steed, who command attention in every part of the world; dramatic features reflecting our wartime life and effort here; religious services, music, even variety and light entertainment, since in spite of the war these varied activities still go on.

In fact, the North American Service contains something of everything that broadcasting can provide. There are 'live' outside broadcasts: listeners across the Atlantic have come to expect round-ups of London by night, and Victor Smythe's 'Works Wonders' from war factory canteens. These are about the only subjects possible for outside broadcasts to North America, because the difference in time between the two sides of the Atlantic causes us to broadcast at the uncomfortable hours between 10.15 p.m. and 5.45 a.m. Incidentally, it is astonishing how willing people are to broadcast at these unfamiliar times. All night long the BBC studios are filled with people scorning sleep in order to broadcast to North America—from news commentators and talkers to complete military bands.

They have their reward. Apart from the thrill of getting fan-mail from the Leeward Islands and the Pacific Coast, and the knowledge that many of our programmes are rebroadcast locally in the Colonies, in Canada, and sometimes in the U.S.A., they know that they are doing something to further the cause of Anglo-American understanding, on which the future of the world so largely depends.

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BROADCASTING TO LATIN AMERICA

The BBC's Latin-American Service is directed to an audience taken from the peoples of twenty nations, scattered over a continent and a half. Spanish and Portuguese are, of course, the languages used, but it is perhaps not generally realized that these tongues are by no means the same as those of Spain and Portugal.

One of the most interesting and uniformly successful experiments has been the use of the feature programme which was introduced a little over a year ago. These sound-impressions of men and things past and present have been used to celebrate the national days of the Latin-American nations and the anniversaries of their great men. They have illustrated the war activities of Great Britain, and have brought to relatively remote audiences a picture of life in the occupied territories of Europe. That a programme devoted to the 'V' campaign was rebroadcast by no fewer than twenty-nine medium-wave stations in Latin America is significant evidence of the attention these broadcasts have won. A Spanish version of the Home Service programme, 'The Battle of Britain', was rebroadcast by twenty-three stations.

Outstanding features were a programme about Columbus, written by Salvador de Madariaga, and put out on 12 October —a date celebrated in Latin America as the 'Dia de la Raza'; an adaptation on 14 July of the Home Service programme commemorating 'le quatorze juillet'; and a work for the microphone specially written by Howell Davies in honour of Armistice Day.

Two innovations during the year were the introduction of a fortnightly magazine programme that has won popularity in Brazil as well as in the Spanish-speaking countries, and a series of actuality broadcasts for which commentators have taken the recording van to many centres of activity in Great Britain.

One of the most interesting events of the year occurred on Sunday, 9 November, when His Holiness the Pope broadcast from Radio Vatican a message to Santiago in Chile, the scene of the Eighth Eucharistic Congress. As the Radio Vatican transmissions cannot normally be received in Chile, the work of relaying the Pope's message to Santiago was undertaken by the BBC.

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While development in all forms of programme activity goes on steadily, the major items in the day's transmission are, inevitably, the news broadcasts. To the four evening bulletins—two in Spanish, two in Portuguese—have been added one in each tongue for the benefit of Latin Americans able to listen at lunch-time.

How high the BBC's reputation for veracity stands in the estimation of Latin-American listeners was revealed in a report recently prepared by an independent North American investigator in Brazil. It showed that nearly two-thirds of the short-wave listeners in that great country give to BBC bulletins more credence than to those emanating from any other country in the world.

BROADCASTING TO THE FAR EAST

Towards the end of 1940 the BBC was broadcasting in Hindustani and Burmese among Asiatic languages. This was the first showing of a determination to carry British broadcasting farther into the Far East among those peoples upon whom already the shadows of a world war were lengthening. Work was put in hand to secure staff, and this was no easy task as the field is a narrow one. The next language on the list was Thai, and in April 1941 a news commentary was first broadcast for Siamese listeners. This was at first given once a week, was increased to three times a week, and is now daily. In May, broadcasts in Kuoyu, Cantonese, Tamil, and Malay were added. There are now daily news-letters in Chinese dialects and before long it is hoped to broadcast a daily news service and news commentary. There is some evidence that the present Chinese news-letters are rebroadcast from three stations in China itself. The news-letter in Malay was rebroadcast from Singapore and Penang until the Japanese occupation of these places. At the moment, other arrangements are in operation. The Tamil letter is rebroadcast from Ceylon and Trichinopoly.

Evidence of the extent to which these broadcasts are heard and of how they are liked in the various countries is not so easily obtained as in other parts of the world. But, if the reports are not yet as full and regular as the BBC would wish, they are encouraging.

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In conducting the service, the governing purpose is to assist the speakers to build up an individual radio technique. Thus it may be expected that, apart from the merits of whatever they may have to say, their personalities will become familiar to their listeners. For this reason no rigid form of news-letter was prescribed in the different languages. Each speaker is left free to treat the events with which he deals in the way he thinks best—whether by means of straightforward commentary or discursively—but the aim before him is to secure a completely objective survey of the news of the day, presented in a way likely to appeal to the particular habits of thought of those whom he is addressing.

BROADCASTING TO THE NEAR EAST

The year 1941 brought three countries of the Near and Middle East into the orbit of the war, and gave our team of broadcasters their first experience of active service in political warfare. In May, enemy intrigues led to a coup d'état in Iraq, and military intervention became necessary in order to safeguard British interests and restore the lawful government; in June the centre of interest moved to Syria, now happily liberated from the threat of German penetration and set on the path of independence under British and Free French auspices; in September, Persia was the scene of dramatic events culminating in military intervention by British and Russian forces and the abdication of Shah Riza Pahlavi. In each of the three countries the BBC had built up considerable audiences who had formed the habit of listening to us even before the news and views radiated from London had become of vital and immediate concern to themselves: the weapon thus forged could now be used to good advantage both for the quick dissemination of official pronouncements, and for the purpose of reassuring public opinion on our aims, and delivering vigorous counter-attacks against enemy propaganda. In each case, the course of events provided an object lesson in the use of the radio weapon in close coordination with diplomacy and the armed forces. An observer on the spot has described how 'Persians all over the country turned to the wireless and the electrifying broadcasts of the BBC for their information', and one writer claimed the occasion

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H.E. the Soviet Ambassador, M. Jean Maisky, broadcasting in the Home Service on 27 September 1941

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S. Hillelson (right), *Director of the Near East Services, with Mojtaba Minovi, an Iranian member of the staff*

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as 'the first instance in history in which a ruler has been hurled from his throne by radio', just as (he might have added) the song *Lillibullero* had once 'sung a king out of three kingdoms'.

The Persian Service which thus came into prominence is the most recent addition to our schedule. It began on 28 December 1940 with news bulletins broadcast on five days every week, and in May of the following year a daily service was put into operation. In addition to bulletins of 'straight' news, talks and commentaries are broadcast at frequent intervals.

In Turkish, two more broadcasting periods were added to the two which were operative in 1940, and advantage was taken of the additional time to give special attention to talks, commentaries, eyewitness accounts, and feature programmes. These form a welcome supplement to the news bulletins, and serve the purpose of fostering the feelings of friendship for this country and confidence in our final victory which are held by the vast majority of the Turkish people.

The Arabic Service, the BBC's senior foreign-language service, has also not stood still. At the end of July it became possible to assign a separate period to broadcasts in the Moroccan dialect, and thus to gain additional time for the transmission in 'standard' Arabic, which now consists of three daily news bulletins, and forty-five minutes of programme-time devoted to entertainment, talks on cultural and general subjects, and items projecting every aspect of the war. Commentaries are broadcast regularly under the titles of 'Truth and History' and 'On the Margin of the News'; the 'Monday Talks' of Shaikh Muhammad Mahmud Gum'a attack the Axis in every tender spot, and review the week's events through the eyes of a learned and quick-witted Egyptian; broadcasts in the colloquial dialects of Egypt, Palestine, and Syria which were first introduced last year on an experimental basis have established themselves in popular favour, and it is hoped to enlarge their scope. Eyewitness accounts of 'Things seen in England', broadcast by Ahmad Kamal Surur, have also been much appreciated.

Another new development which met with immediate success was a service of 'news-letters' from Cairo, Baghdad, Jerusalem, and other centres: these deal with local events and appeal to the keen interest taken by the different branches of the Arab people in each other's affairs.

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The standard of musical entertainment was fully maintained, and progress was made in the production of feature programmes, an element which is new to Arabic broadcasting and one in which London has taken the lead. It is interesting to note that the Axis stations of Zeesen and Rome/Bari, which in the past devoted much time and care to musical entertainment and to programmes appealing to the cultural interests of the Arab peoples, now almost exclusively confine themselves to bulletins of tendentious news and political harangues. Recently the Zeesen announcer said: 'One of our listeners has asked why we do not broadcast music and songs from our stations. The reason is that this is a time when news is more important, and frivolities like music and songs can, for the present, be heard from English broadcasting stations.' It is unlikely that the statement sounded convincing to Arab listeners who no doubt know that Zeesen no longer has access to the artistic and literary resources of the Arab countries, while the lead achieved by London bears witness to the BBC's ability to maintain and improve its standards even under the strain and stress of war, and thus enhance the prestige of this country.

The *Arabic Listener*, an illustrated journal issued fortnightly by the Near Eastern Service of the BBC, is nearing the completion of the second year of its existence. Its aims are similar to those of its English namesake, and it has met with a favourable reception wherever Arabic is spoken, not only in the Arab homeland but also in scattered settlements in West Africa and the Americas. Both Germany and Italy have paid the *Arabic Listener* the compliment of imitation.

BROADCASTING TO EUROPE

The main development of the year in the transmitter war was the subdivision of the European transmitters into two networks. One covers central and western Europe and works almost uninterruptedly round the clock except for a short break in the small hours of the morning between quarter-past-one and five o'clock by our time. The other covers at different times part of the Balkans, Scandinavia, and the Iberian peninsula, over a total of nearly twelve hours daily. The number of short-wave transmitters available for both networks has been steadily

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increased, and two additional medium wavelengths became available during the year. Most important in the strategy of ether warfare was the resumption in November of the use of long waves (1500 metres) which should add considerably, to say the least, to the total European audience. Devices to combat jamming both through the adoption of special microphone technique and through special technical adjustments, have had some success according to the reports received.

The schedule of news bulletins and programmes did not undergo any major change, but various alterations were introduced which pave the way for further expansion. Notably, the principle of cyclical planning was partially introduced in March: all German news bulletins begin at the hour; French bulletins at a quarter-past the hour, and Italian bulletins at the half-hour—a pattern which makes it easier for the listener to remember when to switch on. Political factors such as the Yugoslav crisis of March occasioned the introduction of further news bulletins, while the planned development of technical facilities, resulting in increased programme time, made it possible to start new programmes on the basis of the ascertained needs of the audiences.

New regular productions include a daily Portuguese programme of varied type; a French 'Children's Hour' once a week; a daily late-night programme for the *élite* of French 'resisters'; a programme for Italian forces and one for German seamen; and a daily programme for Dutch seamen named after the famous Dutch lighthouse *de Brandaris*. A daily Swiss transmission, introduced in April, had to be discontinued after a few weeks, Switzerland being now the only country in Europe to which no broadcasts are specially addressed from London.

An audience ruled by the Germans, or even threatened by them, needs first and foremost to be told the truth about day-to-day events. Hence the prominent place of news bulletins in the present European Services. More than sixty news bulletins are broadcast daily in twenty-four European languages, patiently unweaving the pattern of lies woven by Goebbels' transmitters, his newspapers, his films, and his whispered propaganda, and putting into perspective depressing facts which he exploits. The European news service is always in action, reaching out to France, for instance, twelve times daily, to Germany fourteen times, to Italy nine times, so that a speech

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like that of the Prime Minister on the day of Germany's aggression against Russia could be heard by all European listeners, whether or not they understood English, within a few hours of its having been delivered. (In part, this particular speech was broadcast in Russian at very short notice.)

Europeans do not always listen in their native language only. In particular, many of the more cultured Europeans listen to BBC broadcasts in English, and two news bulletins in English are broadcast on the European wavelengths—as well as a daily feature entitled 'London calling Europe' and various entertainment programmes presented in English. The cultural appeal of the English language, as appears from a great deal of evidence from occupied countries, has been, if anything, enhanced by the German occupation.

News is not the only vital necessity of the oppressed peoples of Europe which British broadcasts can supply. Listeners' letters and travellers from Europe refer constantly to those personalities whose names have become household words because their voices are heard daily in the privacy of the home, and in spite of decrees forbidding all listening to London. Again, from the now considerable mass of evidence available from many different sources, it appears clear that the feature and sound pictures are as important in a well-balanced broadcasting service as their equivalents at the side of the news columns are in any popular newspaper. These needs have been supplied in various ways: the 'news feature'—a short dramatized version of some news item; a programme commemorative of some anniversary; a programme explanatory of some turn of strategy—fulfils the function of the journalist's 'feature article'; authentic sound recordings of war events fulfil that of the photographs in the illustrated press. British broadcasts have to contend in Europe not only with the enemy's broadcasts but also with his control of the press and his presence, seen and felt every day. Lack of British visual propaganda can have a very serious effect on the morale of the subjected peoples. Broadcasts can fill this lack to some extent, and among the ways of doing so are the 'news feature' and the sound picture—vivid ways of projecting Britain's point of view, her activities, and her intentions. The past year has made it possible, both through experience before the microphone and through the study of listener reaction, to learn many things about the production of such

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broadcasts: for instance, that they must be direct—sometimes even crude—and repetitive, their chief aim being to leave a strong impression on the minds of listeners which will colour their future outlook and help them to interpret facts in a favourable light. Broadcast reportage consisting of a sound recording of naval, military, or air operations, or of the reproduction of a statesman's own voice followed by translation and comment, has found its place.

Another way in which British broadcasts have countered not only the enemy's broadcasts but his presence is by suggesting to the oppressed peoples things they themselves can do to defeat the loneliness of oppression, to show the vast solidarity of Europe against the Germans, even to hurt the enemy in advance of a British landing. Jokes made in BBC broadcasts raise laughs under the noses of the Nazis; songs—their old tunes given new words containing wicked thrusts at the 'New Order'—are heard in the food queues; groups defeat jamming by listening to London in several languages in order to pick up and then, at great risk, to pass round instructions to demonstrate on some special day, or to bury nickel coins where the German war machine cannot get at them, or to slow down the work of factories now manufacturing for the Germans. It was to meet the need for broadcasts which would help their listeners to help themselves and so to help Britain—a need made clear by the evidence from many countries—that the 'V' campaign was started. It began in the Belgian programme of 14 January, was dropped for a time, and then in March when the evidence showed that the sign 'V' for *Victoire* was spreading not only in Belgium but in Northern France, it was taken up again in many European languages. On 6 June, 'Colonel Britton' began his weekly broadcast instructions to the 'V' army, and on 27 June the 'V' sign was given an audible form—the three dots followed by a dash which stand for 'V' in morse—which our broadcasts associated with the opening of Beethoven's Fifth Symphony. In July the enemy paid the BBC's 'V' campaign the supreme compliment of trying to annex it as his own, but in most of the occupied countries this attempt seems to have been a propaganda blunder. The 'V' campaign has made the 'V' army conscious of its existence, of its strength, and of its part in the war. Nearly everywhere in Europe resolute people expect leadership from British broadcasts, and are ready to act on them.

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Planning the Home Service and the Programme for the Forces is a twofold activity, involving processes of, first, selection and, secondly, arrangement. Programmes must be selected from the mass of material put forward by the producing departments, and, when selected, these programme items must be arranged in a weekly pattern or schedule. This is the work of the Programme Planning Department. The Director of this department, on behalf of the Controller of Programmes, co-ordinates the diverse activities of the BBC's production output. The directors of the producing departments are in constant touch by correspondence and by interview with the planning office. A constant stream of production ideas are submitted to this office; they are discussed, rejected, or accepted by the Director of Programme Planning in consultation with his own staff and in consultation with the Controller of Programmes. This process continues both at long range and at short range. Topical material is, of course, planned on occasions within a few hours of transmission. At long range, on the other hand, a large-scale series of orchestral concerts, for example, may have to be arranged as far as six or eight months ahead. One of the chief factors in this work of selection is the evidence provided by the Listener Research Department. Constant watch is kept by this department not only on the quantitative appreciation of programmes in terms of the number of persons who listen, but also upon the qualitative reaction. Reports from the Listener Research Director are made weekly and cover the whole field of programme output. The Controller of Programmes is able to take this evidence into account in framing the lines of his policy and in guiding the work of programme selection which the Programme Planning Department undertakes.

Apart from this work of selection, there is the corresponding work of arrangement. The weekly programme schedule of the Home and Forces programmes, which is printed in the *Radio Times*, comprises about five hundred and fifty individual broadcasts. This programme design changes from week to week, and although certain recognizable 'fixed points' such as news bulletins remain the same, the design itself has to be planned afresh each week by the programme planners. This weekly

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schedule is planned eight weeks before transmission; that is to say, for example, the Christmas programmes, beginning the week of 21 December, were planned during the last week-end in October and distributed to departments in draft on Monday, 3 November. After receiving the planners' draft, the departments meet and discuss ways and means of supplying the material which has been asked for. During the following week details of this material are forwarded to the planning office in the form of suggestions. At the end of the week a new and enlarged draft is prepared, embodying the detailed suggestions from the various departments. This is revised in discussion with the Director of Programme Planning and finally submitted for approval to the Controller of Programmes. Once the programmes have been approved, output departments have authority to proceed with the detailed work of contracting artists and decide upon individual items for each programme. When this work is completed a statement giving full details is prepared for the *Radio Times*. The responsibility of the Planning Department is not over, however, even when the programmes have been advertised. It has to supervise the introduction of any up-to-the-minute topical items which cannot of course be planned in detail in advance.

The processes described above result in the Home and Forces programmes—the two programme services available for listeners in this country. They are broadcast on a number of medium and short wavelengths, arranged so as to give the best possible coverage without giving navigational aid to enemy aircraft. At the beginning of the war the BBC was restricted to a single programme, but as soon as technical resources became available a second programme was added in January 1940 and offered to some extent the convenience of an alternative service. It was thought that this second programme should be devoted to the men in the fighting services. It was accordingly named from the start 'The Programme for the Forces', and dedicated in particular to the men of the B.E.F., then in France. Since those early days in February 1940, the foremost purpose of this programme has been to provide entertainment and recreation to the men and women in the various branches of the uniformed services. This purpose, simply realized at first, has gradually found expression in new and highly diverse forms. Special programmes are now provided for the Canadians, the

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Australians, and other Empire forces in this country; for anti-aircraft batteries; for the Merchant Navy; for the women's services; for the civil defence services; and also for war workers in the factories and workshops.

Such a degree of specialization was unknown in the planning of peacetime programmes. Indeed, the specialized needs of the Forces Programme debar it to some extent from providing a true alternative for the general listener to the Home Service programme. The two programmes cannot be regarded as being simply equivalent to the old peacetime National and Regional programmes, the object of which was to provide the general listener at any given time with the choice of two programmes contrasted in type. Nevertheless, the Home and Forces programmes are, to a considerable extent, alternative programmes in that they can each be received for the most part equally easily in this country by civilian and service listeners, and are planned—as far as the specialized needs of the forces permit—to contrast with each other at any given time.

Serious items are more generously provided in the Home Service, while dance music and variety are to be heard rather more on the Forces wavelengths. Here you have a reflection, not so much of the individual tastes of men and women in uniform, but rather of the essential difference between conditions of listening at home and in the canteen, or the barrack room, for which the soldier has exchanged his domestic fireside. But it is an easy switch, for civilian and service listener alike, from Home to Forces and back again to Home, and it is the contrast between the two that the programme planner has chiefly in his mind as he designs his weekly draft.

UP AND DOWN THE BRITISH ISLES

The BBC relied increasingly during the year on its facilities for Regional broadcasting in order to present faithfully the mood and temper of the country in the second year of war, and the co-operation of the Regions showed its value in their growing share of the programmes in the Overseas Services no less than in their contribution to the Home and Forces programmes. Broadcasting commitments increased, and in some Regions programme output reached its peacetime level. This achieve-

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The Queen's Hall after 11 May 1941

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Christmas greetings for BBC staff in twenty-one languages

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ment is the more remarkable as staff has been reduced, and in more than one Regional headquarters work was at times carried on in severe air-raid conditions. One Region in particular recalls a 'blitz' when, in a building with no heat, water, or telephone, a full-length play and an all-star cabaret were put on the air without interruption—faithfully rehearsed and punctually broadcast.

Air raids may have made the Regions 'news', but the Regions did not always wait for news to come to them in this drastic way. They themselves went out after it, and the many observers' reports, recordings, and eyewitness accounts which they brought back from land and sea were an especially valuable part of the BBC's news service. War correspondents are stationed in each Region, and the news units in Scotland, North Region, and the West Region, were particularly active. Rudolf Hess had the good fortune to land in Scotland, and many listeners will recall that occasion by the sound of the brusque Scottish voices of David Maclean and his mother. They will also remember the tale of the *Bismarck* recorded at a Scottish port, the story of the Clyde bankman who, bombed out, boiled the baby's milk on an incendiary bomb, the description which a Glasgow boy gave of his escape after he had been left asleep in a torpedoed ship, and many other such broadcasts—from convoy and minesweeper, from the agricultural life of the West and the industrial life of the North, and from centres of military preparation all over the country.

