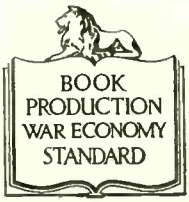
BBC
YEAR BOOK
1948

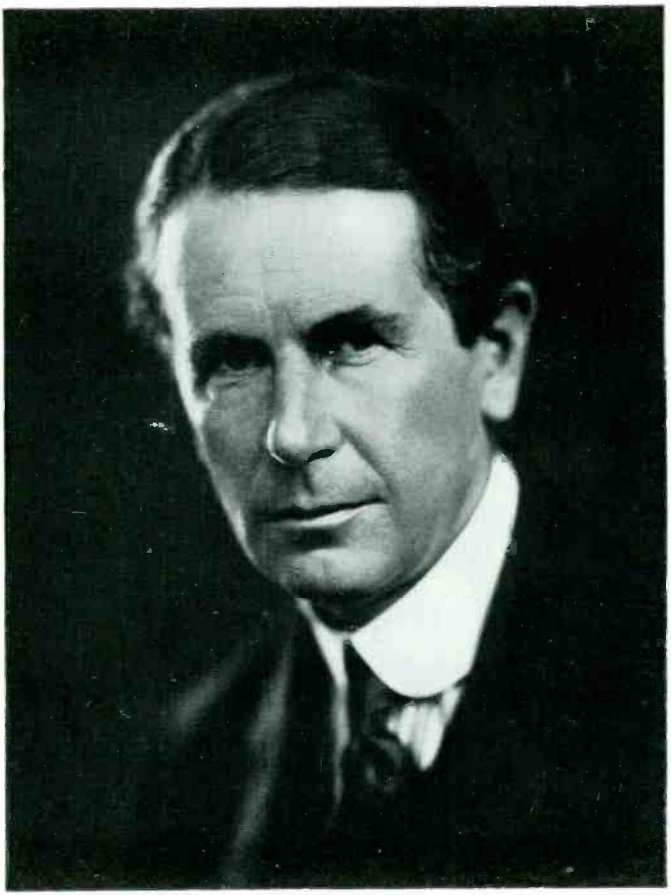
THE BRITISH BROADCASTING
CORPORATION
BROADCASTING HOUSE
LONDON, W.1



THIS BOOK IS PRODUCED
IN COMPLETE CONFORMITY
WITH THE AUTHORIZED
ECONOMY STANDARDS

No. 2107

Printed and bound in Great Britain by
Messrs. Richard Clay and Company, Ltd.,
Bungay, Suffolk



Lord Simon of Wythenshawe, Chairman of the Governors

CONTENTS

Five famous broadcasters : top left, Stephen Murray ; right, Viscount Samuel ; Gladys Young ; bottom left, Graham Hutton ; right, Wilfred Pickles

THE SIX BEST BROADCASTERS OF 1947

by W. E. Williams (radio critic of The Observer)

The task set me in this article is to take a leaf out of Wisden and select the Six Best of the Year. It was not difficult, after browsing over my files, to make out a list of possibles, but the subsequent effort to reduce the total from thirty-five to six has left me in a dense cloud of dubiety. Yet I can begin, at least, on a confident note, by asserting that the finest talk of the year was Lord Samuel's broadcast version of his Romanes Lecture. Often enough, especially on the Third Programme, one enjoys the content of a talk in spite of indifferent delivery and, on the other hand, there is no scarcity of skilful broadcasters with nothing particular to say. Lord Samuel has the double gift. In that memorable address he expressed a profound philosophic analysis of our condition, not a terse synopsis of his faith, but a long and considered testimony which lasted a full hour by the clock. It seemed to me the shortest hour I have ever listened to. For to his compulsive power of reasoning Lord Samuel added a gift of delivery which no one has yet surpassed in wireless. If one had to choose a single word to describe his broadcasting style the best word might be 'luminous'. The clarity of his argument, of course, was determined by the quality of the script, but in reading it he refined and confirmed its meaning. He possesses a beautiful voice of that rare pitch which never becomes monotonous, nor needs to be readjusted every few paragraphs; a serene, virile, and flexible voice, as fresh in the sixtieth minute as in the first. It is commonly held at Broadcasting House that a solo talk should rarely last more than fifteen minutes. That judgment is a sound and experienced one, and the odds against hearing such a talk from anyone else are about the same as Telemachus would lay against the pretenders who made free with the bow of Ulysses. That address was not a milestone in radio but a landmark, and Lord Samuel himself might not be able to do it again.

Graham Hutton had his off nights in his weekly exposition of our economic plight, but he surely takes a place in the first six. One of his merits, agreeably amplified by the microphone, is a robust, persuasive personality reminiscent sometimes of the Radio Doctor and sometimes of Major Lewis Hastings. He has a bouncing, jaunty style and (like the other two) he knows exactly the best idiom for broadcasting. He can translate technicalities into plain English, he knows the virtues of a sprinkle of colloquialism, and produces the timely metaphor as adroitly as the conjurer brings a bunch of flowers out of an empty hat. His vigorous urgent explanations of the Crisis last summer were the most coherent and intelli-

gible lessons in fundamental economics we have had for a long time, and (compared with the poster-campaign on 'Work or Want') they brought those lessons home to the public more sharply and more permanently. It is very important that messengers of woe should also possess invigorating qualities, as Mr. Churchill so often demonstrated to us, and although Graham Hutton's reading of the crystal ball was so often a melancholy forecast he never left us feeling that the jig was up. He foretold hard times yet, after most of his talks, the morale barometer had not fallen one centimetre.

From this point the afterthoughts of the adjudicator almost paralyse his judgment. There buzz in one's memory such achievements as E. M. Forster on America, Bertrand Russell giving a fresh dignity of knowledge to the Brains Trust, or J. B. Priestley creating (in 'Potluck') a new miniature style of broadcasting. Or there stand out such occasions as that when Dr. Charity Taylor, Governor of Holloway Prison, delivered quite the most moving talk of the year on Crime and Punishment. And, yet again, one recalls how two such newcomers to wireless as General Sir William Slim and Claud Mullins, the veteran London magistrate, proved old hands at the arts of persuasion. But, on the whole, my third choice in the field of talks will be a collective rather than an individual performance, and here I find it hard to decide between the Editors and 'The Spirit in the Cage'.

The Editors, smarting under the eclipse of their editorials during the Fuel Crises, were at first amusingly sulphurous, but even when they had recovered their tempers they were brisk value for the partisan in Current Affairs. But as a team they moved me less than that quartet of mature and civilized men who revealed to us so reticently and sincerely the invulnerable spirit which survived their ordeal as prisoners of war.

With three of our six 'bests' awarded to Talks it is time to consider the claimants from other departments of broadcasting. Radio drama can provide dozens of them. But when actors take the air they divide themselves, rather easily, into those who read a part and those who seek to discover the aural equivalent of visual acting. Perhaps it is because she never made a name for herself on the stage that Gladys Young has made such a reputation on the air, and during the last year she has crowned her achievements with such performances as that of Margaret of Anjou in the Third Programme Shakespeare Festival. Her supremacy in wireless acting is due to the fact that she appreciates the versatility of the human voice. She employs it not only to convey the thought and emotion of her part, but somehow manages to make it serve as an instrument of décor and costume as well. Her voice has a more elastic

wavelength than most, and by its modulations she can command an uncanny range of emotions. Her power to evoke a period, an atmosphere or a character is indeed so wholly exceptional that one must be content to declare that Gladys Young is incomparably a genius in her medium. And Margaret of Anjou is the climax, so far, of that genius.

One actor who in many ways reveals a talent similar to hers is Stephen Murray, now emerging into stardom in British films. Like Gladys Young he has a voice of exceptional expressiveness and, like her, he understands that the voice is a more potent means of impersonation than wigs or costume or make-up. It is not too far-fetched to suggest that he may owe this discovery to the fact that, during the war, he spent much of his time playing in the Living Newspapers produced by the Army Bureau of Current Affairs, a repertory experience which required him to impersonate a whole galaxy of characters with little other aid except the flexibility of his voice. But wherever he appears, whether in a modest part in Tennyson's 'Queen Mary' or in the lead in 'Richard III', he brings to the microphone a sense of distinction and power which mark him as exceptional. He and Gladys Young, by the way, speak Shakespeare better than anyone else.

If this pair lead the field there are many others close on their heels. The first of them, to my mind, is Leon Quartermaine, as much at his ease in Chekhov as in Shakespeare, superb as Henry IV and possessed of a voice which is an inimitable hall-mark of his skill in playing 'sympathetic' rôles. For the rest I find it impossible to range in any convincing order of precedence such impressive wireless actors as David King-Wood (as Richard II), Malcolm Keen or Howard Marion-Crawford. But a characteristic common to all of them is that they never 'recite' their lines.

Vacillate as I may in compiling this page for a Wireless Wisden, there remains only one name to nominate for the prescribed list of half a dozen. My final dilemma is in deciding between Wilfred Pickles and Gillie Potter. Of the two, Gillie Potter is the more incorrigible individualist, and the nonsense he transmits from Hogsnorton is delivered in a style which no other wireless comic would dare to attempt. My colleague, Mr. Frederick Laws of the *News Chronicle*, may well be right in saying that Gillie Potter's constructive contribution to wireless is his eccentric and devastating theory of punctuation. But, if I am pressed, my sixth and final vote will go to Wilfred Pickles who possesses in such abundance that touch of nature which (in 'Have a Go') makes kin of listeners as well as studio-audiences, and whose northern common sense and affability are such solvents of our woes.

TWENTY-FIVE YEARS OUTSIDE LONDON

by Percy Edgar (Midland Regional Director of the BBC)

It all started so casually! Even my own appointment to the service in 1922 was a complete surprise, and was one of those things which happen almost before one has an opportunity to think! Broadcasting at the beginning was regarded as a rather expensive toy, and the most generous estimate of its duration was, if I remember rightly, that given by one of our great dailies, as twelve months!

Actually it was the late Charles Dickens who was responsible for my ever becoming associated with broadcasting. In 1921 I was finishing what had been a more or less successful music-hall tour, and was presenting 'Characters from the Works of Dickens' at Liverpool, when a section of the Saturday night second-house audience had the temerity to demonstrate that they had no use either for Dickens or for me. In other words, I got the bird! I was so incensed that I vowed I would never sign another contract for music-hall work—and I didn't! Instead, I accepted a post as director of a concert agency in New Street, Birmingham, a minute's walk from the railway station.

It was here one day in October, 1922, that I had a visit from a Mr. A. E. Thompson of the Western Electric Company, who told me that he had come to Birmingham in connection with a broadcasting station which it was proposed to set up in the city, and he asked me if I would supply artists to take part in the programmes. Although there was no question of payment to the artists I realized the publicity value for the agency, and agreed. Within a very short while Thompson offered me the job of 'Manager' of the new broadcasting station, and that's how it all began for me—much against the advice of my friends, who assured me that this new form of entertainment would be dead in a very short time—that it was just a passing craze.

The first programme went on the air on the evening of Wednesday, 15 November, 1922, the day after London started broadcasting. Our studio, transmitter, and office, all the veriest miniatures of our present premises, were in a corner of the General Electric Company's works at Witton, Birmingham, and it was there, with the help of a staff of five, that broadcasting was born in the Midlands. You may get some idea of the size of the studio when I say that when quite early in the station's history the band of the Grenadier Guards came to broadcast, it would only just accommodate them; the drummer with his impedimenta was literally forced through the door, which then had to be shut and bolted so that he would

not fall out of the studio if anyone opened it from the outside! The walls and ceiling were heavily draped with thick blanket cloth, and the temperature continued to rise until, by the end of 'Scheherezade', every member of the band had shed everything save under-vest and trousers. Believe me, the picture of twenty-five members of His Majesty's Grenadier Guards, sitting playing, with their braces looped over their hips, is one I shall never forget. The conductor, a martyr to dignity, retained his tunic and literally dripped through the performance.

How we enjoyed those hectic crowded days, when the 'Station Director' booked the artists and arranged their transport, announced the items, read the News, manipulated the player piano and the gramophone, and was an Uncle in the Children's Corner—working fifteen and sixteen hours a day! Amateurish? Crude? Yes, perhaps, but those of us who were in at the beginning recall the time with pride and affection.

I remember having a picnic lunch with the then Director-General—Sir John Reith—sixteen years later, and we both found ourselves reminiscing. He talked of the informality, the intimacy of broadcasting then, and how, of necessity as the machine grew larger and more complex, that intimacy had faded. He said, 'You, Edgar, as one of the pioneers of the service, probably regret that there is little or no opportunity now for the personal touch which enabled you to feel such close contact with your listeners, but don't ever forget that those were the days which made possible broadcasting as we know it today'.

And what a vital part Reith played in shaping its course! His vision and high purpose, and his skill in putting it into practical effect, ensured the supremacy of British broadcasting throughout the world.

Looking back over a quarter of a century I am amazed that we had time to think up new ideas, yet within ten days of the Birmingham station opening we had conceived and put into practice the idea of a programme specially directed to children. Equipped with a gramophone record of the 'Goblins' Dance', a book of child's stories and perhaps more enthusiasm than ability, Thompson and I put over the first Children's Corner. The response was immediate and almost alarming, coming in the form of dozens of letters from children and their parents, acclaiming Thompson and me as their wireless uncles, and themselves as our radio nieces and nephews! The logical development very soon came in the shape of a Radio Circle, formed for the purpose of raising funds for the installation of wireless receiving sets and the endowment of beds in institutions and hospitals.

Then there was the evening that none of the artists turned up!

It was during Christmas week, and they had been ringing up all afternoon to say that for one reason or another they were unable to come to the studio. In desperation I went to the microphone, explained the situation, and asked if there was anyone who would come along and help fill the breach. (I said it was all very casual—imagine that happening now!) Within a few minutes an artist who said he could play two or three instruments had responded and was on his way in a taxi with a fiddle, a cello, and a piano accordion. With solos on each of them in turn, snatches of Beethoven played by Station Accompanist Woodward, half-a-dozen songs by Harold Casey, and all the Dickens characters I knew, we managed to fill up the whole evening's programme.

We soon outgrew our Witton studios, and moved in 1924 to what were then very commodious and luxurious studios and offices in New Street. A disastrous fire on the last night of the year 1925 made it necessary for us to move again, and 1926 saw us installed in our present premises in Broad Street, which included what in those days was the largest studio in the world. In addition, it must have been the most elegant, for the walls and ceiling were draped with wide panels of royal blue and old gold silk, and the whole floor was covered with a pile carpet of the same colours. Contrast this with the workmanlike and austere appearance of our present-day studios.

In addition to the many programme developments which marked those early days of progress, great technical advances were made. We had often been troubled by induction on the Post Office lines which we hired for the purpose of relaying outside broadcasts, and it was not uncommon to hear a telephone conversation going on behind music or a commentary on some sporting event. On one occasion during the relaying of an opera (I think it was 'Hansel and Grettel') from a theatre on the south coast, the opening bars of a lovely aria were embellished with a voice in an unmistakable North-Country accent saying 'Eh! for 'eaven's sake stop that ruddy music. I'm trying to get a trunk call through to Leeds'. Such a thing couldn't happen in these days. What a pity!