For the purposes of the News as well as for programmes generally, the Regions had welcome co-operation from the civil and military authorities, from the big industries, and from the Navy and Merchant Service. Each Region has become in wartime almost a kingdom in little, ready at any moment to fight for its own existence. This was the spirit of preparedness reflected in feature programmes, both Home and Overseas, from many parts of the country—among them 'Civilians' War' from the Midlands, 'Bomb Doors open', 'Skilled Hands', and 'Works Wonders' from the North, 'Coal Front' from Wales, 'Rivers of Ships' from Scotland, and the series 'We speak for ourselves', in which different Regions took part. Northern Ireland had its own topical series 'Ulster Gazette', and Scottish affairs were summarized in the monthly programmes 'North of the Tweed' and 'Scottish

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Magazine', the life of Wales was reflected in 'Welsh Chords'—programmes which tried to show something of the strong sympathy and kinship with the Dominions—for few Scottish, Irish, or Welsh families are without friends or connexions in the other countries of the Commonwealth. In the West Country the lives of most men and women are divided between the soil and the sea—a twofold duty deepened and enhanced in wartime. Farming programmes have, therefore, drawn largely on the West, and seafaring men from West Country ports have been heard describing their adventures in crossing the Atlantic. At the same time, opportunity was found to include a picture of the traditional life of the country-side. Similarly 'Midland Mosaic' reflected in a series of programmes the life and character of the Midlands as seen in the country as well as in the industrial towns, while 'rural sights alone, and rural sounds' found a place in the monthly series 'Country Calendar', also from Midland Region.

One of the aims behind Scottish broadcasting was to show what strength and encouragement may be drawn from the history of the Scottish people, and by looking at the past to see what their forbears can teach them—and others—to-day about living in stirring and dangerous times. On this subject, the Scottish Programme Director writes as follows: 'On St. Andrew's Day we told something of the story of the Scot as a fighter—as a tribute to the Scottish regiments. In "The Book of Scotland" we are trying to go deep among our roots to get at those qualities in the Scot which have made him stand for freedom and what he believed to be right, for in just those qualities the Scottish people can find the earnest of their strength for to-day. We have turned to those men of insight, imagination, and power, who have seen those qualities and set them down—to Scott and Burns and Stevenson and Buchan, and the older writers whose very names many of us have forgotten.'

In illustration of this, listeners may recall the Burns programmes on 25 January, the St. Andrew's Day broadcasts, the Keir Hardie programme, the 'Lamplighter' in the Children's Hour, the 'Two Drovers', the 'House of Rosieburn', 'Leith Sands', and the series 'Tunes to my Taste' in which Scots men and women spoke of the meaning to them of the songs they chose for the programme.

In programmes such as these, listeners all over Britain may

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have found some pleasure and profit. 'Scottish Magazine', already mentioned, and other programmes in the weekly half-hour on Tuesday evenings, are more particularly for Scottish listeners themselves, also another weekly programme—on Wednesday nights—for Gaelic Scotland. For the Highlander there were the regular weekly broadcasts in his native tongue—the news and postscript in Gaelic. These continued throughout the year, while the number of religious services broadcast for the Scottish people was increased.

Apart from Gaelic, the other important language-group in the United Kingdom is, of course, Welsh. In planning the daily broadcast in the Welsh language, the aim has been to provide a full schedule, necessarily on a small scale but to include 'variety' and entertainment as well as news and talks. Talks had mainly a bearing on the war effort, including the regular series by 'Sylwedydd' ('Onlooker'), but there were also many talks of a general interest to Welshmen, short stories, and regular monthly readings from Welsh poetry. A religious service in Welsh was broadcast on the first Sunday of the month throughout the year, while three services in English were also broadcast from churches in Wales. The Welsh broadcasts to schools are also a valuable contribution.

Welsh programme activities were, however, not confined to Welsh-speaking listeners. Plays in English by Welsh playwrights, Jack Jones, Eynon Evans, P. H. Burton, and others, talks especially by men of the Merchant Navy, 'Wartime Village' from Monmouthshire, the monthly miscellany 'Welsh Chords' already mentioned—these were among the many contributions to the Home and Overseas programmes. All the big Welsh choirs broadcast in addition to many smaller bodies of singers. On a number of occasions in the Forces Programme community hymn-singing came from churches in Wales, while another Sunday series made a successful experiment in giving first performances of new hymn-tunes. On the lighter side there was a marked development in strictly Welsh variety entertainment, and in the Children's Hour a unique feature was the 'Children's Theatre', which was begun in March and is likely to continue indefinitely.

A review of the year's work in the Regions, however brief, touches upon every department of broadcasting. Many were the contributions made to various series planned on a nation-wide

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scale—notably in 'The King's Ships', the 'Billy Welcome' series, and in the more sombre programmes of the series 'The Stones cry out'—among them those on Llandaff Cathedral and Swansea Market from Wales, and on Coventry Cathedral from the Midland Region on the anniversary of its destruction. Concerts from camp, canteen, and factory were numerous, and that remarkable series of programmes for overseas listeners, 'The Music of Britain', which originated in the West Region, would not have lived up to its name without the Scottish pipes, the Irish music, the Welsh folk-song, and the other contributions from the Regions.

In the broadcast of music the work of the BBC Scottish Orchestra deserves honourable mention, side by side with the concerts broadcast from Dunblane Cathedral. In the Midland Region one development was the formation of the BBC Midland Light Orchestra. The City of Birmingham Orchestra broadcast more than once, and in Manchester the North Region collaborated with the Hallé Society in May. From the North, too, came the pick of their brass bands, and thanks are due to the players whose keenness made this possible in their spare time from factory and war work, nor must the Looe Fishermen's Choir be forgotten among the West Country broadcasts. Martial music naturally meets with a ready response in these days, and Scotland found a larger audience than could have been expected in peacetime for the broadcast of the pipes and drums of the Scottish regiments and of the Canadian regiments, now in Britain.

Among plays mention can only be made of the production of 'Bridge Head' by Rutherford Mayne, one of the best known of Irish playwrights, and of 'The Eve of All Souls' by a cast of Cornish villagers—a programme in memory of the distinguished West Country personality, Father Bernard Walke.

It is impossible to do justice here to all of the many speakers whom the Regional microphone made known to listeners both in this country and all over the English-speaking world. Lynn Doyle, Paul Henry, and Denis Johnston from Northern Ireland, Dr. Tom Jones and Ll. Wyn Griffiths from Wales, the various speakers in such series as 'Working Together' and 'On Young Shoulders' from the North—these are only a few, to which must be added the various contributions to 'Britain speaks' for overseas listeners. In June the Northern Ireland

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Prime Minister broadcast in celebration of the twentieth anniversary of the opening of the Northern Ireland Parliament and spoke of Ulster's part in the war effort. The same theme was taken up by Lord Glentoran, Minister of Agriculture; and Sir Crawford McCullough, Lord Mayor of Belfast, and Basil Brooke, Minister of Commerce, were among other distinguished speakers from Northern Ireland. A heartening account of how the Midlanders stood up to air raids was given by the Earl of Dudley, Regional Commissioner, and Professor Thomas Bodkin, Director of the Barber Institute of Fine Arts, also gave a notable talk from Midland Region.

Enthusiastic listeners who have followed the programmes during the year will be able from their memory to fill in the omissions—of necessity numerous—in this sketch of Regional broadcasting. Its place in the life of the country owes much to the continuing work of the Regional Directors, particularly of the Director of the Midland Region, who has guided the fortunes of that Region since broadcasting began. From the results of their endeavour and of that of their staff, listeners to Regional broadcasts receive an impression of vigorous and many-sided activity, now very much enhanced in value to listeners here and in the Empire as an expression of the unity of the mother-country.

MUSIC FOR HOME AND OVERSEAS

During 1941 the BBC pursued a musical policy which combined tradition with enterprise. In particular, the Music Department was able to renew its work in two directions previously obscured by the war—first, in helping to encourage an informed musical taste, and, secondly, in giving greater recognition to contemporary music.

Many listeners look to broadcasting as part of their musical education, and for them special provision was made in the three series, 'Everyman and his Music', the 'Forces Music Club', and 'Making your own Music'. The latter series included recordings of actual music-making in addition to straightforward discussion, and for the 'Music Club' members of the forces were encouraged to build their own programmes. All three series were received with keen appreciation.

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A greater opportunity to hear the best of contemporary music was given by the series of concerts which began in February. It was at these concerts that Benjamin Britten's Violin Concerto had its first broadcast performance, and also a large-scale work by another British composer—the Third Symphony of Edmund Rubbra. The concerts were continued later in the year when a second series of six was launched—of which three were given before the end of 1941—designed to exhibit the main tendencies of music since Liszt in his symphonic poems broke with classical tradition.

The outstanding musical event of the year was, however, the broadcast of the first performance in this country of William Walton's Violin Concerto from the Royal Philharmonic Society's concert at the Albert Hall on Saturday, 1 November, the composer conducting and Henry Holst playing the solo part. This was followed on 12 November by a second broadcast—by the BBC Symphony Orchestra from a concert-hall 'in the South', with the same soloist and the composer again conducting. This occasion, to which the leading music critics were specially invited, was rendered memorable by the first performance in this country of Walton's comedy overture, 'Scapino'. Both the concerto and the overture had been previously heard in America. The concerto, dedicated to Jascha Heifetz, was played by him for the first time with the Cleveland Symphony Orchestra in October 1939. The composer himself, however, did not hear the work until performed over here, for the gramophone records made in America were lost in transit, a similar fate befalling Heifetz's own proofs.

And this may be the appropriate moment to point out to any critics there may be that British music is far from being neglected by the BBC, but receives a fair share of broadcasting time. A statistical analysis shows that the proportion of British music in relation to all other broadcast music is in the region of thirty per cent.

Another first performance of note was John Alden Carpenter's 'Song of Faith', played for the first time in England as a fitting tribute to the U.S.A. on Independence Day. Carpenter's Violin Concerto was also given a first broadcast performance during the year.

A review of the year's work in music, however short, cannot ignore the part played by the BBC in the Dvořák centenary

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celebrations. Several concerts by outside organizations were broadcast, and the BBC itself presented studio performances of the symphonies. Other broadcasts included the 'Te Deum', and the Dvořák biography programme in which Dr. Jan Masaryk took part.

Special occasions such as these were set within the normal framework of the year's broadcasting of music; the Wednesday Symphony Concerts, the Sunday orchestral, and the Friday lunch-hour concerts continued as in previous years. In the summer a series of concerts by the BBC Symphony Orchestra included on 25 June a performance, with combined choirs, of Mendelssohn's 'Hymn of Praise' to celebrate the hundredth anniversary of its first performance in this country at the Birmingham Festival of 1841. Later came the season of the 'Proms', this year for the first time at the Albert Hall. Broadcasts were given from twenty concerts, including the Anglo-American programme on 5 August, which was also recorded and broadcast to North America three weeks later.

The usual broadcasts of the principal outside musical organizations went on regularly throughout the year, and the BBC and the Hallé Society co-operated in a fortnight's series of orchestral concerts at the Opera House, Manchester. The BBC Chorus combined with the Bristol Choral Society and the Bristol Philharmonic Society for the second part of Bach's 'St. Matthew Passion', the first part of which had been broadcast by the Bach Choir on the previous Sunday. Another occasion to be noted was the performance of 'The Mystic Trumpeter' at a memorial concert to Sir Hamilton Harty. Other contributions to the year's music were the performances of all the Beethoven pianoforte sonatas and of the twelve 'London' symphonies of Haydn.

With the turn of the year the Music Productions Department came into its own again with regular monthly broadcasts of opera from the studio—the first since the war began. 'La Traviata', 'The Barber of Seville', 'Eugene Onegin', and 'The Poisoned Kiss' were among the works performed.

Thus has the BBC done its best to meet that zest for music which no threat or activity of the enemy has been able to diminish. This enthusiasm of the public as a whole was epitomized in the heartening welcome given to the BBC Symphony Orchestra which, under its conductor, Sir Adrian Boult, gave

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concerts in several provincial cities in addition to the winter series of public concerts in its new wartime headquarters. The BBC Theatre Orchestra under the direction of Stanford Robinson has also been encouraged by its reception to give several public performances, and the BBC Chorus likewise.

It is not, however, in this country alone that the BBC's orchestras are heard, whether on the air or in the concert-hall; they contribute largely to the programmes for overseas listeners, a part of the BBC's work which, in music alone, became so important that it led in the autumn of 1940 to the formation of a special Overseas Music Department. This department has the job of organizing all musical programmes for the Empire, the U.S.A., Latin America, and Europe. Kenneth Wright was appointed to be its director, and in the following year (1941) the BBC was fortunate in securing the services of Arthur Bliss, who relinquished a university post in California to take up this work with the BBC.

Light music is no less important in the Overseas programmes than it is for Home. The BBC's existing resources in this field —notably the BBC Salon and Theatre Orchestras were supplemented by new orchestras formed during the year—the Casino Orchestra (an off-shoot of the BBC Salon Orchestra) for novelty programmes, the Midland Light Orchestra, and the London Studio Players who, under the direction of Fred Hartley, play almost entirely for overseas listeners.

One of the earliest activities of the newly-formed Overseas Music Department was an outstanding series, 'The Music of Britain'. Starting in October 1940 as a nightly programme to North America, it was soon being duplicated in all the services to the Empire, and a year later the number of programmes in the series numbered nearly four hundred, covering a wide range of music from folk- and plain-song to modern symphonic, choral, and light music, from brass bands to chamber music, from recorder groups to school orchestras. Programmes are contributed by all the Regions, and are designed to give as complete a 'projection of Britain' in music as possible and to present a composite picture of our musical life, old and new, amateur and professional, executant and creative.

British music also has its place each day in the programmes of the European Service, interspersed with special programmes of the music of Allied countries in which the artists of those

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Prof. P. S. Gerbrandy, Prime Minister of the Netherlands

General de Gaulle

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Kenneth Wright, Overseas Music Director, with Arthur Bliss (left) *and Hubert Clifford* (right)

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countries now in Great Britain take part whenever possible. Background music—symbolic and evocative—is also used to good effect in dramatic and feature programmes for our Allied listeners, and, apart from propaganda uses of music such as to provide a vehicle for slogans, the main object of the music programmes to Europe is to evoke friendship, bring good cheer to the enemy-occupied countries, and to show that Britain is the rallying-point for artists of Allied nations, now driven into exile by the Nazis.

By far the largest division of the work of the Overseas Music Department is, however, that devoted to the broadcast services for the Empire and the U.S.A. Provision is made in the four Empire transmissions for a comprehensive selection of music, with fixed periods every week, including an orchestral concert, contributed either by the BBC Symphony Orchestra or by one of the Regional orchestras, a choral period, a series of ballad operas, presentations of our leading brass bands, recitals by artists of this country or from the Dominions, and programmes either by the BBC Military Band or by one of the crack regimental bands.

The BBC Military Band, together with the BBC Theatre Orchestra, is also relied upon for much that is regularly and successfully a part of the BBC's programmes to Latin America. A prominent feature of this service is the frequent performance of works by South American or Central American composers played by British artists. The presentation is exclusively in Spanish or Portuguese.

It is permissible to suppose that, with the further growth of the BBC's Overseas Services, there will be still greater opportunities in the future for the broadcasting of music to listeners abroad. Concerts devoted to the national music of countries now occupied by the enemy not only provide good listening here, but stimulate and cheer the many peoples of those nations now in Great Britain. Even the bare news of these musical compliments sincerely paid by friends in the outside world has a heartening effect when conveyed to the people living in those unhappy countries. Again, when the home programmes pay tribute to our friends across the Atlantic, for instance, by including an outstanding new work by a contemporary American composer, the broadcast is captured in a recording which may then be rebroadcast to the United

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States and all over the world. Thus, the broadcasting of music brings together the free peoples of this earth, linking them through their enjoyment of a common heritage.

RADIO DOCUMENTARY

Experiment, expansion, and consolidation continued to mark the work of the Features Department in 1941. The year that began with 'The Office of President' by Laurence Gilliam and Alistair Cooke ended with new writers and producers co-operating with feature veterans in adapting the feature programme to the expanding needs of the BBC's Overseas Services. Feature writers continued in 1941 to find effective methods of reflecting the great themes of the war. Cecil McGivern's 'Battle of Britain', based on the famous Air Ministry pamphlet, was the climax of a notable series that re-created for the listener the thrills and drama of the war in the air. The first anniversary of Dunkirk was commemorated by 'Operation Dynamo', adapted for broadcasting by Robert Kemp from John Masefield's *Nine Days' Wonder*. An epic of the sea war, 'The Story of the *San Demetrio*', was told by P. H. Burton and T. Rowland Hughes in a way that brought home to everyone who heard it the magnificent heroism of the men of the Merchant Service. The brilliant victories of the Imperial forces in East Africa gave an opportunity that was well taken by Royston Morley and John Glyn-Jones in 'End of an Empire'. Another outstanding army feature was 'The Tanks advance', in which Stephen Potter adroitly contrasted the genesis of the tank in the last war and its development in this.

In these war programmes the feature was proved again to be the 'striking force' of radio, a method of wide application and flexible technique peculiar to broadcasting, equipped to concentrate interest and attention, to evoke emotion, and to provide satisfying entertainment. There was a danger that programmes designed to stimulate interest in the less spectacular aspects of the civilian war might become wearisome and didactic. This danger, perhaps not always overcome, was successfully avoided in such programmes as Olive Shapley's 'Children in Cities', Dickson Carr's 'Black Market' and 'Four Smart Girls', and Francis Dillon's 'Harvest Home'.

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One of the more memorable feature programmes was 'High Command', by Igor Vinogradoff and Denis Johnston, which, broadcast on 4 August, demonstrated with startling clarity the continuity of militarism in the councils of German statecraft.

Early in the year, the Features Department was enlarged and reorganized to supply programmes regularly for the BBC's services to the U.S.A. and the Empire. The aim was broad and simple—to tell the story of Britain at war to the rest of the English-speaking world in the most vivid and dramatic way possible. A start was made with three regular weekly series of fifteen-minute feature programmes. 'The Stones cry out' told the story of Britain's historic buildings in a dramatic pageant of 'history under fire'. 'Civilians' War' told how, in every farm, factory, office, and home, the people of Britain were facing up to the war situation. 'Freedom Ferry' told the story of the Battle of the Atlantic week by week. Later came 'Sinews of War', the story of the flow of war production from supply point to the front line. To these were added a weekly topical feature and a regular series of specially produced programmes of interest to listeners in the Empire countries and in the United States. This development has shown the possibilities of the short fifteen-minute feature programme in the hands of a widening circle of writers—among them Louis MacNeice, Desmond Hawkins, James Hanley, Robert Barr, Robert Gittings, Walter Allen, John Hampson—who, under the guidance and editorship of D. G. Bridson and Francis Dillon, have produced something like a new genre in radio writing. This tendency was also apparent in home programmes, in the series 'Regimental Flash', 'The King's Ships', and the R.A.F. series 'They also serve'.

Feature programmes continued to mark the outstanding anniversaries of the year. Empire Day was celebrated by 'Brothers in Arms', the second anniversary of the war by 'No longer alone', and Trafalgar Day by 'England expects'—a comparison of sea-power in Nelson's time and to-day. Independence Day was celebrated for the first time by 'The Tradition of Liberty', and Robert Kemp's 'The Fourteenth of July' was a most moving tribute to the spirit of the real France.

A recurring theme in the year's features was the story of the resistance of the oppressed peoples of Europe. Sombre and heroic themes were provided by the sufferings and struggles of

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the peoples of the conquered and occupied countries. MacNeice's 'The Glory that is Greece', Bridson's 'We love this Land', and Robert Kemp's 'Why Heydrich came', 'They call it Peace', 'Salute to Yugoslavia', 'Form 27', 'My Sister and I' were all grim but effective reminders of the realities of the hidden war inside Europe.

But features in 1941 provided many occasions for distraction from the war as well as concentration on its movement and drama. D. G. Bridson and Wilfred Pickles, in co-operation with Regional producers, provided two welcome stimulants in the series 'We speak for Ourselves' and 'Billy Welcome'. Stephen Potter's literary series 'New Judgments', presenting Stephen Spender on Whitman, Edward Thompson on Rabindranath Tagore, James Agate on Hazlitt struck a new note. Denis Johnston's portrait of the 'gorgeous Lady Blessington', and Louis MacNeice's 'Dr. Tchekov' marked a new advance in radio biography. MacNeice's poetic adaptation of the Russian film 'Alexander Nevsky' to music by Prokoviev, showed experiment at work, as did Mary Allen's production of J. B. Priestley's 'Listen to my Notebook', in which a stimulating radio talker strayed with entertaining results into the feature field. The year that had begun with intensified efforts to reflect the war ended with a new burst of creative activity, with MacNeice's 'Rogues' Gallery', Kemp's 'Cackle', and Dillon's 'Golden Cockerel' appearing in the programmes for Christmas Week, 1941.

The year ended on a note of contrast. Cecil McGivern's 'Absent Friends' reflected the deep and wide emotions of the third war-time Christmas. A renewed confidence and hope sounded in the two features for New Year's Eve, 'Freedom Front' and 'Salute to the New Year', both of which underlined the growing unity of freedom against the totalitarian menace.

RADIO DRAMA

Subject always to the inevitable qualifications of working under wartime conditions, the policy of the BBC's Drama Department remains very much what it was before the autumn of 1939.

Briefly, that policy was by broadcast production to maintain interest in classic plays, British and foreign, and especially

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those of Shakespeare; to provide what may be termed recognizably theatrical entertainment for lovers of drama cut off by circumstances from the theatre itself; and finally—perhaps the most important of all—to encourage the writing of new plays specifically designed for the medium of broadcasting. In this last activity one may reasonably include the adaptation for broadcasting of suitable novels and short stories.

Wartime influences are shown in the fact that the number of radio-dramatic productions, during 1941, increased by at least fifty per cent while the time allowed for rehearsal was often reduced by as much as seventy-five per cent. It is the principal business of BBC dramatic producers to prevent these circumstances from combining to lower the standard of quality.

On an average some seven to ten plays are broadcast in the Home and Overseas programmes each week; of these, ninety per cent come from the studios that house the two branches of the BBC Repertory Company, and the remainder from the Regional centres. The Repertory Company, which was formed at the beginning of the war, consists of about thirty actors drawn from the ranks of experienced broadcasters and from the stage. A tribute must be paid to their work during the year, which was arduous, indefatigable, always competent, and not infrequently distinguished. A popular innovation was made when, during several months of this last year, a guest artist was added to the Repertory for a period of weeks. Miss Fay Compton, Mr. Leon M. Lion, Miss Phyllis Neilson-Terry and Mr. Malcolm Keen were distinguished examples.

Under the broad heading of entertainment, drama broadcasts ranged from Dickens to modern thrillers. At the beginning of the year the department broadcast a highly successful serial of *David Copperfield*, adapted for broadcasting by Audrey Lucas, whose similar adaptation of *Oliver Twist* was produced in the autumn. Between these two there was a period thriller, 'Speak of the Devil', by John Dickson Carr, which ran to six instalments, and a number of two-instalment thrillers written by members of the 'Crime Club'. Popular drama and comedy were represented by the new radio work of Howard Agg, Mabel Constanduros, L. du Garde Peach, Ursula Bloom, and Norman Edwards.

In such plays as Rainier's 'Information to the Enemy', his 'Tale of Hoffman', and Bull's 'Information from the Enemy',

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entertainment was combined with information on the dangers of careless talk. 'Napoleon couldn't do it' by L. du Garde Peach was in a sense a historical propaganda play. And the admirable feature programmes on the sufferings of our Allies were supported on the drama side by, for instance, 'He that saveth his Life' by Godfrey Heseltine on the subject of Poland and 'The Three Bus Drivers of Oslo' by Lionel Hale. A new version of Patrick Hamilton's grimly realistic 'To the Public Danger' was a fresh reminder to the public of the increased dangers of reckless motor driving in the black-out.

In the realm of serious drama, the BBC has of course continued the broadcasting of Shakespeare, including *King Lear*, *Romeo and Juliet*, *The Taming of the Shrew*, *As you like it*, and *A Midsummer Night's Dream*. The Russian Theatre was represented, among other plays, by *The Three Sisters*, *Squaring the Circle*, and *Autumn Violins*.

It is difficult to know whether the *Saviours* series, written by Clemence Dane and produced by Val Gielgud, should be described as drama or as feature programmes. They were dramatic in form but had much of the feature programme technique. By way of 'Merlin', 'King Arthur', 'King Alfred', 'Robin Hood', 'Essex', 'Nelson', 'Unknown Warrior', they traced the story of those who throughout Britain's history have come to her aid in time of peril.

The full tale of the year's broadcast drama would list some four hundred or so plays—but 'space and time annihilate'. A reckoning, however brief, should nevertheless include the stage favourites of Galsworthy, Barrie, James Bridie, and other contemporary or past British dramatists. Special mention must also be made of the adaptation for the radio of the short stories of Somerset Maugham, of Bernard Shaw's *The Adventures of a Black Girl in her Search for God*, and more especially of the full-length production of his *Saint Joan* with a remarkable performance in the name part by Miss Constance Cummings.

VARIETY

Rest from work has become a precious thing—and, because the quality of work depends so largely upon it, one of great value to the nation. The manufacture of frivolity, the con-

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struction of laughter, the fabrication of a joke, become therefore matters of high and serious concern. A tribute must be paid in recognition of this to the untiring efforts of John Watt and his colleagues who keep the machinery of entertainment going for the men and women in the forces and the factories. In 'Music while you work' they succeeded in combining work and play to the acknowledged improvement of the former, and these programmes under the guiding hand of Wynford Reynolds have continued with success throughout the year. Then, to make contact closer, parties of munition workers were invited to theatre-studios to make up the audience for broadcast shows. On one occasion Mr. Ernest Bevin was himself present at a broadcast of 'Music Hall' watched by five thousand workers, and he spoke a few unofficial words in the programme.

The next stage was to bring the broadcast show to the factory, and plans were made for the production of 'Workers' Playtime'. The project had the blessing of the Ministry of Labour, and the first broadcast took place on 31 May. What happens on such an occasion can be described in Mr. Bevin's own words: 'Every Saturday morning, a small band of engineers and artists, some of them world-famous stars, go by bus to a factory or to some big munition-works buried in the heart of the country. There the studio is set up in the factory canteen, a temporary small wooden stage erected at the end of the room, the microphone slung from the roof, and the entertainment given to as many workers as can be packed into the available space. Of course in these big factories all the people cannot get into the canteen at one time, and accordingly the broadcast is relayed throughout the whole of the works so that everybody can hear it. Workers in the homes, too, can hear it and know what is being done to entertain the members of their families who are working so steadfastly for the national effort.' Welfare officers reported increased production when 'Workers' Playtime' was relayed from their factories, and on 28 October Mr. Bevin inaugurated a new series of programmes three times a week. Meanwhile, the workers themselves provide talent for 'Factory Canteen' and 'Works Wonders'. 'Break for Music' is ENSA's factory contribution.

Men and women of the anti-aircraft, balloon-barrage, and searchlight units continue to find a place in the programme

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for the 'Ack-Ack, Beer-Beer' broadcasts, which celebrated their century by the middle of the year. Women in the services have for the first time a programme to themselves with the magazine series 'Women at War'. 'Irish Half-hour', which began a twelve weeks' run on 15 November, was designed for Irish men and women in the forces. For the first time, two programmes alternated in the same series. One starred John McCormack, and the other Barbara Mullen, Jimmy O'Dea, and Harry O'Donovan. Other programmes of special interest to the forces were sought for, and the Variety Department scouted round for months before T. Thompson, a North-country journalist, produced 'Tom, Dick, and Harry', formed round the off-duty adventures of a soldier, a sailor, and an airman. For the forces, too—or for anybody, for that matter, feeling light in the foot—the BBC Dancing Club came into existence with Victor Silvester as instructor, while in the Radio Rhythm Club, open to all swing fans, that commodity is provided by Harry Parry. Geraldo was responsible for a number of dance music productions, while straightforward dance band programmes, of which there are, on an average, over twenty each week, were given during the year by almost all the popular dance band leaders—although, alas! Ken Johnson, who with several members of his band was killed in an air raid, is no longer among their number.

The wish to entertain the men of the Merchant Navy was the reason behind two series, 'The Blue Peter' and 'Under the Red Duster'. Two of the broadcasts in the latter series took place on board ship. 'Ship's Company', first produced in May, was repeated owing to popular demand in September. It was written by two sailors, Signalman Geoffrey Wright and Leading Writer Roland Blackburn. 'Libertymen, fall in', by the same authors, was broadcast on 8 December. Variety Department also produced the adventure series, 'My Love to Sydney' and 'Navy Blue', which told authentic stories of a trip by air-line and of an Atlantic crossing at the present time.

Variety Department has cause to thank the many Americans who remain over here. Producer Jimmy Dyrenforth's fellow-countrymen, Forsythe, Seamon, and Farrell, appeared in the series 'Mint Julep'. 'Hi, Gang!', with its three American stars, ended with its anniversary performance on 18 May, but was

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Birthday greetings for the Forces

Ronnie Shiner collects material for 'Home Town calling Malta'

'The Armstrongs'

Pat, Ted, Marjorie
Mr. Armstrong, Mrs. Armstrong, Frank

Listening to an Orchestral Concert for Schools

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back on the air with zest again in November. The interval between was filled by Bébé Daniels and Ben Lyon with a trip to the U.S.A., and by Vic Oliver with, among other things, a new series, 'Happy Days', with Sarah Churchill. American programmes recorded for reproduction over here introduced listeners to Bob Hope and Jack Benny, and included the series 'Broadway Calling'. In return, America heard six of our 'Music Hall' programmes. Celebrated Canadians prominent on the air included Big Bill Campbell and Carroll Levis, whose series 'Carroll Levis carries on' began in September.

Flanagan and Allen, Jack Buchanan, Jack Hulbert and Cicely Courtneidge, Evelyn Laye—these were among the headline names in 1941 variety. Athene Seyler made her first appearance in revue in 'Never be surprised', broadcast on 25 March, and a signal success was scored by Arthur Lucan and Kitty McShane in the series 'Old Mother Riley takes the Air', broadcast from June to September.

New ventures did not dim the old. Familiarity did not take away from the pleasure with which listeners regarded their old favourites—'Music Hall', 'Eight Bells', 'Kentucky Minstrels', 'At the Pig and Whistle'—while C. F. Meehan continued to garner his Saturday-night gatherings to broadcast 'In Town To-night'. The 'Good Old Timers' series is now in its second year, and, following the success of 'Howdy, Folks', a new Kenway and Young series, 'What ho, there!', was first broadcast on 18 November. After the run of 'Everybody's Scrapbook' Leslie Baily turned his attention to the relation between songs and events, and produced during the autumn the series 'There's a Song about it'. An event—which also had its memorable songs—took place on 1 August when Arthur Askey returned to broadcasting with 'Big's Broadcast'. Another outstanding radio favourite who returned to the microphone during the year was 'that man', *alias* Tommy Handley. In June he reappeared in a series of programmes with the seasonable, if somewhat nostalgic, title 'It's That Sand Again'. September saw the resumption of the ever-popular series 'It's That Man Again' which entered 1942 with unabated vigour. Mr. Cochran's jubilee was also an occasion of the year, and was marked by a special programme under that title, full of reminiscences, in which the great showman himself took part.

The year's variety gave life and breath to a new character to

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add to the list of radio creations—Mr. Lovejoy, proprietor of the 'Happidrome', played by Harry Korris, who kept that palace of delights going during the year with the help of Cecil Frederick and Robbie Vincent.

The tale of the year would not be complete without mention of Maisie Gay, now unhappily confined to her bed, a permanent invalid. Only broadcasting could have enabled her still to entertain listeners in their millions as she once did theatre-goers in their thousands.

Multiply one hundred and eighty by fifty-two, and the result will be the approximate number of variety broadcasts given over the year. This figure will show something of the magnitude of the task—increased programme time, aligned with difficult conditions and the loss of experienced artists and staff who are now with the forces. Yeoman work has been done by the Variety Repertory Company, with the able co-operation of the BBC Dance Band, the Revue and Variety orchestras—but alas! without the BBC theatre organ which was destroyed in St. George's Hall by enemy action. By the end of April, however, the BBC had made arrangements to use Reginald Foort's mammoth instrument. Either Reggie or Sandy Macpherson is heard playing on it nearly every day. A Canadian himself, Sandy has done much to link his fellow-countrymen with their folks at home—in addition to his programmes for the forces in Britain.

So the work of entertainment goes bravely on. And sometimes it does more than entertain. In May the BBC raised the prize in the Red Cross Radio Contest from £100 to £250. Radio competitors in their thousands continued to send in their twopenny-halfpenny stamps as the price of opportunity—and the Penny-a-week Fund profited to the tune of £63,000 in the course of the year.

TALKS FOR HOME LISTENERS

The year's output of talks, if the BBC has done its work well, should reflect the experiences and thoughts of the public and should recall the hopes and fears of the nation at war. A review of the programmes of 1941 calls to mind the suffering of Europe under Nazi rule—a subject which has called forth some of the

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most moving broadcasts of the year—the violence of the Battle of the Atlantic, the growing strength of the Dominions, the successive steps by which the Government of the United States has made American aid into a reality, the entry of the U.S.S.R. into the war, the tension in the Pacific, the large-scale night bombing by the Luftwaffe which has given way to the growing R.A.F. offensive; and, nearer home, the drive for increased production in factory and farm, the recruitment of women, and the plans for reconstruction after the war.

One of the most important tasks of broadcasting in wartime is the interpretation to a wide public of government regulations, a task in which the power of the microphone has been handsomely recognized by the departments which frame the regulations as well as by the general public. The 'Kitchen Front' broadcasts have kept the housewife in daily touch with the policy of the Ministry of Food, the supplies that are in the shops, and the best ways of using those supplies. The introduction of clothes rationing was first explained by Mr. Oliver Lyttelton in a broadcast on 1 June, and the many puzzles which have since arisen have been explained by officials of the Board of Trade. The creation of a new army of Fire Guards was heralded by eighteen five-minute tips for Fire Guards in the autumn. 'Points' rationing and the sending out of over five million assessment forms for income tax to new victims have been fully explained and interpreted, often by interviews between Whitehall officials and members of the general public. Microphone education in anti-gas measures was left, however, to the ubiquitous John Snagge. Having earned a reputation in less dangerous times for broadcasting in any position, he proceeded for two weeks to interrupt every kind of programme in order to make the listener take part in gas-mask drill; nor did he forget the claims of the left-handed, the short-sighted, the one-armed, the modishly be-hatted, nor even that growing class of males, the bearded. Finally, two Ministries have consented to go into the ring and to allow their officials, and even in one case a Minister, to have a round with chosen champions of the public.

Some of the most memorable broadcasts of the year have been the descriptions of the exploits of the fighting services. Sometimes these have been described by those who took part in them and sometimes they have been placed in the setting of the

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war as a whole by the speakers in the 'War Commentaries'. In these Major-General R. J. Collins has broadcast for the Army throughout the year; the air commentary has been shared by Air-Commodore R. V. Goddard, until his appointment to New Zealand in September, and Group-Captain W. Helmore. The Navy has been more prominent in eye-witness descriptions than in commentaries—for instance, in Commander Anthony Kimmins's unforgettable description of the naval action off Crete and of the Fleet Air Arm's raid on Petsamo and Kirkenes. The Merchant Navy's part in the Battle of the Atlantic has been described from many points of view by Admiral Sir Lionel Preston, Commander Kimmins, Seaman Frank Laskier, and also by an anonymous speaker, who after being torpedoed spent twenty-three days in an open boat in the tropics. A group-captain described in July the fighter sweeps over France as a sequel to his January broadcast in which he had told the very different tale of his station's exploits during last autumn's Battle of Britain. At a time when the Air Ministry was publishing photographs of our bombing of Germany, an officer came to the microphone to interpret some photographs of the damage done at Kiel, and the *Radio Times* published a full-page reproduction of Kiel Harbour before and after the raids.

The importance to this country of American aid and the interest shown in American opinion about the war have been reflected every week in the 'American Commentary' broadcast from New York, latterly by Raymond Gram Swing and Elmer Davis alternately. Raymond Gram Swing himself came to this country in the summer at the invitation of the BBC, and his visit was followed by visits from many other distinguished Americans—for instance, Miss Dorothy Thompson, Dr. P. Van Dusen, and Alexander Woollcott—all of whom broadcast more than once from London. The year opened with a series of twelve talks about the people of the United States and the country in which they live, and this was followed by a complementary series on Latin America, to which Mr. Philip Guedalla, Mr. Kenneth Grubb, and Mr. H. S. Mackintosh made notable contributions. The presence in this country of visitors from the Dominions and Colonies has provided an opportunity to represent in BBC programmes many different points of view and unusual experiences. From Canada, for

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H.E. the Chinese Ambassador, Dr. Wellington Koo, speaking in the series 'Matters of Moment' in the BBC's Empire Service on 8 October 1941

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H.R.H. Prince Olav of Norway broadcasting in the BBC's Norwegian Service on the occasion of the Norwegian Students' celebrations on 2 September 1941

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instance, came a trapper's description of conditions 'Down North' when spring broke up the ice-bound rivers, and an Australian soldier gave a memorable description of pioneering in the bush—'Buying a Farm down under'. Colonel George Drew, Leader of the Conservative Party in Ontario, unfolded a plan for the training in the Dominion of a mechanized striking force. . . . Among other Canadians who broadcast during the year was the distinguished French-Canadian barrister, Louis St. Laurent, and listeners heard recordings of speeches by the Canadian Premier, Mr. Mackenzie King, during his visit to Britain. Australia was represented by such speakers as Robert Menzies, then Prime Minister, Sir Keith Murdoch, recently Director-General of Information in the Dominion, Robert McCall, and Eric Baume; New Zealand by its Premier, Peter Fraser; and South Africa by Major Jooste and Senator Myburgh, Deputy President of the South African Senate. A special message to Britain, recorded from South Africa by General Smuts, was broadcast on New Year's Day, and later in the year a message from the new Australian Premier, Mr. Curtin, was recorded from Sydney. Nesbitt Sellers was beginning to familiarize a home audience with the New Zealander's point of view, when he was killed while on active service with the Royal Air Force. Sir Denys Bray gave three talks on India, and visitors from Jamaica, Nigeria, Malaya, St. Lucia, Bermuda, and the Gold Coast have spoken.

With the German attack on the Soviet Union on 22 June the Talks Department beamed its searchlight on the country and peoples of the U.S.S.R., with talks like those of Eric Godfrey, 'I worked in a Soviet Factory', Tom Barker on the Kuznetz Basin, Sir E. J. Russell on Soviet agriculture and on the Caucasus, and of many other speakers with special knowledge of the institutions and customs of our new ally and of the country over which the fighting raged. Vernon Bartlett went to Moscow as the BBC's war correspondent, and also broadcast on his return from Russia; as did Lord Beaverbrook and Mr. Averell Harriman after the Moscow Conference. China's part in the war was eloquently presented by His Excellency the Chinese Ambassador, Dr. Wellington Koo, and A. G. Castleton gave a talk on the thirtieth anniversary of the Chinese Republic.

During the year there was some expansion of talks on literary subjects. The regular series 'What I'm reading now', in which

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both old and new books were recommended to listeners' attention, was continued fortnightly. In March, as a result of a conference with representatives of the Society of Authors, it was decided to give a six-monthly review of current books, and the first of these reviews was given by E. M. Forster in July. Also as a result of this conference a new series was started under the heading 'Books and the Writer', in which well-known authorities spoke on the life and works of distinguished writers. There have been some striking broadcasts in this series: among others Lieut.-Colonel Walter Elliot speaking on John Buchan, Father Knox on G. K. Chesterton, Frank Swinnerton on Arnold Bennett, St. John Ervine on John Galsworthy, and H. M. Tomlinson on Joseph Conrad. The centenary of *Punch* was celebrated by a special programme in July in which E. V. Knox, Kenneth Bird ('Fougasse'), and Sir Bernard Partridge discussed various aspects of *Punch*, and readings were given from its pages.

Under the titles, 'Curtain up' and 'Well versed', a series of discussions on the art of the drama and English verse and how to speak it were broadcast in the spring, with the collaboration of the Drama Department. These programmes gave place in the autumn to a series of discussions of a more philosophical nature under the title 'Strength of Mind'. An important series of talks on reconstruction entitled 'Making Plans' was started in the autumn and continued into 1942.

Two outstanding broadcasts about sport were the Duke of Portland speaking on Fred Archer, and Commander Hillyard, some time Secretary of the All-England Lawn Tennis Club, giving his personal recollections of the brothers Doherty.

Many new speakers this year have sprung into fame at one bound: Quentin Reynolds, for instance, with his personal messages to Dr. Goebbels and Mr. Schickelgruber; W. J. Brown with his vigorous elucidation of the bigger issues now at stake and his heart-rending stories of the oppressed; Seaman Frank Laskier, who has brought home to millions the reality of the Merchant Navy's daily fight with the U-boat, the Focke-Wulf, and the weather. The search for new speakers—and there have been over one hundred and fifty during the year in one series alone—has not kept the public's tried favourites from the microphone. 'The World goes by' with Freddie Grisewood continued throughout the year; it was in

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this setting that Laskier first spoke to the home audience, and that Wing-Commander Bader's voice was heard only a few months before he was brought down and taken prisoner. John Hilton has spoken every week to the forces to clear up the many personal problems of men serving overseas, and has explained in answer to his correspondents the intricacies of pensions and allowances. 'Onlooker' (Sir Norman Birkett), shortly before his appointment to be a Justice of the King's Bench, recorded his impressions of a visit which he had made at the invitation of the American Bar Association to Canada and the United States. Mr. Middleton, still concerned with vegetables more than with flowers, continues to speak on Sundays. It is sad to record that Buckley Hargreaves, who died in December 1940, will not contribute again to 'The World goes by'.

From Hilda Matheson, who died in October 1940, broadcast talks derive their existence. She was the first head of the Talks Department, and it was her zeal, and her ability to impart it to the wide circle of her acquaintance, that started broadcast talks and discussions, and began that process of bringing to the microphone the celebrity, the expert, the thinker, and the man-in-the-street which has continued since in ever-widening circles.

THE SUNDAY POSTSCRIPT

In March 1940 Maurice Healy gave the first of twelve talks which he broadcast after the nine o'clock news bulletin on Sunday evenings. These broadcasts were the beginning of what has since become one of the most widely listened to, and discussed, of regular BBC broadcasts—the Sunday postscript.

Maurice Healy was succeeded by J. B. Priestley, who broadcast weekly, with one break, until well on into October 1940. During the winter months the Sunday postscripts continued, and were given by speakers among whom were Clemence Dane, Desmond MacCarthy, Lord Elton, Emlyn Williams, and Leslie Howard. At the end of January in the new year (1941) J. B. Priestley returned to the microphone and contributed a series of full length talks; this marked a point of difference between the Sunday postscripts and those broadcast on weekdays, as the latter seldom lasted more than five or six minutes. Priestley was followed by A. P. Herbert, who created

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a precedent by broadcasting a postcript in verse on Easter Sunday. His talks were the last Sunday postscripts to be given in a series by one speaker. From May onwards no one speaker has broadcast on two consecutive Sundays.

The immediate topicality of the Sunday postscript came to be regarded as secondary in importance to the personality of the speaker. By contrast, the postscripts which follow the news bulletins on weekdays are closely related to the news. This served, therefore, to distinguish the Sunday postscripts, and was carried to its logical conclusion in June 1941 when responsibility for these broadcasts passed from Home News Department to the Talks Department.

Since April no fewer than eight postscripts have been contributed by distinguished Americans—Averell Harriman, Harry Hopkins, Alexander Woollcott, Raymond Gram Swing, Miss Dorothy Thompson, Dr. P. van Dusen, and Quentin Reynolds. The Dominion of Australia was represented by Mr. Menzies, then its Premier, Robert McCall, Eric Baume, and Sir Keith Murdoch; South Africa by Major Piet Jooste; and Canada by L. W. Brockington and New Zealand by Ian Finlay; among other speakers were the First Lord of the Admiralty, Mr. Duff Cooper (then Minister of Information), His Excellency the Chinese Ambassador, and the Chief Controller of the A.T.S. Two notable broadcasts were given by Seaman Frank Laskier, who differed from other speakers of the postscript in that his name was unknown to listeners generally before he broadcast.