The introduction of the S.O.S. message to radio also brought light relief. A young lady called one day and insisted on seeing me personally—referring to me at the door as the 'Station Master'. The purpose of her visit was to extract a promise that I would broadcast an S.O.S. message for the recovery of her tennis shoe—the left one—which she had dropped from the handle-bars of her bicycle the previous evening!

People then, as now, were tremendously keen to see the 'works go round', and to meet the people who were to them no more than

voices coming from their loudspeakers. They had little or no idea of the work and time involved in putting programmes on the air. I well remember a visit to the studios one evening by a party of school-teachers. After being shown round, the headmistress in charge of the party expressed her thanks, and said she thought mine must be a very interesting job, and added 'but tell me, Mr. Edgar, what do you do in the daytime?'

Is it significant that my reminiscences have mainly been of the first few years of broadcasting? It seems to me looking back that with the granting of the first Royal Charter to the British Broadcasting Corporation on 1 January, 1927, the security for planning which that Charter made possible, and the consequent raising of artistic and technical standards which followed, resulted in a degree of efficiency which left little place for the kind of incident which I have been recounting. This, I think, is as it should be, for no one could have been engaged in broadcasting from its very inception, as I have been, without being conscious of the scope and power of the medium which it has been my privilege to serve. Twenty-five years is a good slice out of one's life, but for me the last quarter of a century has been the most thrilling, the most important, and the most worth-while. During this time I have seen the BBC developing under four Directors-General. I have already spoken of the policy laid down by the first of them. The present Director-General, Sir William Haley, said, speaking of the restoration of Regional broadcasting two months after the cessation of hostilities in Europe in the recent war: 'It should be constantly in the minds of everyone in charge of programmes, national or local, that the BBC's greatest contribution to the community has been the standards of broadcasting it has established. Neither the general needs of competition nor particular local considerations should ever be allowed to override our purpose of maintaining those standards.'

It has been given to few men to serve for so long an instrument of such potential power for good as that represented by the BBC, and I am proud and happy to have served it in the capacity of its Midland Regional Director for so long a span. It is fortunate for us as a nation, and as individuals, that the instrument remains in the hands of men of integrity and vision, who can face the next twenty-five years fortified by the great achievements of the past, and possessing the courage and determination to ensure that in the future such power for good shall never be misused.

TAKEN FROM MY DIARY

by Stuart Hibberd (BBC Announcer since 1924)

My introduction to broadcasting was so sudden that I was 'on the air' almost before I had time to realize it, and perhaps this was as well as there was no time to think about 'nerves'. I had been attached to the London Station announcer for three days in order to get to know the engineers and programme staff, and to find my way about the building, and on the Saturday of birthday week in 1924 I was standing by in the studio while the Children's Hour was going on, waiting for the arrival of Broadbent, the night announcer on duty, who was due to read the first General News at 7 p.m. 6.55 came and no Broadbent, and with only two minutes to go, the News Editor sent up the bulletin by a runner, and the Engineer-in-Charge (Rex Haworth, who is still with us) came down to the studio, as he had received a report in the control room 'no announcer in the studio'.

We held a short council of war, and while doing so the red light began to flick and Haworth said: 'It's like this, old man, if you don't do it I shall have to, as the news must go out.' That clinched the matter, Haworth went back to the control room, I took up the bulletin, and with my heart in my mouth began my first broadcast as follows: 'This is London calling, here is the First General News, copyright by Reuter, Press Association, Exchange Telegraph, and Central News'!

Soon after I had finished, to my great relief, Broadbent came in. He had been held up in a traffic jam on returning from a cross-country run in Surrey and could not get back in time. Those were the days when programmes in the studio ended at 10.30 p.m., and dance music played by the Savoy Orpheans and Savoy Havana Band followed until midnight—the days of 'Valencia' and the 'Japanese Sandman'.

The early wireless comedians were already popular, names like Wish Wynne, Helena Millais, and John Henry—everyone knew John Henry and Blossom his wife, and Joe Murgatroyd his Yorkshire friend. Soon they were followed by Harry Helmsley, Tommy Handley, Mabel Constanduros, and Vivian Foster the Vicar of Mirth, all cleverly adapting their art to the new medium of broadcasting, as also did A. J. Alan, that incomparable story-teller.

Then there were the talks; how I used to look forward to hearing Sir Oliver Lodge, a fine natural broadcaster with a characteristic little clearance of the throat before speaking—and usually after having made some weighty pronouncement also—'Worlds and Atoms' was one of his subjects. . . . Sir Walford Davies, an early convert to wireless, a real 'master of the microphone' if ever

there were one; J. C. Stobart, Geoffrey Shaw, and Rhoda Power n their superb talks to schools; Sir George Henschel singing magnificently, to his own accompaniment, Schubert, Brahms, and Dvořák when well past his alloted span. In spite of his age he was still a fine conductor, and I well remember a symphony concert by the BBC Orchestra conducted by him which included in Part II a symphony by Haydn; as he mounted the rostrum he turned to me with a twinkle in his eye and said: 'Now we'll have some fun.'

Dick Sheppard was then drawing thousands to St. Martin-in-the-Fields, which became known as 'the broadcasting church'; there was Bernard Shaw, too, reading his play 'O'Flaherty, V.C.' and Sybil Thorndike giving extracts from the 'Medea'—I can hear the screams of her children now as I write. Such were some of the outstanding personalities of broadcasting in those early days.

During the Savoy Hill days there was a series of concerts chosen by well-known people under the heading of 'My Programme'; there was another under the auspices of various newspapers, and I well remember that the *Evening Standard* concert included both Tetrazzini and Dihn Gilly—I can see Madame Tetrazzini going into the studio now, a short, plump, smiling figure with red hair, taking tiny little steps. On one occasion Chaliapin came to the studio with Rabinowitz at the piano, and gave a most wonderful recital; then there was Lauritz Melchior, the Danish Wagnerian tenor, whose voice was so powerful that we actually had to put the microphone in the passage outside the studio!

It was the general strike in 1926 which first brought home to the country as a whole the power of the spoken word; there were no newspapers—only news sheets printed by the Government and the T.U.C. respectively—the majority of the country being entirely dependent upon the BBC for its news. Before the strike we had not been permitted to broadcast news before 7 p.m., because it was believed that an earlier bulletin would reduce the sales of evening papers, but now all such restrictions were removed, and there were several bulletins in the day, as well as at night; I well remember reading some of forty-five minutes' or even an hour's duration, including long lists of trains. Security precautions meant police both inside the building and on guard outside, and only six or seven of us were allowed in the control room, the key position.

When it became known that negotiations between the T.U.C. and the Government had begun at noon on Wednesday, 12 May, it was arranged that Mr. Reith should read the one o'clock news. I acted as liaison officer between the Editor and the news studio, and after a few minutes the news came in that the T.U.C. had called off the strike. I gave it to Mr. Reith just as it had come in on the tape, expecting him to put it out at once. He read it,

paused, signed to me for a pencil, turned it over and wrote on the back 'Get this confirmed by Downing Street'. Some seven minutes later I received the necessary confirmation, and he then announced the termination of the strike. By the end of that year licences had risen by almost a million on the 1925 figures!

It was in June, 1926, that we broadcast Melba's farewell from Covent Garden—I shall never forget the wonderful quality of her voice and her pathetic little speech before the curtain at the end.

The year 1927 brought home to listeners the immense possibilities of short-wave broadcasting. In April of that year I was reading the First General News one night when it was picked up and re-broadcast by P.C.J.J. Eindhoven, Holland, to Indonesia and heard by Australia, New Zealand, South Africa, and also India. Overseas papers said: 'It sounded like uncle in the next room.' Our own short-wave station 5SW Chelmsford was at the time still carrying out experiments, and it was not until Armistice day that year that it was used for any event of national importance, and then both the Canterbury Cathedral service in the morning and the Festival of Remembrance from the Albert Hall in the evening were broadcast to the Empire. For the first time I was able to say: 'This is the British Broadcasting Corporation calling the British Isles, the British Empire, the United States of America, and the Continent of Europe from London, England, through Daventry 5XX and Chelmsford 5SW'. The Albert Hall broadcast was clearly heard throughout the Empire and America, thus fulfilling Mother Shipton's prophecy at the end of the fifteenth century that:

> 'Around the world thoughts shall fly
> In the twinkling of an eye.'

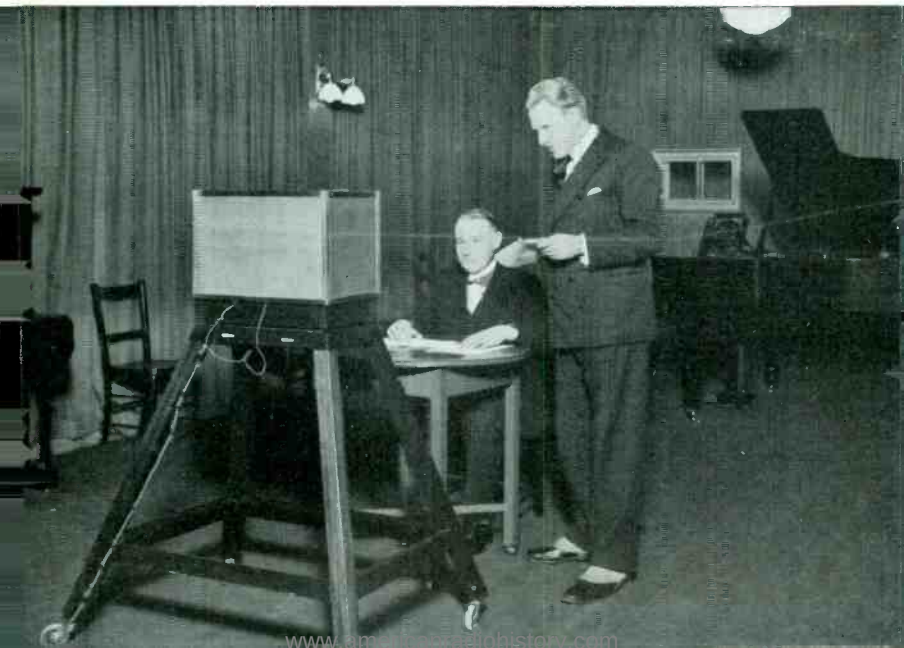
From the very beginning of broadcasting the free S.O.S. service was greatly appreciated, once the public had understood the rules and realized that we could not put out messages for lost parrots and cats.

Most of the S.O.S.'s were for relatives of persons on the danger list or descriptions of missing persons. One night, however, in January, 1933, I broadcast a most dramatic and unusual type of message at the request of Scotland Yard. It was the description of a man named Furnace wanted in connection with the murder of Walter Sprackett. I put this out on Friday, 13 January, 1933; on the following Sunday—15 January—I broadcast the sequel—another message from Scotland Yard stating that he had been arrested.

Another public service aspect of broadcasting was the week's good cause appeal, made on Sunday nights just before the Second

Percy Edgar, Midland Region Director—broadcasting in 1923

Stuart Hibberd and Monsieur Emile Stephan at the microphone in 1928



The Orchestra and its conductor during their concert at the Palais des Beaux Arts in Brussels

Sir Adrian Boult and the BBC Symphony Orchestra arriving to give a concert at the Hague in June, 1947

General News: it was Lord Knutsford—the 'Prince of Beggars'—who first opened the eyes of the public to the immense possibilities of this method of obtaining funds for approved charities when in June, 1925, he netted £20,000 in five minutes, a record which remained unbeaten for several years.

A memorable broadcast was made by Senator Marconi in December, 1929, in commemoration of the twenty-eighth anniversary of the first signal sent across the Atlantic. He described the bad luck he had when the special wireless mast he had had built was destroyed in a gale, and finally how an assistant, Mr. Entwhistle, succeeded in sending the letter 'S' in morse to him in Newfoundland. Listeners heard the historic signal tapped out on the original key which had been used in 1901.

In a brief retrospect one can only hope to recall a few of the more outstanding broadcasts. Some outstanding national events broadcast were the news of Queen Alexandra's death in 1925, the Silver Jubilee, the Naval Conference, the Death of King George V, the Abdication, and the Coronation. These were some of the contributors to the National Lectures—Sir J. J. Thompson, Lord Macmillan, Professor Eddington, and, in the 'Points of View' series, names as eminent as Dr. Temple and Lord Grey of Falloden. I shall always remember Lord Grey's reference to the 'sweet smell of a field of beans on a summer's evening' in referring to some of the compensations for blindness.

The London Music Festival in 1938 given by the BBC Symphony Orchestra, conducted by Toscanini, was a landmark—then came Munich, the war clouds, security plans followed by war, the first air-raid warning, the dispersal scheme—Bristol, Bedford, London—air raids, V.1's and V.2's, the news bulletins with their difficult Polish and Russian and the maddening habit of the Russian official communiqué coming in at 8.55, so that there was no chance of reading it through beforehand—no wonder a colleague once referred to 'Marshal Rokosoffski's Forskis'!

President Roosevelt's memorial programme with Robert Speaight's superb narration and Samuel Barber's 'Adagio for Strings' still haunt my memory. Finally, there is the figure of Sir Henry Wood at the Proms, in peace and in war. I remember asking him to say a few words on the opening night of the Proms in 1941 at the Royal Albert Hall. 'I cannot do it,' he said, 'it would worry me so much musically, but I'll try and do it on the last night.'

I can hear him now reading out his short message from a typed half-sheet of notepaper. 'My dear friends . . . what wonderful listeners you are!'

CHANGING TASTES IN MUSIC

by Kenneth Wright (Acting Director of Music, BBC)

I am sorry, but this article is going to be personal. The Editor asked me to write it because I have been in broadcasting since the very beginning, and this is a broadcasting jubilee. Besides, taste is a very peculiar and personal thing; and my own has changed so much in the past twenty-five years that I am finding it awfully hard to remember just how I felt about music so long ago, and to decide how much my own change has come from hearing music within the BBC, or at concerts as a professional musician, and how much has been—or might have been—induced by what I would have heard as a listener to broadcasting.

Before I had ever heard of broadcasting I was an engineer. I wanted to be a musician, but my father knew how chancy that was, and gently but firmly guided me to my second choice. My first thirteen years were spent in a remote Norfolk village, and although I early discovered I was deeply moved by music, the music I heard was provided solely by my father's organ playing (Handel to Mendelssohn, roughly); music *en famille* ('Sweet and Low', 'Three Green Bonnets'); the glorious annual Oddfellows 'Do' (village band—two miles of 'Le Prophète' March); hymns and canticles at church; 'The Diver' and 'Take a Pair' at end-of-term concert; the Intermezzo from 'Cavalleria Rusticana' on a hoarse gramophone (this moved me to tears), and once, making an indelible impression, at the Theatre Royal, Norwich, 'The Arcadians'.

Then I went to the City of Norwich School, where my musical horizon widened. 'Messiah', 'Elijah', and, above all, the Matthew Passion (heard under appalling conditions the wrong side of the organ in the Cathedral) confirmed me in my thirst for the life of a musician. But—mark this—although I moved on to Sheffield University in 1916, and met the influence of Henry Coward, it was not until I was twenty—after military service during which I heard nothing but bad military bands and canteen pianos—that I had my first opportunity to hear a symphony orchestra. It was the Hallé, on a visit with Sir Thomas Beecham, and it flooded my world like a joyous sunrise.