OUTSIDE BROADCASTING

In peacetime a big percentage of outside broadcast subjects select themselves. In summer, particularly, the long catalogue of events—Wimbledon, Henley, Lords, Ascot, the Horse Show, and so on—all with overwhelming claims for radio recognition—fills the outside broadcast schedule. In wartime, it is a totally different matter. 'Obvious' subjects of this sort disappear, and in 1941 the Outside Broadcasting Department, like broadcasting generally, continued the process of adapting itself to unfamiliar and constantly changing conditions. The programme output in the Home Service and Programme for the Forces was nevertheless maintained, and it was also

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possible to meet, within limits, the needs of the ever-growing Overseas Services, but the year has seen some marked changes, imposed by war conditions, in the type of programme broadcast, which, in many cases, called for increased ingenuity and enterprise from both programme and engineering staff.

Broadly speaking, the department's primary aim remained the same as before. This was to reflect the wartime life of the community in broadcasts given outside the studio. Sport and entertainment had their place as well as other public events of topical interest, but the emphasis naturally tended to shift from the wartime substitutes for great peacetime occasions to the business of war itself, and throughout the year an attempt was made to depict different aspects of Britain's war effort in Home and Overseas programmes by taking the microphone to the actual scene of activity. The development of such 'actuality' features made a good deal of progress during the year. Composite broadcasts, linking items from five or six points in London and other parts of the country, and giving a picture of wartime Britain, 'all clear' or 'alert', have been carried in the small hours of the morning by the Overseas Services and by some of the American networks as well. The man and the woman in the street expressed themselves freely in unrehearsed interviews on topics of the day in a series called 'Meet John Londoner', also broadcast in Overseas transmissions. Programmes were arranged at tank, aircraft, ordnance, and other factories. The A.R.P. and fire services, the Women's Land Army, volunteer fire-fighters, allotment holders, and women in the forces have all had the microphone brought to them, and their work described by commentators on the spot. Big national campaigns, 'Speed the Tanks', 'Dig for Victory', War Weapons Week, 'Carry your Gas Mask', have also been illustrated in outside broadcasts as well as in studio programmes. Military training was the subject of six short features during the summer, and a programme under the title 'With the Night Fliers' was arranged in the autumn at a training aerodrome for night fighter pilots. Perhaps the most successful feature in this category was the series 'Air Crews of To-morrow', which, handled by Wynford Vaughan Thomas and Stewart MacPherson, was designed to sketch in broadcast from air and ground some aspects of the work of the R.A.F. Flying Training Command.

The space allotted to sporting programmes has been reduced,

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but many of the principal events in boxing, racing, cricket, soccer, tennis, and greyhound racing were covered. In particular, many listeners will remember Raymond Glendenning's vivid broadcast of the Rockerick-Danahar fight in October, and the speed of his greyhound racing commentaries.

Entertainment was represented in numerous theatre relays, in ENSA programmes, in camp concerts performed and presented by the services, and in lunch-time concerts from factory canteens. 'Works Wonders', arranged by Victor Smythe in the factory canteens of the industrial North, consistently claimed a high place among the popular programmes of the week.

In general, it was a year of steady expansion, which saw the introduction of many new subjects calling for new treatment, and the continued survival of only a small percentage of the old familiar outside broadcasts which listeners could once regard as annual radio events.

HOME NEWS

Throughout the year six bulletins were broadcast each day in the Home Service, at 7.0 and 8.0 a.m. (9.0 a.m. on Sundays), 1.0, 6.0, and 9.0 p.m., and midnight. From the summer of 1941 all bulletins but the midnight were also relayed in the Programme for the Forces. There were also regular bulletins in Gaelic and Welsh.

The audience for the bulletin least listened-to runs into millions—more than the circulation of the most popular daily newspaper in the world. For that huge audience the BBC has in a few words to summarize the news of the world. In a very few words? Some listeners may raise their eyebrows at this and protest that often they wish there were far fewer words, but the fact remains that the longest BBC bulletin could fit comfortably into a few columns of a daily newspaper. Anyone who is sceptical about the amount of compression that goes to preparing news to be read aloud should try the experiment of timing himself while reading aloud a couple of columns of a newspaper. The reading should of course be done as clearly, as well as at the same speed, as if one of the familiar BBC news readers were doing it.

Where does the news come from? Who decides what shall be put in and what left out? Is the BBC gagged? Does it always

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try to soften blows and to prattle of sunshine while keeping mum about the clouds? These are the questions often put. Here are the answers.

The news contained in a broadcast bulletin comes from one of three sources—official communiqués, news agency reports, and the BBC's own observers. All news is censored in time of war *for security reasons*—nothing, that is to say, is broadcast which might help the enemy. The Germans may, for instance, put out that they have sunk a British battleship. Nothing may be said at the time by the BBC about this story. The reason—and the only reason—for this silence is that the Germans are 'fishing', are trying to sting us into denying their story and thereby telling them something they want to know about the whereabouts of our ships.

The BBC's News Editor could run his bulletin every time for several hours if he used all the stories that pour into him over the agency tapes. His aim in reducing this mass of material is to give listeners the most important and most interesting up-to-date events. He checks his facts for accuracy with the fighting services and other official people. He deals, so far as he can, in *hard* news, avoiding rumours and unconfirmed reports. He is *not* asked to leave out facts, however grim, unless their publication might help the enemy. He does *not* deal in sunshine rather than in clouds. The plain unvarnished tale of a reverse to our armies—and reverses come in the course of all wars—often leaves listeners complaining that it should have been coloured more black. But it is the business of BBC news to record facts and not to comment on them. The BBC gives listeners the raw material on which they can make their own comments.

NEWS READING

During 1941 the Presentation Department continued its practice of drawing upon the regular body of announcers for a select number of news readers. Each of them is known to listeners because he announces his name at the beginning of the bulletin. The reason for this, as is now well known, is to enable the public to become familiar with the BBC voices, and thus to distinguish, in an emergency, between genuine and fake news.

The news readers are not in any way responsible for the construction or content of the news bulletins. They nevertheless

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have an opportunity of studying them before they go on the air, and discussing them with the news editors. They therefore generally know beforehand what they are going to read; but news is coming in at all times, and it not infrequently happens that an addition to the bulletin is placed in front of the news reader after he has started reading. It may well be that an up-to-the-minute news item of this kind will be the most important in the bulletin, and therefore, although read at sight, must be given with assurance and certainty.

One of the chief concerns of a news reader is with the pronunciation of the names of persons and places. Expert guidance on this is available to him, if need be, to supplement his own knowledge and experience. Most bulletins contain references to places in many different parts of the world, and every place that is mentioned will find some listeners who have been there, and who consequently may expect to hear the name pronounced in the way it is by its inhabitants. But if the news readers were always to give the correct native pronunciation, many place-names would become unidentifiable to the majority of listeners. The BBC's aim is therefore to give the pronunciation which will be the most easily recognized by the greatest number of listeners. Names of persons, on the other hand, are given their correct pronunciation.

The duties of the news readers do not end with reading the news. They are often to be heard announcing programmes, although they do not then give their names. In addition to this they work as presentation assistants, and in this capacity are in immediate charge of the smooth running of programmes as they are being broadcast. This work requires an intimate knowledge of broadcasting in all its forms, together with an ability to deal with any emergency quickly but unhurriedly. It is not, it should be added, confined solely to news readers, but is divided amongst the more experienced of the programme announcers.

TALKS IN THE NEWS

The Home News Department has broadcast 'news talks' for many years, but never so many as now. During the year there were on an average about ninety every month. Their purpose was to give listeners a personal first-hand story of something

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that had happened, to explain a situation, or to describe a place, in a more human and leisurely way than could be managed in the news bulletin itself.

A good many of these talks were spoken in the bulletins by staff men like Richard Dimbleby, Edward Ward—at the moment unfortunately a prisoner in the hands of the Italians—Chester Wilmot of the Australian Broadcasting Commission, or Bruce Anderson of the South African Broadcasting Corporation. There were others by men whose names are almost as well known—BBC observers like Talbot, Duff, Reynolds, and Dunnett. These are the professional observers who watch the war on the home front and go out in the ships and aircraft that guard the shores of these islands. All who appreciated their work must have heard with deep regret of the loss in H.M.S. *Hood* of Lieutenant Bernard Stubbs, R.N.V.R., the former BBC commentator.

At any time when the news is of very great importance there are two sorts of talks which occupy most of the space. There are, first of all, the broadcast despatches from the war correspondents: eyewitness impressions from Dimbleby at Keren, Ward over Benghazi, Wilmot in the Western Desert, Anderson at Mahda Pass. Secondly, there are the talks which are mostly explanatory and informative.

The business of getting the real sounds of news can be very fascinating. Perhaps it showed up at its best in such a broadcast as Anderson's commentary on the Battle of the Mahda Pass. Some listeners will remember how he stood by a field battery in action and described the troops moving up the pass to the attack even while he was speaking, and how the recording car was very nearly hit by shell-fire. As he spoke, the sounds of the barrage and the aeroplanes could be heard. They were faint, it is true, but they were the authentic sounds. Even more listeners, perhaps, will remember Charles Gardner's running account of the air battle over Dover and the excited background of conversation from the gunners. Later Gardner joined the Royal Air Force, but he has since broadcast once or twice anonymously. Another occasion on which the recording car brought back to listeners in England the sounds of a great event, was during the entry of Hailé Selassie into Addis Ababa. And a great deal of the material which English listeners heard about the miraculous return of our troops from Greece was made

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possible by this travelling equipment. At moments of emergency it is an invaluable assistant. But, of course, the majority of news talks are either spoken directly to the listener through the microphone, or they are recorded at one of the stations of the BBC. (If they are recorded, the listener is always so informed.)

By these means, listeners are offered an immense variety of subject and speaker, and the editors try to remember how large and varied the audience is, and to see that a talk is human enough to interest as many people as possible. They know that there are many millions of listeners to each bulletin, and that point is never forgotten when a news talk is being prepared to go on the air. One of the most successful broadcasters was the captain of a merchant ship (who always insisted on remaining anonymous), and he was found because one of the editors read a very short account of his ship in an official publication and thought the story was worth broadcasting. Another unexpected news talk was the result of a casual reference in a private letter. This was the story of the woman in the south of England who found a German airman knocking at the door of her house in the middle of the night. He thought he was in Holland, or at least in Belgium.

For anyone with anything of great importance to say, or of great interest to everybody in the country, the news talk—although short—is heard by a peak audience. And this is the reason why so many distinguished people come to the microphone during the news. Many members of the Royal family have, themselves, found time to assist some deserving cause within the space of a news talk, and Ministers of the Crown, when they have explanations to give of an important decision, often choose this way of doing so.

Most speakers willingly submit to the small compass of the talk because they realize how important it is not to burden their large audience with too much talking, and know what a lot can be said in six hundred or so words.

But the bulk of the news stories were stories told by what are called 'ordinary' people, and they very often made the best broadcasts of all—soldiers, sailors, airmen, civil defence workers, and people engaged gallantly on production during the heaviest 'blitzes'. These are the men and women with the great stories to tell during our generation.

Editing all this great collection of experience was sometimes

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harassing, but never dull. Sometimes there were conflicts about the length of a story. There were often grave discussions about points of censorship, but the three men who were chiefly engaged in editing the news talks not only did their best during the year to give to listeners material which was interesting and to the point, but they were determined that it should also be as full an account as possible and always truthful. In times like these it is impossible always to tell all of the truth, for that might inform the enemy even more usefully than the people at home. But if a story is so dangerous from this point of view that the substance has to be taken out of it, then it is unlikely to be broadcast at all. Nothing is put into a news talk that is not true—not even the addition of a sound which did not come exactly in the right place. The aim is not to broadcast an artistic reconstruction of an event, but a truthful account which may also bring to the listener the words and sounds recorded at the time.

RELIGIOUS BROADCASTING

A war is always a time of questioning. Why has it happened? Whose fault is it? How can we prevent its happening again? What kind of world are we fighting for? In a time of uncertainty and questioning it is the responsibility of the Church—and of religious broadcasting as one of its most powerful voices—to declare the truth about God and His relation to men.

It has to expound the Christian faith in terms that can be easily understood by ordinary men and women, and to examine the ways in which that faith can be applied to present-day society during these difficult times. Broadcast talks and discussions provide a medium for the consideration of these great problems. This was the purpose, for example, of four discussions broadcast on consecutive evenings in February by 'three men and a parson', who thrashed out as honestly as they could some questions about the Gospel and the Church and their relevance to the world of to-day.

For many years now religious broadcasting has enabled those who were unable to be in their churches to join in services both on Sundays and weekdays. It is hoped, too, that it has provided an opportunity for those on whom church member-

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ship sits lightly to gain a better understanding of the meaning of worship. The regular Sunday services, the daily morning service, and the midweek service on Thursdays, well established before September 1939, have been continued during the war; to these were added the Tuesday evening services with a theme relevant to the needs of the times, the Saturday service of shortened evensong, and the monthly broadcast of compline sung by eight male voices.

Religious broadcasting is able to make a great contribution to Christian unity, and to help people to think of the Church as a world-wide society. In one broadcast during 1941 listeners heard both the Archbishop of Canterbury and Cardinal Hinsley speak. On the National Day of Prayer on 7 September 1941, the Archbishop of Canterbury preached, the Moderator of the Free Church Federal Council led the worship, and messages were heard from the Primate of All-Ireland and the Archbishop of Wales. On another occasion, intercessions were offered for Christian unity by the Bishop of Bristol, following addresses given by an Anglican, a Roman Catholic, and a Presbyterian.

The early morning five-minute period 'Lift up your Hearts', broadcast immediately before the eight o'clock news bulletin, is one of the most widely listened-to of all religious broadcasts. The idea came from Scotland during the first few months of the war. At the request of some listeners—and it is believed with the approval of many others—a change was made in September 1941, since when the short talks have alternated, week by week, with prayers. One positive truth about God has been stated in each of these broadcasts of prayers, and the affirmation of these truths justifies the title of the series.

To those concerned with religious broadcasting, no part of the work has been more encouraging than the response to broadcasts in the Programme for the Forces. Each week the Sunday Half-hour, from half-past seven to eight o'clock in the evening, brought together a large audience, and the community hymn-singing broadcast on these occasions came not only from churches and chapels, but far more often from camps, barracks, and aerodromes. The Sunday morning service, conducted first by the Dean of Bristol and later by Canon Swann, had a steadily growing audience. On Thursday evenings after the nine o'clock news bulletin, a series of short

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talks, with music, broadcast under the title 'Think on these Things', brought speakers to the microphone to talk of the things they value most. The opportunity was also taken to introduce a series of discussions between a serving chaplain and some of his men, under the title 'Let's ask the Padre'.

A most interesting development has taken place in the broadcast service for schools on Friday mornings (begun in September 1940), in which nearly half a million children share. It is usual for listeners to religious broadcasts to listen as individuals or in small groups. But in this service, the boys and girls in the schools take an active part by singing the hymns and saying the prayers together. Another feature in the Schools service was the introduction of dramatic interludes illustrating the Christian virtues. Teachers have remarked on the deep emotions aroused by broadcasts such as that of the *Bishop's Candlesticks* or of extracts from Captain Scott's diary, emotions which could be gathered up and expressed in a prayer of resolution and dedication.

With the great expansion of the BBC Overseas programmes, religious broadcasting has been given a larger place. From February 1941 the Pacific, African, and North American transmissions have included a short daily service, in addition to the longer one broadcast on Sundays. A series of talks has been given on 'News of the Christian World', to help listeners overseas to form a picture of the work of the Church in all parts of the world; another series called 'Religion under Fire' described the way in which the Church in this country was standing up to the heavy air attacks.

On Christmas Eve, the BBC's broadcast to Germany included for the first time a religious service in German, together with messages to the Christians of Germany from the Archbishop of York, the Bishop of Chichester, Karl Barth, Emil Brunner, and Paul Tillich. It is also worthy of note that a recording of part of the service held in St. Paul's Cathedral to celebrate the coming-of-age of King Peter of Jugoslavia was broadcast both to the Continent and in the Home Service.

In the arranging of Sunday Children's Hour the Religious Broadcasting and Children's Hour Departments have continued to co-operate.

Enough has been said to illustrate the aims of religious broadcasting in wartime—to provide opportunities for worship;

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to declare the nature of God and His purpose for men; to help people to realize the fact of the one universal Church; and to prepare children when they grow up to make their contribution to that 'Christian civilization', however imperfect, which they inherit.

During the past year, a link with the early days of religious broadcasting was broken by the death of Prebendary John A. Mayo, Rector of Saint Mary's, Whitechapel, on 12 November 1941. Nearly twenty years ago, on 22 December 1922, he broadcast the first sermon ever heard on the air, and the Christmas Eve concerts broadcast from his own church at his suggestion became an established tradition.

THE WEEK'S GOOD CAUSE

Throughout 1941 the Week's Good Cause appeals were given every Sunday in the Home Service, and £227,501 14*s.* 0*d.* was subscribed during the year. Although there were no very spectacular results there was a steady response from listeners throughout the year. Subjects were of nation-wide interest and included appeals for relief of distress in other countries, as well as for refugees in this country. Two outstanding broadcasts came from overseas, one by Madame Chiang Kai-Shek recorded direct from Chungking on behalf of the British Fund for Relief of Distress in China, and the other by General Wavell from India on behalf of the British Legion Earl Haig Fund.

The St. Martin's Christmas Fund appeal, which helps people in need all over the country, was made this year by the Rev. Eric Loveday, who continues the work of his predecessors Dick Sheppard and Pat McCormick. This appeal has been a regular feature for many years and was broadcast even before the Week's Good Cause was instituted.

Appeals for charities working in the same sphere were, wherever possible, grouped together in one broadcast; among these were appeals for civilian war distress, serving men and their dependants, seriously disabled ex-servicemen of the Great War, war distress among professional classes and gentlefolk, boys' and girls' organizations, and theatrical charities.

The highest response of the year was to Lord Trenchard's

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appeal for the R.A.F. Benevolent Fund which brought in £50,120. Other results included:

12 January	Red Cross Work in Greece (Madame Simopoulos)	£28,715	0	0
23 March	National Children's Home and Orphanage (Lord Stamp)	£6,654	17	11
22 June	British Sailors' Society (Commander Anthony Kimmins)	£9,142	0	0
13 July	Merchant Navy Comforts Service (Edmund Watts)	£11,030	0	0
3 August	'Toc H' War Services Fund (Henry Willink)	£10,073	0	0
21 Dec.	St. Martin's Christmas Fund (The Rev. Eric Loveday)	£8,005	10	0
28 Dec.	National Society for Cancer Relief (Bishop of Bristol)	£6,637	0	0

BROADCASTING TO SCHOOLS

The jest 'Hitler permitting' was at one time so often on our lips that, in 1941, the lack of any violent upheaval of education was the most conspicuous feature as far as schools were concerned. For the first time since war began it was possible to take stock of the position which school broadcasting holds. The Central Council for School Broadcasting (see Appendix VIII) drew up a revised register of listening schools. The number was greater than ever before; this must mean that school broadcasts are increasingly recognized as a normal part of the educational system.

Wartime difficulties did not diminish, but schools have become accustomed to them and have devised ways of meeting them. Some of the listening is, therefore, irregular, but the fact remains that over eleven thousand schools in Great Britain have wireless sets and make frequent use of school broadcasting.

During the year, schools all over the country were encouraged by the Board of Education to give more attention to the study of America, and school broadcasting helped them in a number of ways. A series of geography broadcasts on the development of modern America was planned for children aged between eleven and fifteen, and the first part of the series was given in the autumn term of 1941 on the subject 'Britain in America'. Plans are made for a continuation of the series in the spring and summer terms of 1942, when talks are being given on the U.S.A. and Latin America. The broadcasts

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illustrate what the people of the New World are making of their natural environment—for instance, how they are tackling the problem of soil erosion in order to make the cornlands of the Dust Bowl productive again. A number of talks in the history series for children, also between the ages of eleven and fifteen, deal with events in the history of the U.S.A. about which everyone should know something—such as Abraham Lincoln's fight for the Union. In another series in the autumn term called 'If you were American', an attempt was made to help British children to gain some understanding of the way of life and the national heritage of the American people. The subjects were partly historical, as in the broadcast 'How the White House got its Name', and partly contemporary, as in 'Going to School in the U.S.A.' The former had a special interest as they were based on the family history of Nora Waln, the American authoress, whose ancestor, Nicholas Waln, went to America from the Yorkshire dales with William Penn in 1682. Miss Waln, who herself broadcast, was introduced by the President of the Board of Education—an indication of the close interest taken by the Board in broadcasts for schools. Among individual broadcasts in other series was 'Poems from America' in 'Senior English', and of course America is often discussed in the news commentaries and in the series 'Current Affairs'.

Another new development in school broadcasts was the series, 'How Things began', designed to satisfy the curiosity of children about the beginnings of life on the earth, and to give them some idea of the way in which modern man has arrived at his knowledge of these. The subject had hardly been touched before in elementary schools, and the broadcasts attracted a large audience; thousands of children had their imaginations fired by the 'BBC observer from the past', and his accounts of the strange worlds of the cretaceous or oligocene.

1942 is the second year in succession to begin with a week of health talks. These were started in January 1941. Their purpose was to give some simple health rules which children could follow for themselves, with enough scientific explanation to enable them to understand the reasons. The news commentaries for schools which established themselves in 1940 were again keenly followed. Among the series which have their roots in pre-war times and which maintain their high standard,

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Miss Dorothy Thompson

Mr. Raymond Gram Swing

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Parents broadcasting to their children evacuated overseas

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the best of the orchestral concert broadcasts were exceptionally good and deserve more listeners.