I tell you all this because my opportunities were no better, no worse, than those of millions of my fellow countrymen. Those in some big cities were luckier, in London and Manchester probably best of all. Most of my post-war government grant, intended for board and lodging, went in a gramophone, together with dozens of records of orchestral and chamber music, and thus I discovered

its value in self-education. This was my musical world when broadcasting began. How could I have had a stabilized musical taste? It changed weekly as I discovered a fresh composer or influence, and I fear I became a musical snob, although I remained faithful to my old friend the brass band. But I realized suddenly, when fate put me in the studio of '2ZY' on the first night of its regular broadcasting service, that it was in my hands to give the world all that I myself had ached and longed for for years, without the slightest chance of ever hearing it.

This, then, brings us to the main fact. Broadcasting has provided the opportunity, on an increasingly generous scale, of hearing all the great musical literature of the world, old and new, for those with ears to hear. What Sir Henry Wood was then doing in his Promenade Concerts in London the BBC began to do, on a vastly greater plan, all the year round and over the whole range of music. It has not been alone in doing this. Trotting alongside have been the commercial gramophone companies, with Gramophone Societies and subscription 'Albums' to encourage enterprise. Music teaching in schools, even many elementary schools, has developed and improved out of all knowledge, with radio and the gramophone as wonderful aids. Social movements like Women's Institutes have increasingly helped, while Chamber music, orchestral, and choral societies have, in general, become more numerous and more enterprising. In all this the Incorporated Society of Musicians, Trusts like the Pilgrim and the Carnegie, and now the Arts Council, assisting private and commercial enterprise, have changed the face of music throughout our land.

What, then, of musical taste? It is something that can only exist where there is music to be heard, pondered, and heard again. How can a people have musical taste where they have hardly known music? Now, the people are familiar with the great range of music. They know the difference between an orchestra and a trio, and the joys of earlier days often seem dim and unsatisfying. Can the BBC dictate musical taste? Freedom of the individual is a precious thing. Heaven forbid the BBC or any other body from trying to dictate a thing so personal. It can help people to develop it, yes; but how? And to what extent has it succeeded?

The truth is, that broadcasting output is so vast, of so varied a nature, it is a practical impossibility to establish any arbitrary standard of musical taste in broadcasting as a whole. In School Broadcasts, Forces' Educational Broadcasts, and similar special programmes, it is the Corporation's plain duty to inculcate a love of good music, of whatever kind, and this automatically helps to develop taste.

But 'taste' is a subtle thing. It expresses itself in many ways.

There are some 'great' artists, great in the sense that they have superb technique and an enormous public, who (to my mind) exhibit deplorable lapses of taste in performing the world's sublimest music. Unfortunately these lapses confirm the public in its most primitive instincts for excess of sentiment, of drama, of pathos—think of the original meaning of 'vulgar' and realize why it has come to mean what it does now. The artist is famous; therefore what he does must be right! Alas, too often his hall is packed precisely because he plays to the worst instincts of his audience; and naturally, they receive him with acclamation.

The BBC has, I think, taken the only possible attitude. On the one hand, it has tried, with gentle persuasion and sometimes even by firm resistance, to keep performers to repertoire in which they have less chance to offend good taste. It is not always possible. On the other, there are some matters in which it has definitely set its face against practices which it (in common with all intelligent and artistic people) holds are not only in bad taste, but even dishonest: for example, the tendency in the commercial world to steal tunes or striking phrases from great music and offer them, whether simplified or grossly overdressed, but vulgarized, as popular entertainment, often without even the courtesy of acknowledgement.

The greatest influence outside broadcasting is the film. Before talkies came in, many cinemas were engaging orchestras to play fine music as accompaniment to the silent films. The talkie had a wonderful opportunity to wed its visual art to a sound-track of music aptly composed (or selected) and well performed. There are many cases, especially in this country's output, where this has been done. But many of the greatest popular successes from Hollywood have debased the music they used. They seem to urge that the bigger the orchestra, the better the music; and celestial choirs put the final touch to an orgy of sentimental vulgarity. Nor is broadcasting free of this; it lent its aid—firstly, in America, and then, with all the U.S. Forces Programmes of the war years on the networks in this country, here also—to mammoth orchestrations, shamelessly borrowing the harmonic language of Scriabin, Debussy, and Delius to titillate the ears of the multitude. As a result, many, especially the younger people, expect all music to be as rich and spiced and indigestible. An intelligent girl recently complained, after listening to one of Mozart's most lovely movements, that 'the tune was smashing, but his orchestration corny'.

The general public now, as never before, has ears for orchestral colour. The texture of its popular music has changed with the times, and that is not necessarily bad. Light music styles created by artists like Fred Hartley have definitely influenced the trend (and good taste) of even published music. The harmonies coming from

the orchestra pit at the theatre are much more varied and interesting than two decades ago. Military and brass bands often play much better music, and their encouragement has come mainly from broadcasting, though not entirely. People are, on the whole, more discriminating because they have a chance to hear almost all the music there is. The Proms have, by public consent, steadily become more serious; the audience obviously prefers lieder and symphonic poems to shop ballads. Provincial concerts are more interesting than twenty years ago. If only London concert organizers would leave the 'Unfinished' and the 'Fifth' and give a few other symphonies a chance! The BBC can but go on trying to find and offer the best of all kinds; and despite the worst films, and its own lapses, I hope musical taste will steadily rise. For even after twenty-five years in the BBC, I am still an optimist.

TWENTY-FIVE YEARS OF BROADCAST ENGINEERING

by H. Bishop (Chief Engineer of the BBC)

The Silver Jubilee of broadcasting gives the opportunity, and excuse if one is needed, to look back over twenty-five years and tell the story of progress in the technical field in that period.

Regular broadcasting began in Marconi House, London, and from 14 November, 1922, daily programmes were transmitted by a 1kW transmitter having the call sign 2LO. This transmitter had been assembled from scrap components by Marconi engineers and had been used in the months preceding November for occasional broadcasts.

The programmes themselves originated in a room adjoining the transmitter room, and the programme staff, consisting of three people, worked at desks in the studio itself or in an adjoining room.

In those days, the newly-born BBC had offices in Magnet House, the GEC building in Kingsway. It was not until March, 1923, that a move was made to Savoy Hill, and the first studio there came into service in the following May. But the transmitter at Marconi House continued in operation until it was replaced in 1925 by a new transmitter on the roof of the Selfridge building in Oxford Street.

Thinking back to the Marconi House days, one calls to mind the work of Captain H. J. Round of the Marconi Company in trying to solve the problem of a suitable microphone for broadcasting. Day after day he experimented with the strangest contraptions to produce more acceptable quality from the tiny room which did service as a general purpose studio. In retrospect the results which were obtained seem remarkable, but appreciation of them was limited to a great extent by the inadequacy of the headphones and loudspeakers available at the time.

With the opening of the first studio in Savoy Hill on 1 May, 1923, people began to take broadcasting seriously, and the problem of transmitting good quality speech and music to listeners' homes assumed a new importance. At the same time developments were going on in the provinces, and studio centres were being established in many of the important cities.

The construction of the first Savoy Hill studio is of interest. The dimensions were 38 ft. by 18 ft. On the walls and ceiling were fixed wooden frameworks holding no less than six layers of fabric spaced an inch or so apart, the idea being to damp out entirely all reverberation. On the floor was a heavy carpet. It was

thought that unless this was done speech from the studio would be unintelligible. This was largely true, not because reverberation itself was undesirable, but because of the poor frequency characteristics of the studio microphone and of the loudspeakers and headphones then in use. Research into methods of studio acoustical treatment has been continuous from these early days with the exception of a gap during the war. The original fabric coverings were soon abandoned, and were replaced by wall and ceiling treatment employing many kinds of building materials. Our knowledge of this subject has steadily increased, and now we are able to specify the materials and construction for acoustical treatment to give the results desired in each type of studio.