Even numerous listeners and excellent broadcasts are not, however, enough by themselves to ensure the success of school broadcasting. This depends on what happens in the classroom. The Central Council for School Broadcasting issued last summer a small pamphlet, *How we use them*, containing a selection of reports from teachers of ways in which they have used school broadcasts. Here are extracts which give some idea of the lively interest inspired by the news commentary broadcasts and 'Current Affairs': 'The raid on the Lofoten Isles (news commentary broadcast) was the jumping-off ground for the geography of Norway—a lesson on the Gulf Stream—and why the ports on the west coast do not freeze. Past history of the German Occupation was revised, and some children delved into the appropriate numbers of *Peoples of the World* and *Countries of All Nations*, and so gleaned much history and geography of that country for themselves. This happens time and again.' 'There are memories, too, of a little group clustered round a map of the Mediterranean after the broadcast on Gibraltar, sagely forecasting Hitler's next move in that area (would it be via the Black Sea or Spain?); of two boys, hitherto shyly silent, sharing their minute knowledge of aircraft after the talk on "Air War"; of three of the girls fiercely arguing about the vices and virtues of competition two days after we had heard about the efforts of journalists to be first with the news; of the form divided into two camps—the natives and our evacuees—hotly disputing about the model school they would put in their model town, when "Rebuilding Britain" was discussed.' In spite of growing difficulties for teachers, reports of this kind are received every week—evidence of the vigour both of schools and of school broadcasts.

GROUP LISTENING

The Central Committee for Group Listening is a body set up by the Corporation to encourage the formation of discussion groups and to advise the BBC on the kind of talks suitable for this audience. (See Appendix VIII.)

During the past year a number of interesting series were broadcast on the recommendations of this Committee. They

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included talks on the U.S.A., which were intended to inform listeners on the character of that country and its attitude to world affairs. 'Curtain up', a series on the art of the drama, was important in broadcasting history for its inclusion of the actual performance of scenes from plays in order to illustrate points made in the talks. In the series 'Making Plans' the man in the street came to the microphone to cross-question experts on the rebuilding of Britain as it affects 'YOU'. Here is practical proof—if such were needed—of the determination of the BBC to encourage free discussion even amidst the difficulties of wartime.

The Central Committee, like other bodies concerned with adult education, has had to adjust itself to wartime conditions. Many families have been evacuated; men and women have been taken from their homes to serve in the forces or to make munitions of war; completely new groupings of the population have occurred. All this created new demands which the Central Committee has noted and tried to meet. One example may serve. The very first meeting called to discuss adult education in the forces was attended by members of the Central Committee, and, from the inception of the Central Advisory Council for Adult Education in H.M. Forces, the Central Committee was represented on it. The presence of BBC Education Officers on the Regional Committees helped to keep the Central Committee informed regarding the educational needs of the troops. BBC education officers also visited army units, and studied listening conditions and the problems of the supply of wireless sets. Above all, they concentrated upon the most important need for successful listening groups—the training of leaders. For months, officials visited regularly each course of trainees at the Army School of Education, while in every Command, Army education officers attended day or week-end courses on leadership. The forces were consulted, too, on the choice of topics for new series.

The bi-weekly series 'Radio Reconnaissance' in the Programme for the Forces was intended particularly for men in the services. This series dealt with a variety of subjects likely to be of interest to the fighting man—background information to items in the news; graphic descriptions of peoples in the countries at war; the British Commonwealth of Nations and the part played by its members; the U.S.A., its people, its resources, and its importance from the point of view of the war; personal

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H.I.H. Princess Tshai of Abyssinia broadcasting in 'The World goes by' on 19 February 1941

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Miss Edith Evans rehearses for 'Lights of London' on 31 May 1941

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experiences of soldiers, sailors, and airmen from the battle fronts; methods of warfare on sea, land, and in the air. As a rule, soldiers in training have less time to listen than have the static units, and it was mainly among the latter that listening groups were started.

Civilian adult groups are naturally fewer than in peacetime. This is not due to lack of interest; the very people who would normally lead groups are busy with A.R.P. or other services. Nevertheless, it is known that nearly two hundred civilian groups listened to 'Making Plans' during the autumn part of the series. Other groups listened to the philosophical series called 'Strength of Mind'.

A notable development in group listening during the winter was among youth organizations. Since the war, 'youth service' has become a recognized educational service—local education authorities have appointed 'youth committees' with full-time organizers. Many youth organizations turned to such series as 'With the Armstrongs again', and still more to 'Please begin with us', and the listening group became a regular feature of many youth centres. Well over two hundred such groups were known to have listened to the latter series. That these broadcasts were enjoyed is indicated by a report from one group which normally continued its discussions till ten o'clock in the evening, but on one occasion had to be turned out at midnight!

ALLIED OCCASIONS

The inevitable wartime restriction of programmes has been partly counterbalanced by an infusion of material which would not have been readily available to the BBC even in peacetime. Representatives of the Allied nations here have repaid hospitality by sharing with us something of the inheritance of their own countries, and rich and strange indeed has much of it seemed to us in these islands.

Allied artists have broadcast from time to time and many will remember the two 'Allied Occasions', relayed to listeners on the Continent as well as in Britain and announced in several languages. Richard Tauber, Oda Slobodskaya, Julius Guttman, and the Free French and Polish Army Choirs were among those who took part. The excellent Polish choir broadcast many times, and appeared in Gracie Fields's farewell

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programme at the Albert Hall. Listeners at home have become familiar with the national anthems of countries as dissimilar as Ethiopia and Czechoslovakia, and, more recently, with their national airs also. They also heard hitherto unfamiliar works by European composers past and present.

An outstanding musical event in the year was the Dvořák centenary, which in happier times would have been celebrated in Prague. It is to be hoped that some at least in Czechoslovakia, tuning in secretly to London, learnt that the occasion did not go unrecognized.

Allied national days were celebrated in home programmes as well as in those broadcast to the occupied countries, and many will remember 'Masaryk the Liberator', 'The Fourteenth of July', King Peter's broadcast on Kossovo Day, programmes celebrating Queen Wilhelmina's birthday, and many others.

Unhappily the nations now in the fight at our side have more recent anniversaries also to remember: such dates as 1 September and 10 May, when Hitler invaded Poland and the Low Countries, and 28 October, when Mussolini entered Greece. Each was marked with special Home and Overseas programmes: on 10 May listeners heard talks in English by Queen Wilhelmina, the Belgian Prime Minister, and the Grand Duchess of Luxembourg.

The undying spirit of the countries of our Allies was reflected in such programmes as 'Belgium fights', 'Unseen Allies' on the underground movement in Czechoslovakia, 'Salute to Yugoslavia', 'Hail, Freedom!'—a tribute to Greece, and 'Letters from France'. Speakers in such series as 'Under Nazi Rule' tell of the resistance of those at home and of how it is sustained by the broadcasts from London. Many of those who escaped from the Continent came to the microphone, and their story was the same.

There have been many broadcasts by members of the Allied forces in Britain and by their army bands, and feature programmes such as 'Poles in Scotland'. One of the first series of talks in 'Radio Reconnaissance' was intended to tell British forces something of their brothers-in-arms. Christmas programmes laid special emphasis on the presence of Allied units in Britain. Since September the Forces Programme opened and closed each day with greetings to Empire and Allied forces in their own languages.

From the time of Hitler's invasion of Russia, home pro-

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grammes reflected the interest taken by listeners in the history and culture of Britain's new ally. Pre-war visitors to Russia, including Sir John Russell, Sir Bernard Pares, and A. J. Cummings, described the different parts of the Union in which they had travelled, while such distinguished speakers as Lord Beaverbrook and Mr. Averell Harriman—who led the British and American Missions to Moscow—Sir Walter Citrine, Lt.-Col. Guy Symonds, and Mr. Vernon Bartlett told how the U.S.S.R. was reacting to the impact of war.

On the lighter side, there were productions of a number of Chekhov plays, of Sourgutcheff's 'Autumn Violins', and of 'Squaring the Circle', the post-revolutionary farce by the Soviet playwright, Valentin Kataev. There were readings from Russian literature, and talks on the Russian theatre and Russian science. A notable programme was MacNeice's 'Alexander Nevsky', based on Eisenstein's film, in which Robert Donat headed a brilliant cast. Prokofiev's music was played by the BBC Symphony Orchestra, conducted by Sir Adrian Boult, and the programme was introduced by M. Maisky, the Soviet Ambassador. Russia's contribution to the world of music was fully realized and, as always, there were frequent broadcasts of works by such composers as Tchaikovsky, Rachmaninoff, Borodin, and Balakirev. In addition, home listeners heard performances of works by the contemporary composers Shostakovich and Khachaturian, whose names had hitherto been little known in Britain. Finally, there were broadcasts of Russian marches and folk-songs, often recorded by famous Russian choirs.

'CALLING FORCES OVERSEAS'

For two years and more the seas were crossed and re-crossed by ships carrying thousands of men and women of the Empire to their war stations: never was Kipling's 'far-flung battle line' more of a reality. There must be many listeners in this country to whom 'the BBC' spells simply Home and Forces programmes—who have no conception of the complex radio network linking these men and women with their distant homes.

That spider's web was spun out from an underground theatre in London, wartime base of the BBC's Empire Entertainments

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Unit which was started by Cecil Madden in June 1940. The staff worked, ate, and slept in the dressing-rooms, cloak-rooms, and boxes of the theatre, once the scene of many famous stage successes. Day and night—for night here may be day for a husband or son overseas, and the message sent to him must reach him at a time he can listen—programmes streamed out on the short waves, unheard in this country, but eagerly awaited by men and women to whom the voice of 'London Calling . . .!' was the voice of home. The unit was responsible for about fifty to sixty programmes weekly, and not one ever failed to go out at its scheduled time. The unit appealed, through home press and radio, for messages for those overseas, and as many messages as possible were broadcast, linked with the music asked for—dance music, light music, music of all kinds.

Programmes went out regularly to British troops stationed in Gibraltar, Malta, Palestine, India, and the Far East. Informality was the keynote of these and other programmes—such as 'Your Cup of Tea' for the forces in Africa, where the microphone was suspended above a genuine tea-party presided over by Freddie Grisewood; 'Saturday afternoon', a programme for British men and women serving overseas; 'Over to you', addressed to R.A.F. personnel in Canada, for which Jane Welsh toured the country with a recording van, visiting the homes of the men and securing messages for them; and 'Home Town', a similar item included regularly in the programmes for Malta and compèred by the genial Cockney actor, Ronnie Shiner. Home listeners may have heard him as compère of the all-star programme 'Tribute to Tobruk'—for which, by the way, the Empire Entertainments Unit was responsible. There were also regular programmes by Sandy Macpherson; some of these were heard by home listeners, as were the 'Blue Peter' programmes, recordings of which were transmitted in the Empire Services to reach men far away at sea. There were also weekly shows of old-time music produced by ENSA at another London theatre.

All these programmes were designed for men and women to whom the British Isles is 'home'. The response to them was enthusiastic, as one of many messages shows. This cable was despatched to Joan Gilbert immediately after the institution of the first of these programmes, that addressed to the Gibraltar garrison:

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Fifty military police acting spokesmen all ranks
Gibraltar report programme smash hit everyone
wildly excited suggest extension immediately.

But to many 'home' is on the other side of the world, and for them, too, there were a number of special programmes. Members of the forces from all the West Indian Islands sent messages home every week, Una Marson, the Jamaican journalist, acting as commère. South Africans and Rhodesians came to the microphone during a rollicking weekly programme 'Song-time in the Laager'. Australians and New Zealanders sent messages to their cobbers in the Middle East, and, in 'Anzacs calling Home', to friends and relatives 'down under', while the Canadian Broadcasting Unit in London organized programmes from camps, clubs, and even hospitals, in which Canadian men and women in Britain participated. These last included programmes in French for French-Canadians. In the autumn a programme in Maltese for Maltese subjects serving or working in Britain was introduced. There were also regular programmes recorded at the American Eagle Club and transmitted in the North American Service. Finally, men and women from all parts of the world took part in parlour games and similar broadcast entertainments arranged at various services clubs in London.

Message programmes which could be heard by listeners in Britain, as they were broadcast in the Forces Programme, included Roy Rich's weekly 'Record Time', now well on into its second year, and the popular series of Sunday-evening broadcasts by the forces' favourite singer, Vera Lynn. The former included messages to men in such diverse parts of the world as Iceland, Aden, New Zealand, and in an internment camp in unoccupied France. There were, too, the weekly 'Greetings from Cairo', the direct opposite of the Empire Entertainment Unit's programmes in that, instead of having as their sub-title 'London Calling!' they might have been described as 'Calling London!'. They consisted of messages, recorded by courtesy of Egyptian State Broadcasting, from men serving in the Middle East. The relatives and friends to whom the messages were addressed were notified by the BBC before the broadcast so that they could arrange to listen.

Thus British broadcasting exploited to the full its power to bring together in a moment of time people separated by half the world and more. One small fact is witness to the success of this

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new development and to the rapidity with which it has established itself: one of the standard cable company messages is—

> Hearing your voice on the wireless gave me a wonderful thrill.

THE 'BRAINS TRUST'

One of the surprises of wartime radio is that five men discussing philosophy, art, and science should have a regular audience of at least ten million listeners. A programme without even a signature tune, without any of the famous names in entertainment, without the familiar trappings of showmanship—yet with as big a public as 'Hi, Gang!'.

On a Wednesday afternoon, 1 January 1941, a programme labelled 'Any Questions?' made its modest appearance in the Forces Programme. The organizers of this programme believed that the moment was ripe for a general knowledge broadcast—something to cater for the more thinking section of the forces. With this brief, Howard Thomas and his co-producer, Douglas Cleverdon, evolved a programme 'serious in intention, light in character'. There was one outstanding example of a general knowledge programme—America's 'Information please'—but this was concerned more with catching out the experts or showing off their encyclopaedic minds than with spreading knowledge and ideas.

The plan for 'Any Questions?', a panel of brilliant men and women giving spontaneous answers to listeners' questions, was quickly accepted and scheduled for broadcasting. The producers collected questions from members of the forces, assembled the experts in London—under 'blitz' conditions—and put the first question to them: 'What are the seven wonders of the world?' When the producers received the first week's mailbag of thirty letters, they did not know whether to be pleased or disappointed. There was no point of comparison. They were trying to tap a new vein in broadcasting. Was there an audience for this blend of casual wisdom?

There was. Listeners began to show interest in this unusual programme. They heard a new broadcaster, Donald McCullough, reading out all sorts of questions from 'What is an inferiority complex?' to 'Have they found the missing link?'. They heard impromptu answers by Dr. Julian Huxley (who

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turned out to be a very human scientist), by Professor Cyril Joad (a philosopher who had an answer for everything), and by Commander Campbell (who brought the members down from the clouds and coloured the sessions with lively anecdotes). These three formed the resident 'Brains Trust' and every week they were augmented by two guests—celebrities from the arts and professions. The hundred guests in 1941 make a dazzling *Who's Who* of their own.

The programme was given the title of 'Any Questions?', but Howard Thomas dubbed the experts the 'Brains Trust', and listeners seized on the description. By that name the programme has come to be widely known.

The popularity of the 'Brains Trust' became almost embarrassing. Some of the answers which they gave were discussed in the pulpit, in leading articles, in the correspondence columns of newspapers. Pictorial magazines gave page after page to photographs of the shirt-sleeved thinkers at work. The mailbag swelled, and the Listener Research Department reported that the number of the audience rose correspondingly. The 'Brains Trust' became a new way of spending social evenings—the 1941 version of the debating society. There were dozens of Army brains trusts, Rotary brains trusts, and village brains trusts. America cabled for copies of the recordings. A *Brains Trust Book* went into print.

In its first year the 'Brains Trust' received ninety thousand questions and answered four hundred of them. Nation-wide arguments were started by questions like the one from a pilot in the Royal Air Force—'How does a fly land on the ceiling?'—and like that other question—'Why does a horse rise on its forelegs and a cow on its hindlegs?'—while questions and answers dealing with philosophy gave lending libraries a boom in Plato.

How much of all this knowledge and information did listeners absorb? Let it be said at once that the intention never was to cram encyclopaedias into listeners' minds. The most the BBC hoped to achieve was to make more people think a little more.

CHILDREN'S HOUR

The year's broadcasts to children did not shun the influence of war, which has affected their lives as profoundly as their elders'. 'World Affairs' talks by Stephen King-Hall and Vernon

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Bartlett, whose broadcasts on current affairs appeared to be almost as popular with adults as with children, were regularly given; in a series 'Records by Request' evacuated children and their parents sent each other musical messages; 'Uncle Mac' and Lieut.-Colonel O'Gorman spoke on the need for young listeners to obey the rule of 'safety first', a schoolchild broadcasting with them on two occasions; children were encouraged to gather rose hips; young salvage experts described their prodigious collections; two lance-corporals from the A.T.S. spoke to older girls; and there was even a special gas-mask drill, broadcast by John Snagge.

The year began with a series of magazine programmes, 'Once a Month', for which the BBC's regions made contributions from different parts of the British Isles. This series continued throughout most of the year, and included talks on such varied subjects as chimney-sweeping, diamond-cutting, life-boats, mole-catching, exploring in the Arctic, reminiscences of Lewis Carroll, not to mention a serial play, puzzles, and regular talks on the stars by Commander Gould.

'Toytown' continued to flourish. There were also broadcasts during the year by David Seth-Smith (the 'Zoo Man'), Romany, and other Children's Hour favourites. Those evacuee children who were discovering the country for the first time must have been particularly interested in the talks on farming and the country-side. These were given by A. G. Street, Ralph Wightman, A. W. Ling, and others. On the lighter side were talks on such subjects as 'How the onions got their smell'. Town and country were compared and contrasted in 'Town Folk—Country Folk', and there were programmes on different parts of the British Isles, including Cornwall and the West Country. Ludwig Koch gave a number of talks on bird-song, illustrated with his own excellent recordings.

It must not be thought, however, that Children's Hour became completely overshadowed by the war. Programmes connected with the war were still in a minority. During the year there were serial adaptations of *What Katy Did* and *Ivanhoe*, and a revival of the popular thriller *The Island in the Mist*. One serial story, *The Little Red Steamer*, was contributed by an authoress aged twelve. Serial adaptations of the *Water Babies* and of Odysseus' wanderings were enhanced by music specially written for the occasion. Sacred subjects naturally found a

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place in the Children's Hour on Sundays, and among these programmes were plays by L. du Garde Peach on the lives of David, of Joseph, and of the major prophets. It should be added that every Wednesday five minutes of the children's programme is set aside for prayers.

One fact is sufficient testimony to the popularity of Children's Hour. Readers of *Radio Times* may have seen the letter from Madeleine Shaw, aged six, who wrote:

> 'I do not think it is fair that the Brains Trust is on at the same time as Children Hour do you? Because both Mother and I want to listen at 5.15. Would you alter it please so that we are both satisfide . . .'

Madeleine and her fellows won, and in December 'Any Questions?' yielded gracefully by retiring to four o'clock.

Last, but by no means least, mention must be made of the appeal given by Children's Hour Director (Derek McCulloch) in Children's Hour on 11 December. Children's Hour listeners were invited to raise a special total which could be added to Mrs. Churchill's 'Aid to Russia Fund'. The response exceeded all expectations, and at the time of printing the total has passed £18,000. The money is to be earmarked for Russian children. The sum contributed is a record in the history of the Children's Hour, and is £3,000 more than that raised for mobile X-ray units just over a year ago.

PARENTS AND CHILDREN

Many people in this country will have heard one or more of the 'Children calling Home' programmes in which they were allowed to eavesdrop upon the conversations over radio-telephone between parents over here and their children in Canada, Australia, South Africa, or the United States of America—conversations sometimes hilarious, sometimes halting and overawed, sometimes so touching that the ordinary listener felt himself an intruder. These programmes, arranged in collaboration with the National Broadcasting Company of America and with the broadcasting authorities of the Dominions concerned, were relayed at intervals of four or eight weeks. They were, it is greatly hoped, a consolation to those many parents who, at the beginning of the war, took the hard

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decision to send their children overseas to the hospitable homes awaiting them.

From our side alone the programmes were broadcast every week on short wave in the Empire Service, under the general title 'Hello Children!' These were one-way programmes. Those to children in Australia, New Zealand, and South Africa ran for fifteen minutes and included messages from parents and talks or stories on topics of the moment. For children in North America there was, besides a weekly fifteen-minute programme of messages, a half-hour programme, relayed every Sunday night. It comprised historical plays which proved popular in the Home Service Children's Hour, topical items which included contributions from R.A.F. pilots and others on their war jobs, special programmes for the younger children, news talks—often by Commander King-Hall—and also Regional items to remind children from different parts of Britain of their homes.

By means of such programmes the BBC tried to help to relieve the anxiety of parents who must sometimes have feared that their children would grow away from them, and at the same time enabled both parents and children to express their deep gratitude to those in other countries who have opened their homes so generously.

RECORDING SERVICE

What lies behind the words, now familiar to listeners, 'You have been listening to a recording . . .'?

In 1934 the BBC was using a machine through which a mile-and-a-quarter of steel tape passed at the rate of ninety metres a minute. It was magnetized to correspond to the programme recorded upon it. One such programme consisted of speeches from the Ottawa Conference lasting six hours. This would have been too much for even the most intrepid listener. It was therefore cut—with a pair of scissors—and re-joined with solder so that in the space of twenty minutes listeners could hear a cross-section of the contributions which had been made by delegates from the whole of the British Empire. This crude experiment caught the imagination of listeners, and it was the forerunner of the five thousand 'composite sound pictures' which are now handled each month. The original staff of two has given place to a department over a hundred

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strong and the three projected programmes a week have been replaced by a thousand or more, while four alternative recording systems now take the place of the original machine which used never to announce a Cabinet Minister without an apologetic 'plop, plop'.

The BBC Recording Service to-day has three main activities. The first is to record things which happen when listeners are asleep or at work, and to play them back when they are awake or at leisure. The second is to send out recording cars to bring back the voices and sounds which cannot be produced in the studio. The third activity is, for the benefit of posterity, to preserve in sound some of those things which characterize our life and times.

In carrying out the first of these, the Recording Service played a valuable part in forging a closer link between Britain and the U.S.A. Divided from America not only by three thousand miles of sea but also by five hours of time, listeners in this country heard the reproduction from records of speeches by President Roosevelt which they would otherwise have heard only by getting up in the small hours. Millions of people in Britain enjoyed the weekly American Commentary and regarded the speakers—and notably Raymond Gram Swing—as old friends. Their Saturday evening talks, recorded 'over direct transmission earlier in the day', helped to explain to people here the sometimes unfamiliar aspects of transatlantic life and politics. In the same way, the American listening public was able to hear the speeches of our own leaders and the experiences of people in the front line.

From other quarters too—from Chungking, from Bombay, from Cairo, from Moscow—a twenty-four hour recording service receives—and retains on steel tape, non-inflammable film, acetate disc, or wax record—a first-hand account of the war on Naziism.

The BBC's own recordings, of which there are already over ten thousand, are supplemented by a hundred thousand commercial gramophone records. With the development of European and Overseas broadcasts these two collections of recordings doubled their scope and acquired new importance. The Recording Service may be asked to choose and despatch at short notice, to any part of the world, such varied material as recordings by Sarah Bernhardt or Woodrow Wilson, or eyewitness accounts of the Dreyfus trial, the eruption of Krakatoa,

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the arrest of Crippen, or the sinking of the *Titanic*. It is also equally ready to supply a modern dance tune, incidental music for a period play, or a sample of the national music of almost any country in the world.

Nor is the Recording Service solely dependent on these permanent recordings, nor yet on those made through the medium of the transatlantic telephone or short-wave transmissions from overseas. Its second main activity requires that a fleet of mobile recording units should be based not only in strategic points in Britain, but as far afield as Cairo, to bring back into the common pool stories of life and death from the various war zones.

Recording is also one medium whereby the Dominion forces in Britain and the children evacuated overseas are able to keep in touch with their homes. 'Greetings from Cairo' and 'Children calling Home' have taken the place of the field postcards of the war of 1914 to 1918, on which one had the option of saying 'I am well' or 'I am ill'.

The third activity of the Recording Service—to preserve in sound the history of our times—may be thought the most important of all. Events move so swiftly nowadays that they soon become involved in an obscurity from which the historian can hardly disentangle them. A member of the Brains Trust, when asked at which of the great events in history he would most have liked to be present, chose the occasion of the death of Socrates and the discussion on the immortality of the soul which preceded it. There were no recording machines then, but we can promise that our children's children will, if they wish, hear the sound of the guns defending Moscow in 1941 or the voice of Winston Churchill challenging Nazi domination. Perhaps future generations, wandering at will in some World Institute of Recorded History, will be able by the pressure of a button to recall great voices and events from the twentieth century. Is it too much to hope that they will profit wisely from the past, when it is presented to them in so compelling a form?

LISTENER RESEARCH

Throughout 1941 the BBC continued and developed its close contact with listeners in this country by means of its Listener Research Department. Over the year nearly three hundred

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BBC women operators receiving instruction in the use of a steel-tape recording machine

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Wynford Vaughan Thomas of the BBC visits a fire brigade in the East End of London

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thousand persons were interviewed to supply material for a running estimate of the audience for every programme broadcast in the Home Service and Programme for the Forces. This daily survey continues to provide the BBC with its nearest equivalent to the theatre manager's box office return. The Listener Research Department is responsible for the whole operation, but the actual interviewing is carried out, under contract to the BBC, by the British Institute of Public Opinion. In addition, fifteen hundred Honorary Local Correspondents kept the BBC in touch with civilian listeners' opinions, and five hundred correspondents in the forces reflected opinions in the Army, Navy, and Air Force.

Several special studies were also made, including an enquiry into the effectiveness of 'Music while you work' in factories, and among other questions which the department was called upon to investigate was the demand for programmes between midnight and half-past six in the morning. Would the needs of shift workers, fire watchers, and civil defence services have justified this innovation? The problem was a ticklish one, for there were the interests of those trying to sleep to be considered as well as the needs of those whose duties kept them awake in the small hours. Listener Research sought the answer from those with a foot in both camps—listeners who were sometimes on duty and sometimes asleep. Did they want programmes after midnight? Their answers showed clearly that they did not. Balancing their interests, they expressed the view that the dangers of disturbed rest were not worth risking for the relief of boredom.

In the autumn of 1941 plans were laid for the permanent extension of listener research into a field hitherto cultivated only sporadically. It was felt that experience had shown that the BBC's means for estimating the *size* of the audience for each broadcast was a proven success. But it was realized that this told only half the story. The other half is the opinion of a broadcast formed by those who choose to listen to it. It is clearly not enough for the concert manager to know how many people pay to come into the hall. He also needs to know what the audience who heard the concert thought about it. As with the concert manager so with the BBC.

To meet this need the Listener Research Department set to work to organize a series of 'Listening Panels'. Briefly, they

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were to consist of groups of listeners who would undertake to put on paper their comments on the broadcasts which they heard. But a number of problems of organization had to be solved. In the first place an adequate number of willing listeners had to be recruited. In the second place steps had to be taken to ensure that the Listening Panels were so constituted as to be representative of listeners generally. Thirdly, arrangements had to be made for reports to be in standardized form for economical working.

The first problem was solved by a broadcast by the Listener Research Director in September. He explained that he wanted 3,500 volunteers and what they would be required to do. The result was that 10,000 listeners offered their services. The second problem was solved by securing from every volunteer full particulars of his interests and qualifications and, on the basis of these, building up panels properly representative of all tastes and types of listener.

The third problem was solved when the panels started to work, by the issue of brief and simply-worded questionnaires designed to direct the attention of the listeners taking part to the particular points in the broadcast on which guidance was most needed.

The Listening Panels scheme was in full working by the end of the year. With the purely voluntary help of listeners it shows every sign of becoming an exceedingly valuable instrument for keeping the BBC in effective touch with its public.

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1 January.—Recorded New Year message from Gen. Smuts.

14 January.—Radio Belgique included the first suggestion for use of the letter 'V' to symbolize the spirit of resistance to the Germans in Europe.

20 January.—Relay from Washington of the ceremony inaugurating Mr. Roosevelt as President for a third term.

18 March.—Recorded broadcast of the speech by the Prime Minister, Mr. Winston Churchill, at the Pilgrim Luncheon welcoming the new American Ambassador, and of Mr. Winant's reply.

2 May.—Appeal to Iraq, broadcast in Arabic, to disown Raschid Ali's pro-Axis Government.

10 May.—Broadcasts by the Queen of the Netherlands, the Belgian Premier, and the Grand Duchess of Luxembourg on the anniversary of Germany's invasion of the Low Countries.

Recorded eyewitness account of the Emperor Hailé Selassie's triumphal entry into Addis Ababa.

23 May.—All Services, Empire and Allied Party at the Coliseum, including a speech by the Secretary of State for Foreign Affairs, Mr. Eden.

28 May.—Relay of President Roosevelt's broadcast announcing a state of unlimited national emergency.

6 June.—First of 'Colonel Britton's' weekly talks to the 'V' Army of Europe.

22 June.—German invasion of Russia: in a world broadcast the Prime Minister announced the British Government's decision to offer all aid to Russia.

28 June.—Broadcast by King Peter of Yugoslavia on the anniversary of the battle of Kossovo, a Yugoslav national day.

7 July.—Concert by Allied artists before an audience of forces and representatives of Allied Governments in London.

13 July.—Announcement, broadcast simultaneously from London and Moscow, of the signature of the Anglo-Russian Agreement.

10 August.—Broadcast by H.M. the Queen to the women of the U.S.A.

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14 August.—World broadcast by Mr. Attlee, Lord Privy Seal, giving the first official news of the Atlantic meeting between the Prime Minister and President Roosevelt and revealing the terms of the Atlantic Charter.

24 August.—Broadcast by the Prime Minister on the Atlantic meeting.

30 August.—Programme linking the Netherlands, East and West Indies, South Africa, Canada, the U.S.A., and Britain, broadcast on the eve of Queen Wilhelmina's birthday.

1 September.—Concert given by Allied artists before representatives of the Allied Governments on the anniversary of Germany's invasion of Poland.

8 September.—Centenary of Dvořák's birth: a number of commemorative programmes were broadcast during the autumn.

10 September.—First of the talks, broadcast in Persian, echoing Persian dissatisfaction with the Shah's regime.

27 September.—Broadcast by M. Maisky, Soviet Ambassador, at the end of the first 'Tanks for Russia' week.

12 October.—Broadcast on the Moscow Conference by the Minister of Supply, Lord Beaverbrook, two days after his return.

10 November.—Recorded broadcast of the Prime Minister's speech on Lord Mayor's Day, pledging British support in the event of Japanese aggression against the U.S.A.

8 December.—Broadcast by the Prime Minister on Japan's entry into the war.

Relay of President Roosevelt's speech asking Congress to authorize a declaration of war on Japan.

21 December.—Concert in honour of M. Stalin's sixty-second birthday.

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

26 December.—Relay of the Prime Minister's speech to Congress.

30 December.—Relay of the Prime Minister's speech to the Canadian Parliament: he was introduced by Mr. Mackenzie King, the Canadian Prime Minister.

31 December.—'Freedom Front', a programme of New Year messages by representatives of the ABCD front.

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'THE GREAT IDEA'

BY

E. A. HARDING

Director of Staff Training

The 'great idea' of publication, as De Quincey called it, is not on the face of it particularly relevant to broadcasting in time of war, nor for that matter in peacetime. In the minds of most people, apart from those engaged in litigation in the courts concerned with the law of libel, it is associated solely with the idea of the printing press and the business of publishing books. Indeed, under the heading 'Publication' in the *Encyclopaedia Britannica*, you will find only a scholarly study of the history of book publishing. And yet it is not only the publishing houses (some suffering from the destruction of Paternoster Row, and all harassed by the paper shortage) for whom the war has created new problems of publication. The BBC also is faced with them, not so much in respect of the *Radio Times* and the *Listener*, but in carrying out its main activity of broadcasting; because, as De Quincey again observed in more than one of his essays, the printing press is not the only, nor possibly the most widely effective, *mode* of publication. Before it existed, the works and words of, for instance, Athenian philosophers, poets, and politicians achieved extensive publication through quite other modes, namely the theatre and the *agora* or public platform. Similarly to-day a single broadcast may receive far wider publication in the sense of 'being made known publicly to the understanding of listeners' than any book, pamphlet, or periodical ever printed. Broadcasting is, in fact, a new mode or medium of publication, and it is this fact which accounts ultimately for most of its technical problems, particularly those pertaining to the composition and the production of programmes. In consequence, the great idea of publication, far from being irrelevant to wartime broadcasting, actually supplies the theoretical basis for the practical training of the new staff which the great extension of the BBC's programme services in war has rendered necessary. To appreciate how this comes about, we must, however, go back to the origins of broadcasting.

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Broadcasting is founded on the technical invention of wireless telephony, in much the same way as the modern newspaper, for instance, is founded on the technical invention of the rotary press. The invention of wireless telephony, however, was not at first applied to the purpose of broadcasting, as we understand it nowadays. Instead, it was developed during the last war and for some years after it, solely for the purpose of communication. Any publication that occurred in the process was, as it were, a by-product. For instance, the first 'broadcasts' in this country occurred almost accidentally during the course of experiments conducted from Chelmsford to discover the effective range of communication of various types of wireless transmitter. Records of music and, later, some 'live' musical performances, as well as speech, served as signals on which wireless amateurs reported reception conditions. Only gradually did the idea of a broadcasting service grow out of this combination of scientific experiment and technical hobby; and when eventually the British Broadcasting Company was formed to conduct such a service in this country, it is doubtful whether anybody recognized in the 'miracle' the most effective new medium of publication that the world had discovered since the invention of the printing press five hundred years before.

Now in the history of man new mediums of publication have been both highly creative and disruptive forces, and in these respects broadcasting is no exception. To give but one example of its disruptive effects: the moment that wireless telephony began to be used for purposes other than mere communication, entirely new factors were introduced into the application of existing intellectual property rights in the material or performances given through its medium. As a result, from that day to this the legal and business side of the BBC, as of every other broadcasting organization, has been engaged in negotiation over the application to broadcasting of laws relating to copyright and performing rights which never envisaged the circumstances of broadcasting. It is, however, less the disruptive than the creative effects of broadcasting which have produced problems for those working on the production of programmes; and of these effects by far the most important has been the capacity, inherent in any new medium of publication, for creating forms of composition and presentation peculiar to itself. The discovery and development of these forms has been—and

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Mr. T. S. Eliot broadcast three times during 1941

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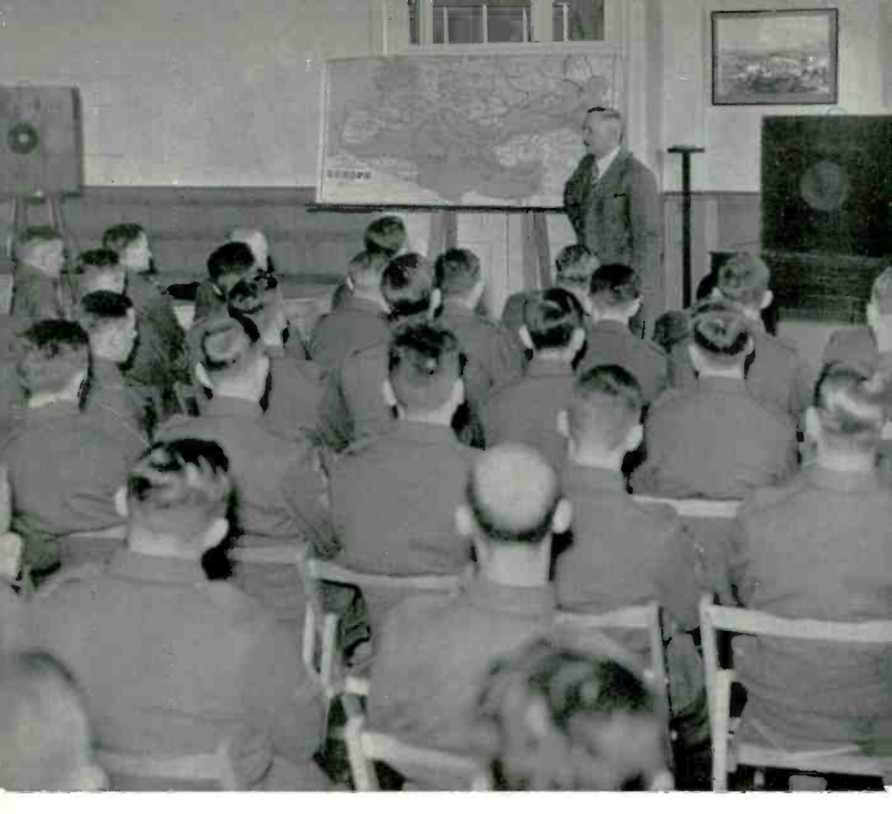

Listening to Radio Reconnaissance
(Mr. Gibson of the Central Council for Group Listening shows the army how radio can be used for education)

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remains—the chief problem of the programme technician. To appreciate the progress made and its significance in wartime broadcasting, we must return once again to the early days.

It is a characteristic of the history of new inventions that those who first apply them to practical ends only do so within the limits imposed by the physical character of devices already existing for similar purposes. The earliest printed books, for example, were duplicated copies of manuscripts, sometimes even illuminated by hand in order more closely to resemble the original texts. The limitations, in fact, of the old medium were carried over into the new, whose freedom from these limitations —but subjection to others—was not at first recognized. This has proved as true of broadcasting as it was of printing. The earliest broadcast programmes consisted of material prepared for already existing media of publication or of performances arranged for other platforms. Thus the microphone was installed in theatres or concert halls, and the public, or rather those of them who possessed receiving sets, were invited to 'listen in', as the term was—to overhear in fact—some activity or entertainment not primarily intended for their consumption and taking place perhaps scores of miles away. But although this use of broadcasting served well enough for some sorts of material, such as musical performances, it was not so successful for others. The stage play, for instance, relayed from a theatre, was scarcely intelligible when overheard on headphones in a kitchen a hundred miles away. Again, the article composed for publication in the daily or weekly press was apt to sound stilted and inappropriate when reproduced over a loudspeaker in the listener's sitting-room. The academic lecture delivered at the tempo of the classroom was not much better; and the news bulletin consisting of more or less unedited excerpts from the news agency tapes must have made difficult listening even for those most anxious about the events it reported. It soon became evident that classes of material needed to be adapted for broadcasting; and from adaptation it was only a short stage to the actual creation of new forms of composition peculiar to, and conditioned by, the new medium of publication, which gave them birth. Thus it was that out of the relayed stage play has developed first the radio play and then the feature programme; the article written for print has turned into the radio talk composed for hearing; the 'news' read by an announcer

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in telegraphese has become the modern news broadcast, whether a bulletin delivered by a news reader, and including eyewitness accounts and recorded despatches, or an outside broadcast, which presents a news event as it actually occurs, and therefore eliminates from reporting the time-lag inevitable in every other medium of news publication. But all these developments took place in broadcasting before the war. The practical question is whether the war itself, apart from lending urgency to the content of these programme forms, has wrought sufficiently fundamental changes in the character of broadcast publication to require the modification of the old, and the development of new, forms of composition and production for radio. Once again the genius of De Quincey supplies the answer.

To achieve publication in the fullest sense of the word, De Quincey observed, two processes are necessary: one which may be described as 'giving-out', and the other as 'taking-in'. Unless both conditions are fulfilled a work cannot be said to have been effectively published. Now the pre-war forms of radio composition and production were, with a few exceptions such as school broadcasts, based on the assumption of a 'taking-in' process consisting of reception by individual listeners more or less free of interruption and able to attend to whatever issued from the loudspeaker. The war, however, has introduced quite different circumstances of reception for large sections of the radio audience. The Forces Programme, for instance, must compete for the attention of listeners who are subjected, more often than not, to all the interruptions and distractions of the canteen or barrack-room. Again, most of the BBC's European Service is addressed to the inhabitants of enemy or enemy-occupied countries listening in circumstances of great inconvenience and sometimes at the risk of their lives. Such changes in the taking-in process of radio publications have inevitably created new problems for the programme technician concerned with the giving-out process of broadcasting. How, for instance, incorporate in a magazine programme personal greetings from members of the forces to their families without destroying its entertainment value for the general listener; how draft news stories in a form calculated to get their message through in spite of jamming; how frame propaganda programmes to meet the requirements of an underground listener delegated by

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M. de Laveleye (left), *Head of the BBC's Belgian Service, takes a stroll with M. Geersens in a London park*

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A Christmas party at one of Dr. Barnardo's Homes

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a group to take down the contents and circulate it in an illegal pamphlet?

Upon the successful solution of these problems, and many others like them, depends among other things the outcome of the war in the ether. They will only be solved by a continuous analysis of the changing character of radio publication and the formulation of new principles of programme technique to meet it. De Quincey's great idea of publication, therefore, far from being irrelevant to broadcasting in wartime, has become a study of great practical importance.

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REBROADCASTING AND EXCHANGE BROADCASTING

BY

MAURICE GORHAM

Director of the North American Service

All the big nations are now broadcasting to each other. Britain broadcasts to the world in forty languages; so does Nazi Germany (which had a flying start with this branch of radio); the United States has recently entered the field in a big way. Here in Britain we can hear broadcasts from Berlin and Moscow, Boston and Rome—the list is limited only by the efficiency of your radio set. But all these broadcasts, most of them received on short wave, are confessedly aimed at us from other countries; they are often planned without full knowledge of our listening tastes and habits; and when they are short-wave broadcasts, they are additionally handicapped by the difficulty of reception as compared with ordinary medium-wave broadcasts from the local station.

There is one way by which all these long-range broadcasts can reach the mass audience in the country to which they are addressed, and that is by rebroadcasting. If the local stations pick up the distant broadcast and put it out again on their own wavelengths, it comes to the local listener with the interest of its distant origin but with all the advantages of familiarity that the local station has built up.

The difference between programmes broadcast by short wave across the ocean, and programmes rebroadcast in the country to which they are directed, is vital. This rebroadcasting is perhaps the most important line along which radio will develop in the future; more important, fundamentally, than television or 'frequency modulation' or anything else. For one thing, it is the negation of radio 'propaganda'. You cannot get rebroadcasting of your programmes in a far-off country unless the broadcasting authorities in the far-off country realize that your interests are the same as theirs.

The rapid growth of rebroadcasting is the latest development in international radio, as well as the most important. The

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foundations have now been laid for rebroadcasting right round the globe, from Britain to Australia and back by way of the United States.

The Empire Services of the BBC began to blaze the trail in the days when Britain still confined her broadcasting to the English language and those other languages used within the Empire. Listeners at home knew little of the progress that was being made, although there were occasions when the linking of the world by radio was made manifest, as in the world-wide broadcasts that heralded the King's speech on Christmas Day. These broadcasts involved the collaboration of radio organizations throughout the British Commonwealth and the Colonies, and they were usually rebroadcast in the other great English-speaking nation—the United States of America.

Rebroadcasting throughout the Empire has grown steadily, and the growth has been faster than ever during the war, when Britain itself became for a time the battle-front, and every part of the Empire looked to Britain for the latest and most vital news. Nowadays, a great part of the broadcasting that goes out in the Empire Services—the short-wave broadcasts that most listeners in this country never hear—is intended for rebroadcasting in different Empire countries. Some of the Colonies depend chiefly upon rebroadcasts from Britain to fill their radio time: in West Africa, for instance, the total time given to rediffusion of BBC programmes is about fourteen hours a day. But even Australia, with two highly organized radio systems of its own, and Canada, with a national network, commercial stations, and constant competition from over the border, both find time to rebroadcast BBC programmes for two-and-a-half hours a day.

So far as the Empire is concerned, rebroadcasting is firmly established. And it is not only one-way. Canada, Australia, and South Africa already contribute to the programmes we hear in this country, either describing events at home for the sake of their troops here, or bringing to us news of what their own troops are doing on the battle fronts of the world. There are already signs of further collaboration in which short-wave stations at different points in the Empire will act as links to overcome one of the chief technical problems of broadcasting round the globe—the fact that a wave starting from London in daylight is bound to finish its journey to Australia

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in darkness, and the wavelength that is best suited to darkness may not be one fit to face the light of day.

This difference of times between countries thousands of miles apart has been one of the chief obstacles to the progress of rebroadcasting with the United States. If an important broadcast from Britain is timed to nine o'clock in the evening, which is the best time for the home audience, it will reach New York at three in the afternoon, and California at midday. But the difference in time is even more damaging the other way round. If an important American broadcast is timed for 9 p.m., it will reach us at 3 a.m. on the following day, long after our normal broadcasting- and listening-hours.