It should perhaps be mentioned that there has been changing thought as to what results are required to achieve the most acceptable quality. Programme producers, musical conductors and others who are consulted by the engineer, have themselves brought their ideas into a more precise focus after years of experience, but broadly speaking the engineer is now able to give the programme man the effect he wants.

At the present time the acoustical treatment of many of our studios is not up to date, but this is not because we do not know what to do but because of shortage of materials and labour to do the work. Many problems remain to be solved; research is continuing and there is a steady interchange of information between foreign broadcasters and ourselves on this difficult subject.

Low-frequency equipment for studios and control rooms has undergone great changes in the last ten years. It is amusing to remember that the first low-frequency amplifier used at Savoy Hill was a huge affair about 6 ft. long, 4 ft. high, and 2 ft. deep, and to prevent microphonic noises the valves of the amplifier were suspended upside down in beakers of thick oil! All this was soon replaced by improved designs, but until just before the war there was a general feeling that the engineer and his equipment should be quite apart from the producer and the studio in which the performance was taking place. All too slowly we realized that this concept was wrong. We came to appreciate that the producer and the announcer should be in the closest contact with the engineer so that the production of the programme in all its aspects should be much more a combined effort than it had ever been before. As a result we introduced just before the war the idea of the continuity studio, in which the announcer and the engineer sit side by side to ensure that what the listener hears is a smooth well-presented programme of a high technical standard. This fundamental change in technique has meant a redesign of almost all our low-frequency equipment. That work has not yet been

completed, but many studios in London and the provinces have already been equipped.

The early low-power transmitters had only a very limited coverage. A great improvement in coverage was achieved when the first high-power long-wave broadcasting station in the world was opened at Daventry in 1925. The power of this station was 25 kW which now would be considered as only just out of the low-power class. The technique of building high-power transmitters was gradually developed, and in 1927 experiments were started at Daventry with much higher power on the medium wavelengths.

This work led to the design and construction in 1929 of the Brookmans Park transmitting station to serve London and the Home Counties. The station was equipped with two 50 kW transmitters for alternative programmes and was followed by double transmitter stations in other parts of the country. By this use of high-power transmitters the number of people who were provided with a reliable broadcasting service was enormously increased. Further improvements in the service were made in the years between 1934 and 1939 by the erection of single transmitter stations with powers up to 100 kW each. In 1934 also a 200 kW long-wave transmitting station was built at Droitwich to replace Daventry. During the war more high-power transmitters were built, and one of these had a power of 800 kW, by far the largest that has ever been constructed. It looks as if we have reached the economic maximum in the transmitter powers we are now using and further power increases are not likely.

The problem of insufficient wavelength channels which has been with us since the early days is now more acute than ever, and it is impossible for us to expand our services on the medium and long waves as we would wish because there are no wavelengths available to this country which additional stations could occupy. Since the war therefore we have studied the new field of ultra-short wavelengths for broadcasting and also the possible use of other methods of transmission. Future expansion of the broadcasting service is likely to be by the use of these wavelengths, and a great deal of research and experimental work has been done to assess their value.

Another side of our work is the services on short waves to countries abroad. Experimental transmissions started in Chelmsford in 1927 and the first permanent transmitters for the Empire Service were built at Daventry in 1932. The service was a great success and it was considerably expanded up to the beginning of the war by the construction of more transmitters. During the war there were further extensions and at the peak in 1944 there were thirty-six transmitters radiating programmes in some forty-five

different languages. Since then there has been a slight reduction, but the Overseas and European Services of the BBC are still a major part of our work.

A word about programme recording. There are obvious advantages to the programme-builder to be able to record an item and reproduce all or part of it later either by itself or as part of a bigger production. In addition recording has value in keeping a record of programmes for reproduction at a later date, possibly years later. We began programme recording in 1926, and it is a great pity that we do not possess recordings of the earliest programmes from Marconi House and Savoy Hill. How strange they would sound now! We first used an equipment called the Blattnerphone, which recorded the programme on a steel tape. This magnetic method has been considerably improved and is still used. Hard on the heels of the Blattnerphone came recording on flat cellulose discs which look exactly like ordinary gramophone records, but they have the advantage of being able to be reproduced immediately after they are cut. Just before the war a third system of recording was introduced, known as the Philips-Miller, which uses an opaque plastic tape rather like a photographic film. The opaque coating is cut away by the recording.

During the war the amount of programme recording was greatly increased, partly because of the difficulty of relying on live programmes during air-raids and partly because of the big increase in our Overseas Services, which required the reproduction of items perhaps five times in twenty-four hours in order to reach all parts of the world at the best listening times. Recording is still a very important tool of broadcasting and much research has been done to improve the equipment.

When broadcasting started in 1922 television was unknown. The present Television Service from Alexandra Palace was started in 1936, and after a break during the war was restarted in 1946. But it is sometimes forgotten that we were broadcasting television many years before 1936. Early experiments started in Broadcasting House in 1932, but the results were crude and aroused little public interest. However, they went on until 1935, when there was a gap before the present regular service started. Television has a big future—but that is another story!

It has been difficult to compress into a few pages the story of twenty-five years. It has been a period of vigorous development and there seems little doubt that when the Golden Jubilee of the BBC is reached, there will be an equally full story to tell of the next twenty-five years.

COVERING THE ROYAL TOUR OF SOUTH AFRICA

by Frank Gillard

At 7.18 on the morning of Saturday, 1 February, the broadcast commentary from HMS *Vanguard* at Portsmouth was abruptly broken off. The BBC cable—the last link between the great battleship and the land—had lifted slowly out of the water, vibrating, tightening, and finally parting as HMS *Vanguard* drew away from 'Farewell' Jetty. So, in the pale grey light of the wintry morning, the Royal Family left the shores of snowbound Britain for the long voyage south.

Never, in peacetime, was the mobility of the microphone more completely demonstrated than it was during the next hundred days. Altogether, in that time, the Royal Tour covered over 22,000 miles, and wherever the King and Queen and Princesses went, the microphone went also. The organization behind this enterprise, which made possible the broadcasts from so many remote parts of what Field-Marshal Smuts still calls 'the undiscovered continent', was the work of a small group of anonymous 'back-room' planners in Broadcasting House. Their preparations began in the summer of 1946, and the scheme which they eventually devised was a combined operation in which we leaned very heavily upon the generous support of the broadcasting organizations of South Africa and of the two Rhodesias.

The coverage of the Tour was assigned to a BBC staff team of eight. Three were commentators—Wynford Vaughan Thomas, Robert Dunnett, and myself. Three were technical experts—L. F. Lewis, S. Unwin, and G. F. Wade. D. G. Bridson had an assignment all his own—the production of a series of full-length feature programmes about South Africa. The eighth member of the team was making radio history. He was George Rottner, the first Television cameraman to be attached to a BBC overseas team. Two members of the team travelled in HMS *Vanguard*. The others flew out to South Africa in aircraft of the King's Flight, or went by sea ahead of HMS *Vanguard* along with the three BBC recording cars—veterans of the War Reporting Unit—which were allotted to the Tour.

No British battleship has ever before gone to sea as lavishly equipped with radio as HMS *Vanguard* was for this cruise. She carried enough broadcasting equipment alone to maintain a constant flow of programme material from the ship into BBC schedules, no matter how great the distance from London. Indeed, on one day when sunspots were troublesome and London was almost cut off from the world by radio, HMS *Vanguard*, then 4,000 miles out,

triumphantly established contact as usual. So listeners were able to follow the outward voyage through its many phases—the leave-taking by the Home Fleet, the Biscay gale, the crossing of the line, the ship's concert, the escort changes, and finally, on the morning of Monday, 17 February, into Duncan Dock at Cape Town.

Loudspeakers throughout Britain and across the world vibrated to the cheering and singing, the music of the bands, the echoing gunfire rebounding from Table Mountain, as the Royal Family set foot on South African soil, and to the eager enthusiasm of the crowds in Adderley Street as the Royal procession passed on its way to Government House. The King's speech at the State Banquet that first evening was broadcast simultaneously in Britain and over the overseas networks of the BBC. The microphone was present at the receptions, the balls, the garden parties, the concerts, the opening of Parliament—at all the public ceremonies and state occasions of those first four splendid days. With an S.A.B.C. studio centre in the city, and a beam transmitter just outside, our technical problems were few.

Already the BBC recording units were at work, as well, in places far away from the crowds and the official celebrations. For we had been given a twofold brief. Alongside the task of reflecting how South Africa saw the Royal Family, we had the equally important duty of giving some impression of the South Africa which the Royal visitors saw. So our first reports from Cape Town included descriptions of the city and of the Cape Peninsula, accounts of living conditions there in the twin-capital of the Union, and frank interviews not only with Europeans but also with members of the Cape Coloured and the Asiatic communities.

For two days the entire BBC team was concentrated in Cape Town. Right up to the very end of the Tour we were never all together again in one place. On 19 February, Dunnett and Unwin set off in their recording car. On 21 February, Vaughan Thomas and Wade took to the road. Each recording unit had an itinerary, carefully drawn up and covering many thousands of miles. They were to be the radio outriders of the Tour, travelling ahead of the Royal train, recording as they went all the colourful background material of the African scene, the sound pictures and interviews and flashes of 'actuality' material which would build up and illustrate the Royal Tour broadcasts at home. It was essential to get these recordings made several days in advance, for the only sure way of getting them to England was to fly them, and that took time. In Johannesburg the Despatch Officer of the S.A.B.C. put herself permanently on call, day and night, seven days a week, in order to expedite the transference of these recordings, as they came in, to the next airliner for London.

Thus, by 27 February, for instance, when the Royal party reached the Snake Park at Port Elizabeth, recordings already made at the Snake Park were on their way to Britain. Johannes, the imperturbable sixty-eight-year-old African who fearlessly handled the snakes before the Royal Family, had already recorded an interview, and a knot of the Park's four hundred snakes had sprayed their venom all over Vaughan Thomas's microphone in a violent series of hisses. Again, when the Royal Family arrived at Lovedale College on the morning of 1 March, the five thousand African students paraded on the hot and dusty sports ground had already recorded, for Robert Dunnett, the songs which they now sang so magnificently, and officials of Lovedale and of the neighbouring colleges had recorded talks about the work of this great centre of higher education for Africans. So, by constant anticipation, the time-lag imposed by distance was largely defeated. Where time permitted, and in centres where we had radio contact with London from an S.A.B.C. studio via the Capetown beam, a BBC mobile unit which had completed the preparatory work would remain for the arrival of the Royal train to record the actual celebrations.

Two BBC people—Rottner and myself—travelled in the Pilot train, concerning ourselves mainly with the day-to-day news of the Tour. Rottner's films went off to London by air. My messages were cabled, and were intended both for the immediate news bulletins and to link up with the recordings of Vaughan Thomas and Robert Dunnett for the regular 'Royal Tour' programmes. The S.A.B.C. (from which we had the utmost help and assistance throughout) had outside broadcast equipment on the train. From time to time it was possible to broadcast direct from the train to London. This contact was actually made, for instance, at the most northerly point of the Tour—at Livingstone, in Northern Rhodesia. There, from our railway siding on the north bank of the Zambesi, I gave my despatch across a telephone line which ran for a thousand miles across Southern Rhodesia, and on down the length of the Union of South Africa, a great deal more than another thousand miles, and so to the beam transmitter at Cape Town and through by radio link to London. Not a bad communications achievement for an 'undiscovered continent'.

So listeners at home and throughout the world were able to follow this great Tour on its triumphant progress through the four Provinces of the Union, through the High Commission territories of Basutoland, Swaziland, and Bechuanaland, through Southern Rhodesia (that friendly land), the youngest self-governing nation of the British Commonwealth, and right up into Northern Rhodesia. The scenes were of infinite variety. Now an ostrich farm in

Cape Province: now the opening of the fine new graving dock at East London: now the war dance of five thousand warriors at a great native Indaba. From a trading station in Zululand to a tobacco farm in Southern Rhodesia. From the bottom of a mine in the gold-reef of the Transvaal to the big hole of Kimberley which in its day has yielded three tons of diamonds. From the wild drumming of the Barotses as they greet their King on the Zambesi river to a quiet room in Government House, Cape Town, where a young Princess is making her coming-of-age broadcast to the world. From the thunder of the Victoria Falls to the stillness of World's View, where Cecil Rhodes lies buried in the Matopo Hills. From the enormous nature reserve of the Kruger National Park, and the arid barrenness of the vast Karoo, where the human element hardly exists, to the skyscrapers of a great modern city like Johannesburg. . . .

Behind this ever-changing panorama, the broadcasts spoke, also, of the complex problems of this sub-continent—the problems of race, outlook, colour, language, and of civilization itself, which have to be faced and solved if a decent order of human society is to be built up. The Royal Tour brought, as Smuts said, a calming, pacifying, unifying influence into a land 'where the pot is being stirred'. We hope that the broadcasts connected with that Tour presented a true and faithful picture of South Africa herself, which in a small way will help towards an improved knowledge of the country, and a better understanding of her problems.

REPORT ON INDIA

by Wynford Vaughan Thomas

Midnight, 14 August, 1947. The scene was the great circular hall of the Constituent Assembly at New Delhi. The galleries were crowded. The Assembly members, in their white Gandhi caps, sat under whirring fans. But, on this historic night, no one worried about the heat. Suddenly the silvery chimes of a small clock started to sound twelve. The first stroke fell in silence. But behind the second stroke we heard a faint but unmistakable sound. With each stroke it grew in volume, until on the last stroke the whole building seemed to be rocking with a great, full-throated roar of triumph. It came from the crowd outside—nearly a quarter of a million Delhi citizens. And, to those of us inside the building, it sounded like the voice of the whole of India, the new independent India, making itself heard for the first time on the world stage. . . . And the BBC microphone was there to record it!

During the weeks that followed, that BBC microphone recorded many other voices—of soldiers and statesmen, refugees, farmers, and the ordinary man-in-the-street. And out of these recordings came a weekly programme, 'Report on India'. For the BBC felt that the handing over of power gave the Corporation a chance of interpreting—to the British listener—not only the news events but the life of the people in the two new dominions. A chance, too, of using to the full all the new techniques of sound-reporting developed during the war years. So, once again, a BBC team went overseas. The experience gained on the South African tour enabled the move to be made smoothly even though the date of the hand-over had been advanced. By 15 August, the BBC organization had been set up in India. Robert Stimpson, the BBC's regular correspondent, remained in the centre at New Delhi to keep the main news story going and to co-ordinate the movement of the other observers. The BBC's permanent office in the capital, under Gordon Mosley, took charge of the traffic and business side. Three mobile recording trucks—veterans of the war and the South African tour—were stationed in three widely separate parts of the sub-continent. Edward Ward, with engineer J. Cauldfield, started at Karachi and then went south to cover Hyderabad, the Deccan, and the Native States. Richard Sharp with C. Angell as engineer took Calcutta, Bengal, and Eastern Pakistan. While my car, with F. Jarvis in charge as engineer, went to Lahore, the Punjab, and the Frontier. In addition, two feature-writers, Louis MacNeice and Francis Dillon, accompanied the team. Their job was to gather material for six full-scale feature programmes to be

produced on their return to this country. The special needs of the European Service were covered by David Graham.