There are various ways of overcoming this, of course. When President Roosevelt broadcasts late in the evening, BBC transmitters stay open—or reopen—to carry his message. Many listeners here will have heard him at two or three in the morning, on the wavelengths normally used for the European Service. More often, broadcasts from the United States that have a particular interest for British listeners are sent out at times suited to our listening habits, or else they are recorded here and broadcast again on the following day.

Apart from these rare events of historic importance, such as broadcasts by the King and the President, there is a constant interchange of broadcasting between this country and the United States. The big American radio companies have commentators in London who regularly report to U.S. listeners on the British scene—and their broadcasts have enormous audiences throughout the United States. We ourselves hear regular reports in BBC programmes from commentators in New York like Raymond Swing, Elmer Davis, and Alistair Cooke. We have dramatic feature programmes produced by the Columbia Workshop or specially made by the New York office of the BBC. Americans hear news broadcasts, talks, and feature programmes rebroadcast from the North American Service of the BBC. On many occasions, too, they hear programmes produced here by American broadcasters in collaboration with the BBC. High-spots of the last few months have been the participation of John Gunther and Leslie Howard, from London, in NBC's quiz programme, 'Information please', and the Columbia broadcast 'Round Britain by Night' in which Alexander Woollcott and Robert Riskin took part, speaking from BBC

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Stanley Holloway

Anna Neagle
and
Jack Payne

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The stage of a London theatre is used by the Empire Entertainments Unit under Cecil Madden (here seen at the microphone)

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studios in Plymouth and Cardiff but to an audience in the United States. And the highspot of all, so far, remains the early round-up in which NBC, CBS, CBC of Canada, and the BBC all collaborated; this happened to synchronize with one of the first air raids on London, so that American listeners heard the sirens and the gun-fire and the unhurrying footsteps of Londoners in Trafalgar Square, commented upon by Ed Murrow from the steps of St. Martin-in-the-Fields. This programme was to have been broadcast in the Home Service too, but for security reasons it was faded out. In the Overseas Service it stayed on the air, and Americans heard it all.

From President Roosevelt to evacuated children—from the King to aircraft workers assembling American planes—re-broadcasting across the Atlantic is bringing to the people of each nation the authentic voice of the others. With the expansion of short-wave broadcasting within the Empire, we shall soon reach the stage when radio is technically able to exploit the great common heritage of the British Commonwealth and the United States, and the English language, from wherever it comes, can be heard by radio throughout the English-speaking world.

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WARTIME STUDIOS

BY

F. W. ALEXANDER, Ph.D.

Head of Programme Engineering Department

At the outbreak of war the BBC was faced with the problem of converting a number of buildings in dispersal areas into broadcasting studios. The London studios had been specially built and treated for broadcasting; much research was carried out before they were even planned, particular care being taken to design them for 'good sound'. When they were finished there was an extensive period of test and experiment with actual orchestras, which, as a rule, led to some modification of the acoustic treatment. Studios in dispersal areas were built under much greater difficulties; speed was essential, the studios had to be made out of converted buildings, and all constructional work and acoustic treatment had to be as simple as possible.

Plenty of suitable buildings, as far as dimensions were concerned (and height was of special importance), were found to be available in the dispersal areas, but space was not the only consideration. The construction of buildings has an important bearing on the studios they contain. Research work carried out by the BBC a few years before the war led to the completion of new studios with improved acoustical design, and incidentally revealed certain principles by which the most suitable buildings could be chosen with a minimum chance of failure.

An ordinary empty hall is not suitable for broadcasting. It is said to be 'echo-y', or more correctly 'reverberant'. The same hall filled with an audience gives better results both for broadcasting and for direct listening, the sounds emitted by the artists or performers being partially absorbed by the bodies and clothes of the audience and no longer reflected to the same extent to and fro between the walls, ceiling, and floor.

Audiences are not as a general rule present in the studios during broadcasts. Studios therefore require to have materials fixed to the walls which have the property of absorbing sound in order to get just the correct amount of reverberation. It must be remembered that a studio with no reverberation is unsatis-

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BBC studio hung with strips of acoustic material

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The tree-felling competition between Australian and New Zealand troops in this country was described in the BBC's Empire Service on 31 August 1941

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factory for, most broadcasting requirements. The degree or amount of reverberation varies within limits depending on the characteristics of the broadcast, a symphony orchestra requiring somewhat more than a dance band.

Experience has conclusively shown that the absorption of the low musical notes (double basses and 'cellos) should be reasonably the same as that for the middle notes (violins) and very high notes (piccolo). It is an unfortunate fact, however, that no simple acoustic material yet discovered absorbs the low notes at all adequately. There is thus a tendency for studios to have inadequate bass note absorption, giving 'boomy' bass heavy results unless some other expedient is used to absorb the bass notes.

It was found experimentally that the necessary equivalent of low note absorption could be obtained by introducing wood into the construction of the studio in rather a special way. A wood floor securely nailed to joists has this desirable property. If the wood is simply laid on concrete there is no low note absorption, and if too few joists are used or the wood is inadequately nailed down to the joists there is an opposite effect, an actual increase in the 'boomy' quality. Good results can also be obtained from heavy wood panelling and from timbered roofs covered with slates.

When at the outbreak of war a building or hall was chosen for conversion into a studio, there was no time to make elaborate alterations such as putting in new floors, and it was essential that it should already have the necessary bass or low note absorption inherent in its structure. Fortunately one of the most important dispersal centres possessed a number of church halls built towards the end of the last century. These were substantial stone structures with slated timber roofs and wood on joist floors; they fulfilled adequately the necessary conditions. Modern buildings, especially those of ferro-concrete construction, were generally unsatisfactory in this respect and were rejected.

The problem of absorbing the middle and higher notes was solved by fixing suitable absorbing materials to the walls and ceiling and covering the floor partially with a carpet. For studios intended for symphony orchestra broadcasts very little absorbing material was necessary. For variety broadcasts, especially dance bands, more material was used.

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The material adopted almost exclusively for the dispersal studios took the form of canvas quilting stuffed with eel or dried esparto grass. It has the desirable property of absorbing both the middle and higher sounds almost equally. The quilting was cut into suitable lengths and usually hung on the walls, fixed to the cornice and left to hang loosely. In course of time the quilting was covered by light curtain material, but before this was done it became the butt of variety comedians and was popularly known as the 'BBC's washing'.

The provision of listening rooms for these new studios was not an easy matter. A listening room is a small room adjoining the studio which usually has a glass observation window looking into it, and which contains a loudspeaker through which the programme broadcast in the adjoining studio is heard. It is therefore essential that there should be little or no sound leakage between the two. In the new dispersal centres there was no time to build soundproof rooms, and the difficulty was largely overcome by making use of existing rooms adjacent to the studios, bricking up the communicating doorways but leaving space to insert a double glass observation window.

Each studio requires specialized electrical apparatus; microphones, loudspeakers, gramophones, and associated amplifiers. Fortunately a large measure of standardization of such apparatus had been brought about just before the war, in particular the design of amplifiers and associated equipment for outside broadcasts.

Each studio was therefore treated as if for an outside broadcast and was technically self-contained. The technical equipment then installed was very similar to the installations adopted in the most recent wartime studios. The standard installation consists of four to six BBC ribbon microphones, either on stands or suspended from the ceiling in the studio. The outputs from the microphones are brought into the listening room and are combined in any desired proportion by means of a mixing unit. The combined output is controlled by a single knob unit on the left of the mixer. The controlled output is then amplified by the outside broadcast type of A.C. mains-driven amplifier. Part of the amplified output is passed on to the loudspeaker in the listening room and part, by means of a post office line, to the main BBC control centre, often over a mile away. In the larger studios it is the practice to house the amplifiers in a separate

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room, and in the smaller studios in the listening room. In addition the usual technical facilities are provided; 'talk-back', whereby the producer in the listening room can speak directly by a loudspeaker to the artists in the studio; and cue lights operated from the mixer in the listening room and showing as green lights in the studio. Finally, one or more banks of electrically-operated turntables with electrical pick-ups are provided in the listening room, so that for radio-dramatic productions recorded music or effects can be mixed with the microphone outputs.

In conclusion, it can be claimed that in spite of the difficulties under which most of them were constructed, the BBC wartime studios are reasonably up to the standards of the older pre-war studios, both with regard to the technical facilities provided and their acoustical properties.

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APPENDIX I

CONTROL

BOARD OF GOVERNORS	Sir Allan Powell, C.B.E. (*Chairman*)
	C. H. G. Millis, D.S.O., M.C. (*Vice-Chairman*)
	Lady Violet Bonham-Carter
	Captain Sir Ian Fraser, C.B.E., M.P.
	J. J. Mallon, C.H., LL.D.
	A. H. Mann, C.H.
	Hon. Harold Nicolson, C.M.G., M.P.
JOINT DIRECTORS-GENERAL	Sir Cecil Graves, K.C.M.G., M.C.
	R. W. Foot, O.B.E., M.C.
CONTROLLERS	
Engineering	Sir Noel Ashbridge, Pres.I.E.E., M.Inst.C.E., B.Sc.
Programmes	B. E. Nicolls
Finance	T. Lochhead, C.B.E.
Administration	G. C. Beadle
Home	Sir Richard Maconachie, K.B.E., C.I.E.
European Services	I. A. Kirkpatrick, C.M.G.
Overseas Services	J. B. Clark
News Co-ordination	A. P. Ryan

APPENDIX II

FINANCE

Everyone in Great Britain using a wireless set (registered blind persons excepted) must pay an annual licence fee of ten shillings, which is collected by the Post Office. Until the outbreak of war an agreed percentage of the licence revenue so collected was paid over to the BBC to maintain its services. In wartime, the arrangement is different. The BBC's services are now financed out of the Parliamentary Grant for Broadcasting on the basis of estimated expenditure. The amounts required each year are fixed by the Treasury, on estimates submitted by the Corporation to the Minister of Information, and Parliament is asked to vote the necessary money. The BBC's Board of Governors is responsible for the expenditure of the grants voted by Parliament. The total grant for the year 1941-2 was £6,900,000.

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APPENDIX III

DEVELOPMENT OF THE BBC's OVERSEAS SERVICES

(to 31 December 1941)

THE EMPIRE SERVICE IN ENGLISH

For the first ten years of its life, the BBC broadcast only to listeners in the British Isles.

In 1932 a short-wave service in English was begun, and the first programme was broadcast to the Empire on 19 December 1932.

This short-wave service was constantly expanded and improved until, by the end of 1941, it became a world service in English, broadcasting for 21 hours a day.

HOURS OF BROADCASTING IN ENGLISH

	September 1939	*September 1940*	*December 1941*
Daily ..	18½ hours	19½ hours	24¼ hours*

BROADCASTING IN FOREIGN LANGUAGES

The BBC broadcast for the first time in a foreign language —Arabic—on 3 January 1938.

By the outbreak of war, there was a regular broadcast service in nine foreign languages.

By December 1941, the BBC was broadcasting in forty foreign languages.

HOURS OF BROADCASTING IN FOREIGN LANGUAGES

	September 1939	*September 1940*	*December 1941*
Number of Languages	9	26	40
Hours Daily ..	6¼	20½	32¼
Hours Weekly	44	143¾	230¼

OVERSEAS SERVICE (31 December 1941)

The Overseas Service of the BBC is now divided into four main services:

(1) *The Empire Service*, consisting of a Service in English

* Including broadcasts in English to Europe: 3¼ hours daily.

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INCREASE IN FOREIGN LANGUAGE BROADCASTS

1 SEPTEMBER 1939

DAILY (Hours per day)

Arabic	Portuguese (Lat. America)	Spanish (Lat. America)	Portuguese (Europe)	Spanish (Europe)	French	German	Italian
1 hr.	1 hr. 15 mins.	1 hr. 40 mins.	15 mins.	20 mins.	30 mins.	45 mins.	30 mins.

WEEKLY (Hours per week)

Afrikaans
20 mins.

1 SEPTEMBER 1940

DAILY (Hours per day)

Arabic	Portuguese (Lat. America)	Spanish (Lat. America)	Portuguese (Europe)	Spanish (Europe)	French	German	Italian
1 hr. 30 mins.	1 hr. 10 mins.	1 hr. 40 mins.	1 hr.	30 mins.	3 hrs.	2 hrs. 30 mins.	2 hrs.

Afrikaans	Hungarian	Polish	Czech	Romanian	Serbo-Croat	Greek	Turkish
45 mins.	15 mins.	1 hr.	1 hr.	30 mins.	45 mins.	30 mins.	30 mins.

Bulgarian	Swedish	Finnish	Danish	Norwegian	Dutch	Hindustani
15 mins.	15 mins.	15 mins.	15 mins.	55 mins.	1 hr.	20 mins.

WEEKLY (Hours per week)

Slovene	Slovak	Maltese
Irregular	30 mins.	15 mins.

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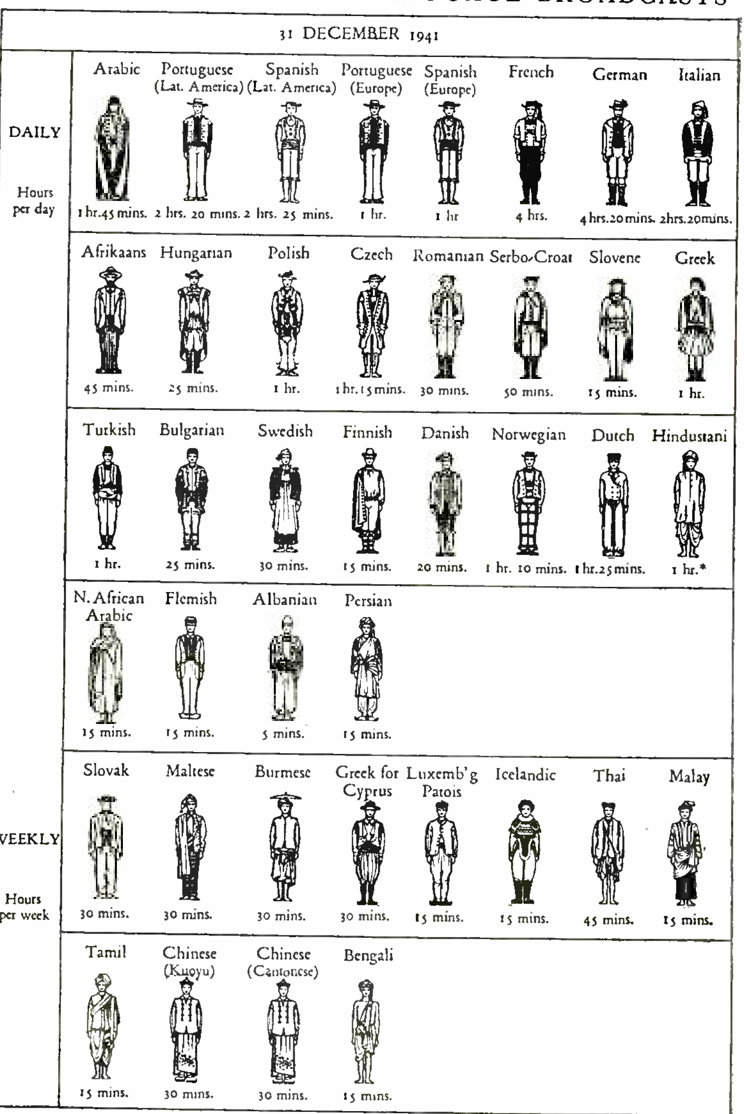
INCREASE IN FOREIGN LANGUAGE BROADCASTS



*Plus 30 mins. weekly.

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broadcast for 21 hours a day, covering the greater part of the world, and a parallel Service broadcast for 2½ hours a day in Empire and Eastern languages.

(2) *The Near East Service,* broadcast for 3½ hours a day in Near Eastern languages.

(3) *The Latin-American Service,* broadcast for 4¾ hours a day in the special forms of Spanish and Portuguese spoken in South America.

(4) *The European Service,* consisting of two parallel Services; one broadcast for 18½ hours a day in Central and Western European languages, and the other for 6½ hours a day in Spanish and Portuguese, Scandinavian and Balkan languages.

The Empire Service in English

This is divided into four Services:

(a) The Pacific Service—

Primary audience: Australia, New Zealand, Oceania.

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

Transmitted from—

6.10 a.m. to 9.57 a.m. GMT (winter).*

(b) The Eastern Service—

Primary audience: India, Burma, Malaya, Far East.

Secondary audience: Africa, North, Central and South America, New Zealand, Australia (during early part).

Transmitted from—

10.57 a.m. to 3.15 p.m. GMT.

(c) The African Service—

Primary audience: Africa, Near and Middle East, India (during early part).

Secondary audience: North America, Central and South America (during latter part), Far East (during early part).

Transmitted from—

3.30 p.m. to 9 p.m. GMT.

* During the summer months the Pacific Service is transmitted from 4.57 a.m. to 8.15 a.m. GMT.

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(d) The North American Service—

Primary audience: U.S.A., Canada, Newfoundland, British West Indies, Central and South America.
Secondary audience: East Africa, West Africa (during early part), India, Burma, and Malaya (during early part).

Transmitted from—

9.15 p.m. to 4.45 a.m. GMT.

LANGUAGES USED IN EACH SERVICE (31 December 1941)

(1) *Empire Service*—

Afrikaans	French (for Canada)
Bengali	Greek (for Cyprus)
Burmese	Hindustani
Ceylon Tamil	Malay
Chinese (Cantonese)	Maltese
Chinese (Kuoyu)	Thai
English	

(2) *Near East Service*—

Arabic	North African Arabic
Persian	Turkish

(3) *Latin-American Service*

Portuguese	Spanish

(4) *European Service*—

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

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Broadcasts in Foreign Languages

(31 December 1941)

Total number of *languages* :		40
	Daily	28
	Weekly	12
Total number of *news bulletins* :		97
	Daily	79
	Weekly	18
Total number of *programmes* :		42
	Daily	36
	Weekly	6

ANALYSIS OF FOREIGN LANGUAGE TRANSMISSIONS

(31 December 1941)

Starting Date	*Language*	*Number of Transmissions*				*Total Hours Occupied*			
		Daily		*Weekly*		*Daily*		*Weekly*	
		News	*Progs.*	*News*	*Progs.*	*Hrs.*	*Mins.*	*Hrs.*	*Mins.*
May 1939	AFRIKAANS	2	1	–	–	–	45	–	–
Nov. 1940	ALBANIAN ..	1	–	–	–	–	05	–	–
Jan. 1938	ARABIC ..	3	1	–	–	1	45	–	–
Sep. 1940	ARABIC .. (N. African)	1	–	–	–	–	15	–	–
Oct. 1941	BENGALI ..	–	–	1	–	–	–	–	15
Feb. 1940	BULGARIAN	2	–	–	–	–	25	–	–
Sep. 1940	BURMESE ..	–	–	2	–	–	–	–	30
May 1941	CANTONESE..	–	–	2	–	–	–	–	30
Sep. 1939	CZECH .. (See also Slovak) ..	3	2	–	–	1	15	–	–
Apr. 1940	DANISH ..	2	–	–	–	–	20	–	–
Apr. 1940	DUTCH ..	3	3	–	–	1	25	–	–
Mar. 1940	FINNISH ..	1	–	–	–	–	15	–	–
Sep. 1940	FLEMISH ..	–	1	–	–	–	15	–	–
Sep. 1938	FRENCH ..	7	7	–	–	4	00	–	–
	FRENCH .. (for Canada)	–	–	–	2	–	–	1	00

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Starting Date.	*Language.*	*Number of Transmissions.* *Daily* *News*	*Progs*	*Weekly* *News.*	*Progs.*	*Total Hours Occupied.* *Daily* *Hrs.*	*Mins.*	*Weekly* *Hrs.*	*Mins.*
Sep. 1938	GERMAN ..	11 daily transmissions (news and prog. indivisible)				4	20	–	–
Sep. 1939	GREEK ..	3	–	–	–	1	00	–	–
Sep. 1940	GREEK .. (for Cyprus)	–	–	2	–	–	–	–	30
May 1940	HINDUSTANI	1	2	–	2	1	00	–	30
Sep. 1939	HUNGARIAN	2	–	–	–	–	25	–	–
Dec. 1940	ICELANDIC ..	–	–	1	–	–	–	–	15
Sep. 1938	ITALIAN ..	7	1	–	–	2	20	–	–
May 1941	KUOYU ..	–	–	2	–	–	–	–	30
Nov. 1940	LUXEMBOURG PATOIS ..	–	–	–	1	–	–	–	15
May 1941	MALAY ..	–	–	1	–	–	–	–	15
Aug. 1940	MALTESE ..	–	–	1	1	–	–	–	30
Apr. 1940	NORWEGIAN	3	2	–	–	1	10	–	–
Dec. 1940	PERSIAN ..	1	–	–	–	–	15	–	–
Sep. 1939	POLISH ..	4	–	–	–	1	–	–	–
June 1938	PORTUGUESE (for Portugal)	2	2	–	–	1	00	–	–
Mar. 1938	PORTUGUESE (for Lat.Amer.)	3	6	–	–	2	20	–	–
Sep. 1939	RUMANIAN ..	2	–	–	–	–	30	–	–
Sep. 1939	SERBO-CROAT	4	–	–	–	–	50	–	–
July 1940	SLOVAK .. (in Czech periods)	–	–	2	–	–	–	–	30
Dec. 1939	SLOVENE ..	1	–	–	–	–	15	–	–
June 1938	SPANISH .. (for Spain)	2	2	–	–	1	00	–	–
Mar. 1938	SPANISH .. (for Lat.Amer.)	3	6	–	–	2	25	–	–
Feb. 1940	SWEDISH ..	1	–	–	–	–	30	–	–
May 1941	TAMIL ..	–	–	1	–	–	–	–	15
Apr. 1941	THAI ..	–	–	3	–	–	–	–	45
Nov. 1939	TURKISH ..	4	–	–	–	1	00	–	–
	TOTALS	79	36	18	6	32	5	6	30

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APPENDIX IV

THE TIME SIGNAL SERVICE

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

Time (BST)	*Home Service and Forces Programme*	*Overseas Service*
1.00 a.m.		North American
3.00		North American
5.00		North American
8.00	Home and Forces (Sundays excepted)	Pacific
9.00	Home and Forces (Sundays only)	Pacific
10.15	Home (Sundays excepted)	
12 noon		Eastern
1.00 p.m.	Home and Forces	Eastern
2.00	Forces	
3.00		Eastern
5.00	Forces	African
6.00	Home and Forces	
7.00		African
9.00		African
10.00	Forces	
11.00		North American
12 midnight	Home	

BIG BEN

Big Ben is normally broadcast to home listeners at 7 a.m. in both the Home Service and the Programme for the Forces,

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at 11 a.m. in the Programme for the Forces only, and at 9 p.m. in both the Home Service and Forces Programme. Big Ben is also broadcast more than fifty times each day in the various Overseas Services.

Big Ben at Nine.—The broadcasting of Big Ben before the nine o'clock Home Service news bulletin was introduced, in response to many requests, on 10 November 1940. The striking of the quarters and the hour takes a minute. The object of the broadcast is to give a daily signal for all those who wish to set aside a moment during the day for silent prayer or quiet thought.

APPENDIX V

RECEIVING THE HOME AND FORCES PROGRAMMES

Wavelengths

The Home Service is broadcast every day from 7.0 a.m. to 12.20 a.m. on three medium waves: 449·1 metres (668 kc/s), 391·1 metres (767 kc/s), and 203·5 metres (1474 kc/s). On most receivers indicating the pre-war stations, the tuning point for these waves will correspond respectively to 'North Regional', 'Scottish Regional', and 'Clevedon' (or on older receivers 'Bournemouth-Plymouth'). The programme is also broadcast on the short wave of 49·34 metres (6·08 Mc/s).

The Programme for the Forces is broadcast on the medium waves of 342·1 metres (877 kc/s)—marked on most receivers as 'London Regional'—296·1 metres (1013 kc/s)—usually marked 'Midland Regional', and on the short wave of 48·86 metres (6·14 Mc/s). The hours of transmission are from 6.30 a.m. to 11 p.m.

Medium-wave Reception of the Home Service

Listeners over the greater part of the country can normally obtain good reception of the Home Service by tuning to one or other of the three medium wavelengths on which it is broadcast, i.e. 203·5 metres, 391·1 metres, or 449·1 metres. But even where reception is usually good, it is liable to deteriorate during air raids. The reason for this is that a broadcasting station is a very

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good navigational help to aircraft flying towards it. To avoid giving such help to the enemy, a system of transmission was established at the outbreak of war which confused the transmissions from a navigational point of view. This system, unfortunately, is apt to spoil reception in this country at certain places.

During air raids, a listener with a modern receiver, especially one with a good aerial, ought as a rule to be able to hear the Home Service, though maybe with less than the usual quality and strength. The addition of a third medium wave to the two originally used, and of a short wave, has been of considerable help. Often only one wavelength is affected during an air raid, and the programme may then be obtained by switching to one of the alternative wavelengths. (See also 'Reception in Wartime', page 110).

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

There is no radical cure for these troubles, but improvement can sometimes be made by modifying the form of aerial used with the receiving set. The modifications suggested for this purpose diverge in some respects from the standard practice recommended for good reception in normal conditions. These special suggestions for rectifying wartime difficulties are included in the paragraphs entitled 'Advice on how to get Good Reception'. (See page 109).

Medium-wave Reception of the Programme for the Force

Listeners over most of the country can normally obtain good reception of the Forces Programme by tuning to 342·1 metres or to 296·2 metres. Reception is, however, subject to the same

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wartime difficulties as those described in respect of the Home Service, and the same palliative measures may prove useful.

Short-wave Reception of the Home Service and the Programme for the Forces

The Home Service and the Programme for the Forces are broadcast also on the short waves of 49·38 metres and 48·86 metres respectively. Short-wave reception both by day and by night is by means of waves reflected from the upper atmosphere. Fading may therefore be observed by day as well as by night, and at both short and long distances from the transmitter. To secure the best transmission between two points by short wave, it is necessary to change the wavelength according to the time of day, the season of the year, and the distance. Many listeners who have all-wave receivers must have noticed that, while reception of the Home Service and Programme for the Forces on short waves is good during daylight hours, it often becomes poor after sunset. It is no consolation to them to be told that it remains good after dark to those who live much farther away—outside the British Isles in fact. The only way of covering the British Isles satisfactorily at night in winter from a transmitting point within them would be to use a longer wave—one of the order of seventy-five to eighty metres. No waves of this length are available to the BBC, and, if there were, few ordinary receivers in the hands of the general public would be capable of receiving them. The BBC is not, therefore, able to maintain a satisfactory service on short waves to listeners in the British Isles after dark throughout the winter. As the year progresses, however, it will be found that good reception on both 49·38 metres and 48·86 metres will continue until a later hour each night until midsummer day. The advantage of listening to the Home Service and the Programme for the Forces on short waves is that short-wave transmission does not at present afford navigational aid to aircraft, and is not subject to the system of broadcasting which, on medium waves, has been made necessary in this country.

Interference with Reception

There are three main causes of interference: atmospheric disturbances, electrical interference from apparatus in the

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listener's neighbourhood, and the transmissions of other stations.

Atmospheric disturbances are not as a rule severe in this country except during thunderstorms. This kind of interference cannot be prevented.

Electrical interference is usually heard as a more or less continuous crackling or buzzing noise with clicks when the interfering apparatus is switched on or off. It may be caused by trams, trolley-buses, motors, fans, vacuum cleaners, lifts, etc. The services of the Engineering Branch of the General Post Office are given, when available, free of charge to all wireless licence holders in tracing the source of interference and advising on its suppression. Listeners requiring assistance should complete the electrical interference questionnaire ('Report of Interference'), which can be obtained from any head post office.

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

Electrical interference, where present, increases when a programme can only be heard weakly, because at such times the 'gain' of the receiver (i.e. its sensitivity) is enhanced by the automatic gain control or by the listener himself advancing the volume-control. Conversely, when a programme is received strongly, even without increased volume-control, a modern receiver automatically lowers the gain, and electrical interference, unless severe, becomes negligible. A good aerial is therefore an obvious advantage.

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

If a receiver is deficient in the property of selectivity (which enables it to discriminate between the wanted station and unwanted stations working on other wavelengths), other programmes may be heard as well as the wanted programme

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even if the latter is at good strength. At times when the home programmes are received weakly, the listener may perhaps find increased interference from continental stations working on adjacent wavelengths. It may even seem at times as if a foreign station is operating on a BBC wavelength when, in fact, it is keeping strictly to its own.

This kind of interference is more likely to occur after sunset than in the daytime, especially in the winter, for then a quite distant Continental medium-wave station will generally give steadier reception than that obtained from a quite moderate, though not close, range. This effect applies of course, conversely, in reception of the BBC medium-wave transmissions after sunset on the Continent. Unless the receiver has gone out of adjustment since it was first installed, there is little that can be done to overcome this type of interference, because the selectivity of a receiver depends on its fundamental design. In the case of interference, however, appearing as a standing background of one BBC programme behind another, which sometimes happens in the case of a very simple or unselective receiver, the unwanted programme can generally be excluded by making a small addition to the receiver in the form of a 'wave-trap'. Particulars of this inexpensive and very simple addition will be sent to any listeners who are so troubled.

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

Advice on how to get Good Reception

Installation.—The efficiency of every receiver is improved by the provision of a good aerial and earth system. Although a modern receiver gives sufficiently *loud* reception with only a few feet of wire for an aerial and no earth at all, it is then working all the time near its most sensitive condition. This means that noises due to interference may become prominent.

The aerial should be such as to allow the programme to be received at as great strength as possible compared with these

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noises. An outside aerial is advisable—one as high as possible within the limits stated on the back of the wireless receiving licence. The down-lead from the aerial should be kept away from neighbouring objects. The receiver should be near the point where the down-lead enters the house; if reception is required in another part of the house, it is better to use a separate loudspeaker than to extend the aerial lead. The earth connexion should be short and direct and may be taken to a metal plate or wire netting buried in the earth, to an earth tube, or to a main water pipe. Gas pipes should not be used, since the joints are poor electrical conductors. If an indoor aerial is used, it should not run parallel to electric lighting or telephone wiring, which may be embedded in the walls or ceiling.

Maintenance.—When a receiver has been in use for some time, the listener has usually become so accustomed to it that he may not notice a gradual deterioration in performance and quality of reproduction. Usually, no action is taken until the set stops working altogether and then, under present conditions, it may be difficult to get it repaired without considerable delay. A regular overhaul should therefore be carried out, say, once a year. Listeners will usually be able to arrange this with a local radio dealer.

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

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

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

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

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

APPENDIX VI

PROGRAMME CONTRACTS

Programme Contracts Department of the BBC is responsible for the engagement of the speakers and artists who take part in the broadcast programmes, whether for the Home or the Overseas Services.

Four sections, each under the control of a booking manager, negotiate fees and issue contracts to speakers, musicians, actors and actresses, and variety artists respectively. They keep in close contact with artists' agents and managements in the professional spheres with which they are concerned in order to let BBC producers know whether the artists they need for a future programme are likely to be available, and to bring to their notice newcomers who may be the stars of the future. Some sixty thousand contracts were issued during the year, and these were for 'live' broadcasts from the studio as well as for recordings for use where a 'live' broadcast is not practicable. Contracts may cover anything from a single broadcast, say, of a five-minute talk to a number of performances in a serial production such as 'Oliver Twist', the 'Old Town Hall', or

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'Happidrome'. They may be for the services of a single artist or a lone speaker or, on the other hand, for a group of artists or musicians such as an orchestra complete with conductor, compère, vocalists, special orchestrators, and script-writers.

Finding the right artists at the right time is not always an easy matter in these days of stress and change. An artist whom listeners very much want to hear may have been bombed out of his home and now be living in a place where he is not easily accessible at short notice. He may have other engagements and have to dovetail his broadcast accordingly. Programme activities are dispersed to various wartime centres, and he may have a long journey to reach the microphone. Before he can accept an engagement with the BBC, he will have to consider the number of rehearsals required, the length of the journey to and fro, and the times of the trains in both directions.

Arranging a contract is not always an easy business, and often an arduous one. Programme plans may have to be upset and an alteration made before a production can go forward and the names of those taking part confirmed for publication in the *Radio Times.*

In addition to the four booking sections, there is a central staff attached to the Programme Contracts Director, which deals with the engagement, terms, and conditions of service of members of the BBC's own orchestras and of the drama and variety repertory companies as well as of the BBC's various choruses. This regiment of experienced broadcasters works full-time under contract to the BBC; part is long established, part was formed since the war began to overcome some of the difficulties which broadcasting had to face in order to produce programmes in places remote from the normal studio-centres.

Another part of the central work of the department is to conduct negotiations with the various representative associations of artists, to devise new forms of contract which will meet the multiple requirements of broadcasting, and to settle questions about the basis of payment and the conditions under which artists and speakers are engaged by the BBC.

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APPENDIX VII

PROGRAMME COPYRIGHT

The work of the Copyright Section is, broadly speaking, to obtain permission from the holders of copyright for the broadcasting of material such as drama, musical plays, and works in prose or poetry, and to arrange the fees for their performance. This normally straightforward work is complicated in wartime by the dispersal of authors, agents, and publishers. At the beginning of 1941, for instance, it was impossible for a short time after the City fire to get into touch with certain publishers either by letter or telephone, but businesses were very soon set up again elsewhere, and new addresses and telephone numbers began to come through.

At times during the year it was impossible to avoid cancelling a programme at the last minute, and substituting for it another programme for which copyright arrangements had then to be made. Sometimes terms could not be completed before the broadcast was given, but in situations such as these, most agents and publishers co-operated with understanding.

The increase in the range of the BBC's overseas broadcasts naturally brought more work to the Copyright Section, and this work was by no means confined to 'live' broadcasts. There was also much work to be done in covering copyright for the recorded programmes, both those broadcast by the BBC itself and those despatched from this country to broadcasting organizations abroad for reproduction in their own programmes. Recorded programmes are sent for this purpose to all parts of the world, and they carry with them the goodwill of British broadcasting.

A further addition of work which is a direct result of the war is due to the practice of recording programmes for home listeners. Even though these programmes are broadcast 'live', recordings are made at rehearsal so that, come what may, the broadcast should take place as scheduled. All these recorded programmes need special and detailed negotiations with regard to copyright before they can be made available.

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APPENDIX VIII

THE BBC's ADVISORY COUNCILS AND COMMITTEES

The BBC developed in peacetime a large network of Councils and Committees to advise and help it in various fields of activity. It has not been practicable in wartime to ask all these bodies to carry on as before; meetings have of necessity been curtailed. The following Committees have, however, continued their work and have given valuable help to the Corporation:

CENTRAL APPEALS ADVISORY COMMITTEE

Dame Meriel Talbot (*Chairman*)
B. E. Astbury
Lady Emmott
J. R. Griffin
General G. R. S. Hickson
Sir Frederick Menzies
The Rev. L. Shoeten-Sack

The Central Appeals Advisory Committee has kept in close touch with the Regional Committees although these have not met since the beginning of the war. The following are Chairmen of the Regional Committees:

MIDLAND

Sir Charles Hyde, Bt.

NORTH

Mrs. Temple

NORTHERN IRELAND

Lord Chief Justice Andrews

SCOTLAND

Sir David Wallace

WALES

The Rev. J. Dyfnallt Owen

WEST OF ENGLAND

Major J. A. Garton

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CENTRAL COMMITTEE FOR GROUP LISTENING

Principal J. H. Nicholson (*Chairman*)

Home Counties Area Council
Professor F. A. Cavenagh

Midland Area Council
B. I. Macalpine

North-eastern Area Council
H. E. R. Highton

North-western Area Council
Sir Percy Meadon

Scottish Area Council
W. D. Ritchie

Welsh Area Council
Rev. Principal J. Morgan Jones

Western Area Council
W. N. Weech

The Universities Extra-Mural Consultative Committee
Professor R. Peers

Workers' Educational Association
Ernest Green

British Institute of Adult Education
W. E. Williams

Association of Education Committees
Dr. J. Ewart Smart

Representing the Interests of Women
Mrs. M. Stocks

Representing Rural Interests
H. M. Spink

Representing Tutors engaged in Adult Education
H. A. Silverman

The seven Area Councils for Group Listening have also continued to meet during 1941. The following are Chairmen of these Councils:

Home Counties Area Council
Professor F. A. Cavenagh

Midland Area Council
Dr. P. D. Innes

North-eastern Area Council
Principal J. H. Nicholson

North-western Area Council
Sir Percy Meadon

Scottish Area Council
Dr. J. R. Peddie

Welsh Area Council
Rev. Principal J. Morgan Jones

Western Area Council
W. N. Weech

CENTRAL MUSIC ADVISORY COMMITTEE

Sir Hugh P. Allen (*Chairman*)
Sir Percy Buck
Lieut.-Gen. Sir Sidney Clive
Edric Cundell
Keith Douglas
Sir George Dyson
F. Eames
R. J. Forbes
Dr. Percy C. Hull
Professor Stanley Marchant
Dr. W. H. Reed
Sir Victor Schuster
Viscountess Snowden
David Stephen
Dr. Geoffrey Shaw
Dr. Thomas Wood

The Regional Music Advisory Committees have not met since the beginning of the war, but each has a representative on the Central Committee. The Chairmen are as follows:

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MIDLAND

Dr. Percy C. Hull

NORTH

R. J. Forbes

SCOTLAND

David Stephen

CENTRAL RELIGIOUS ADVISORY COMMITTEE

The Most Rev. the Lord Archbishop of York (*Chairman*)
The Rev. M. E. Aubrey
The Rev. Dr. S. M. Berry
The Rt. Rev. the Lord Bishop of Bristol (West Region)
The Rev. Father M. C. D'Arcy
The Rev. W. T. Elmslie
The Very Rev. the Provost of Guildford
The Rev. Dr. S. W. Hughes
The Very Rev. the Dean of Lichfield
The Rev. Dr. J. Scott Lidgett
The Very Rev. Professor Archibald Main (Scotland)
The Very Rev. the Dean of Manchester (North Region)
The Rt. Rev. Mgr. J. Masterton (North Region)
The Rt. Rev. the Lord Bishop of Ripon (North Region)
The Rev. John Roberts (Wales)
The Rev. Canon T. Guy Rogers (Midland Region)
The Rt. Rev. the Lord Bishop of Southwell
The Very Rev. John Waddell (Northern Ireland)

Some of the Regional Religious Advisory Committees have met during 1941. The following are the Chairmen of these Committees:

MIDLAND

The Rev. Leyton Richards

NORTH

The Rt. Rev. the Lord Bishop of Ripon
(*North-eastern Section*)

The Very Rev. the Provost of Newcastle

NORTHERN IRELAND

The Very Rev. Dr. J. Waddell

SCOTLAND

The Very Rev. Professor Archibald Main

WALES

The Rt. Hon. David Lloyd George, M.P.

WEST OF ENGLAND

The Rt. Rev. the Lord Bishop of Bristol

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CENTRAL COUNCIL FOR SCHOOL BROADCASTING

Sir Henry Richards (*Chairman*)

Board of Education
F. R. G. Duckworth
Miss D. M. Hammonds
Sir Wynn Wheldon

Scottish Education Department
J. W. Parker

Ministry of Education for Northern Ireland
R. S. Brownell

Association of Education Committee
Dr. J. Ewart Smart

Association of Directors and Secretaries for Education
Dr. C. F. Strong
F. Herbert Toyne

Association of Municipal Corporations
Dr. E. C. Walker

London County Council
John Brown

Association of Directors of Education in Scotland
J. Coutts Morrison

Association of County Councils in Scotland
George Izatt

Federation of Education Committees (Wales and Monmouth)
T. J. Rees

Association of Education Committees in Northern Ireland
Dr. Rupert Stanley

National Union of Teachers
H. H. Cartwright
W. Griffith
W. W. Hill
Mrs. E. V. Parker

Federal Council of Teachers in Northern Ireland
F. G. Harriman

Incorporated Association of Head Masters
H. Raymond King

Association of Head Mistresses Inc.
Miss A. M. Ashley

Incorporated Association of Assistant Mistresses
Miss G. E. Ford

Incorporated Association of Assistant Masters
T. D. Corker

Joint Committee of the Three Technical and Art Associations: Association of Teachers in Technical Institutes, Association of Principals in Technical Institutes, National Society of Art Masters
A. E. Evans

Independent Schools' Association
F. J. Whitbread

Incorporated Association of Preparatory Schools
The Rev. P. C. Underhill

Educational Institute of Scotland
Harry Blackwood

Council of Principals of Training Colleges
Miss A. H. Skillicorn

There are vacancies for representatives of: County Councils Association. Association of Councils of Counties of Cities in Scotland. Training College Association.

Nominated Members
C. W. Baty
O. F. Brown
J. W. Catlow
Professor F. Clarke
Dame Rachel Crowdy
E. Salter Davies
Dr. K. Fisher
Professor W. J. Gruffydd
G. T. Hankin
Dr. W. A. F. Hepburn
Miss E. Hollings
W. H. Perkins
Miss F. Rees
Dr. Geoffrey Shaw
Lady Simon
W. J. Williams
Principal H. A. S. Wortley

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SCOTTISH COUNCIL FOR SCHOOL BROADCASTING

Dr. W. A. F. Hepburn (*Vice-Chairman and Acting Chairman for duration of war*)

Representative Members on Central Council and Scottish Council:

Scottish Educational Department
J. W. Parker

Association of Directors of Education in Scotland
J. Coutts Morrison

Association of County Councils
George Izatt

Association of Councils of Counties of Cities
Vacancy

Educational Institute of Scotland
Harry Blackwood

Representative Members on Scottish Council:

Scottish Education Department
J. Macdonald

Association of Directors of Education in Scotland
Dr. T. R. Burnett

Association of County Councils
Vacancy

Association of Councils of Counties of Cities
Peter H. Allen

National Committee for the Training of Teachers
Professor Wm. McClelland

Educational Institute of Scotland
Miss M. J. Pringle
A. J. Merson

Nominated Members
G. Andrew
W. F. Arbuckle
J. T. Ewen
J. L. Hardie
Professor J. D. Mackie
Professor A. G. Ogilvie
Dr. J. C. Smith
Neil S. Snodgrass
John J. Wishart

APPENDIX IX

BBC PUBLICATIONS

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

Radio Times

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

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

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	(„ 6*d.*)	„ 8*d.* („ 10*d.*)
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tains advance details of the programmes of the BBC's North American, Pacific, Eastern, and African Services, illustrated articles, and a selection of talks broadcast in the BBC services.

The subscription to *London Calling* (for despatch overseas) is 10*s.* a year including postage, or the equivalent in local currency. For the convenience of North American listeners the annual subscription of $2 (U.S.) throughout the U.S.A. may be sent to the British Broadcasting Corporation, 630 Fifth Avenue, New York City. The subscription for Canadian readers is $2.50 (Canadian) and may be sent to Mr. W. F. L. Edwards, Suite 903, 45 Richmond Street West, Toronto, Ontario. Australasian readers may send their subscription, 12*s.* 6*d.* in Australian or New Zealand currency, to the nearest branch of Messrs. Gordon and Gotch, Ltd.

THE ARABIC LISTENER

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

MISCELLANEOUS PUBLICATIONS include:

BBC AT WAR (demy octavo 64 pp., price 6*d.*, by post 8*d.*). Gives an illustrated account of the wartime activities of the BBC and its staff. Published December 1941.

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

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BBC DIARY FOR 1942, contains current and historical information about the BBC, also technical notes. (In various styles. All 1942 editions are out of print.)

THE LISTENER CALENDAR FOR 1942, contains 26 large photographs of scenes behind big broadcasts, at 3*s.* 1*d.*, by post 3*s.* 6*d.*

(Both *Diary* and *Calendar* are published by Lett's 'Quickref' Diaries Ltd., with BBC authority.)

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APPENDIX X

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