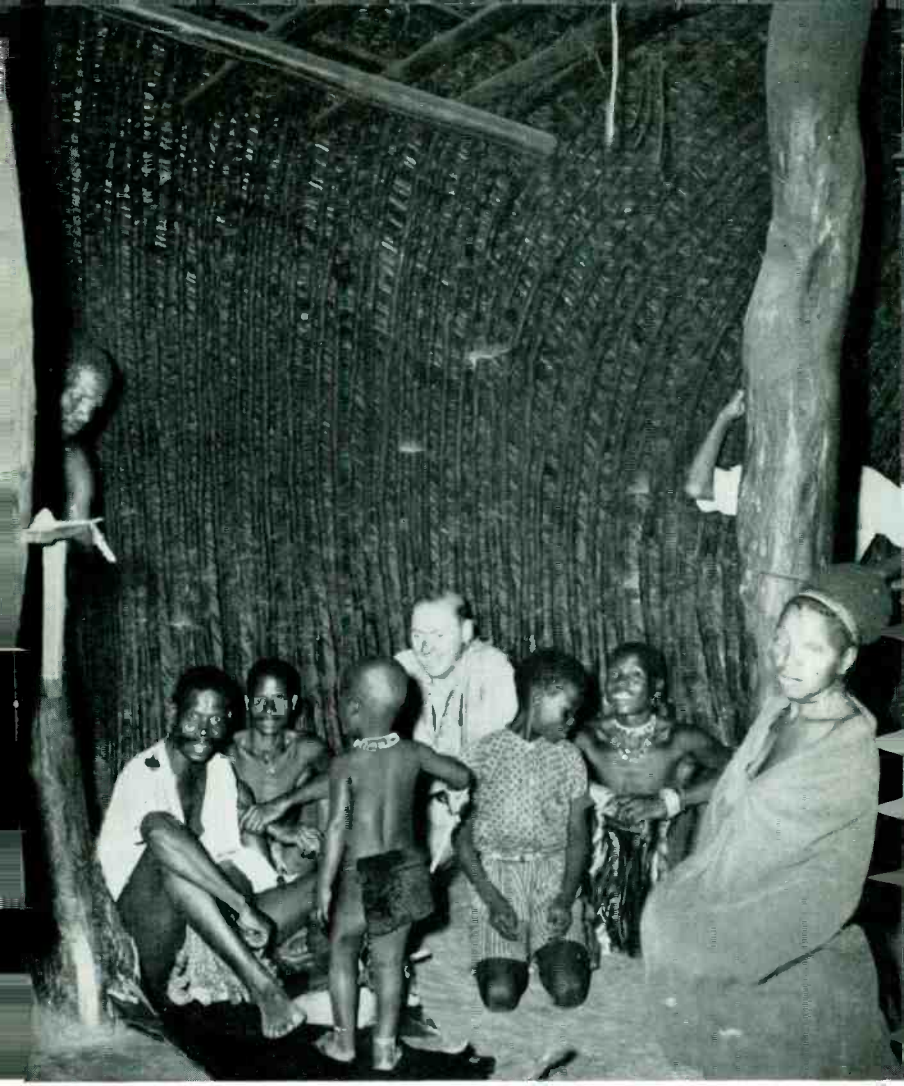
The team went into action straight away and the two months that followed were easily the most hectic and colourful that I, for one, have spent for a very long time. From the jubilations of the ceremonies in New Delhi on 15 August, I drove with Engineer Fred Jarvis up the Grand Trunk Road to Lahore in Pakistan. Immediately the Indian scene began to pass before me like an exciting film—tragic at times, yet always vivid and rewarding. Out of the thousands of 'shots' from this film, some will always stand out in my memory. Above all, the refugees. For days we followed the tragic columns of Moslems, Hindus, and Sikhs moving in two great streams across the newly established border. We recorded the voices of the victims on both sides of the line, and the slow creaking sounds of bullock carts labouring through the dust and heat, piled high with household goods, children, and old folk. The dust rose in great white clouds that coated every inch of our recording gear. And it is a remarkable tribute to the skill of the BBC recording engineers and the sturdiness of the equipment that never once in our tour did we fail to get our discs cut.

The tragedy in the Punjab naturally loomed large in the news accounts, but the BBC team did its best to get it into proper perspective. Richard Sharp in Calcutta recorded Mahatma Gandhi's prayer meetings, and, for the first time, British listeners heard the frail but deeply moving voice of Gandhi pleading for peace and communal goodwill. Edward Ward went south to Bombay and Hyderabad and sent back impressive sound pictures of life in a great Indian city and in the small villages of the Deccan. We also managed to get away from the disaster in the Punjab to the Frontier and Kashmir. One of the highlights of our trip was our visit to the Khyber Pass. For the first time a BBC recording team reached the borders of Afghanistan. We drove out from the narrow twisting streets of Peshawar up through the hot gorges of the pass to Landi Kotal. There was magnificent radio material on hand at every turn, and we had a recording field-day. The highlight was the singing of four men of the Khyber Rifles, squatting against the sun-baked walls of the lonely Ali Masjid Fort. That slow, wailing chant, echoing among the high hills seemed to symbolize the tough, primitive life of the Border. It is at moments like this that radio scores. Again and again we found that the actual sounds of India and Pakistan—from the creaking of the bullock carts to the deafening chatter of the starling and mynah-birds clustering at evening in the trees along the Grand Trunk Road—had power to recreate a mood far more vividly than mere words. The Indian scene is made for radio. Our only regret is

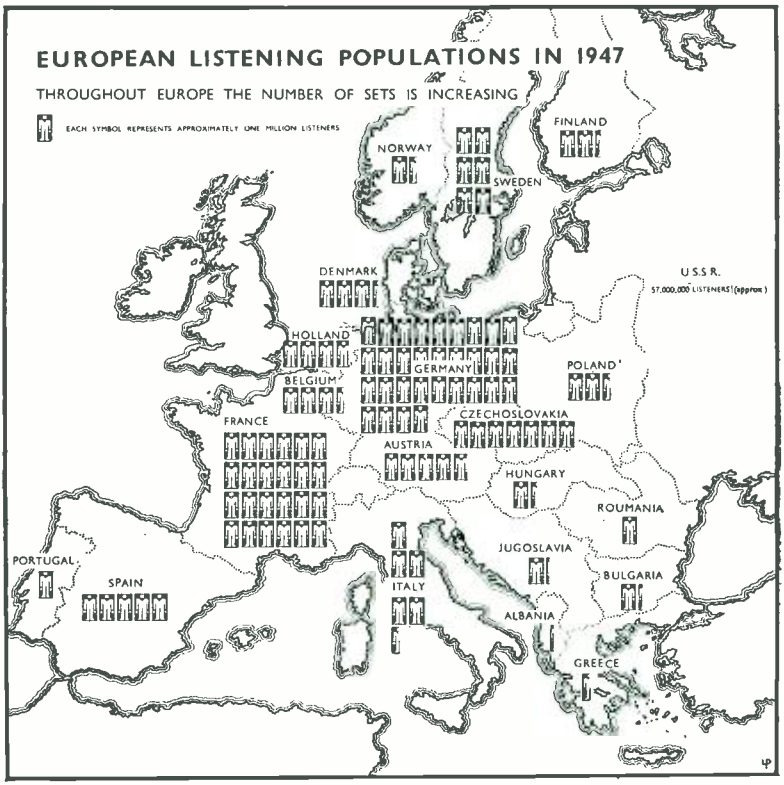
that we had but a few short weeks in which to explore its possibilities.

But it was the unfailing kindness and friendliness of the ordinary Indian that enabled us to crowd into a few weeks recordings which might have cost us months to obtain. This warm welcome was all the more impressive because it came at a time when we might have expected people to be immersed in their own tragedies and tempers to be short. But I well remember the Sikh farmer, plodding along in a refugee convoy, who rang the little peal of bells on the harness of his bullock—'So that it should sound right in Britain'. And the Moslem villagers in a canal colony at Llyalpur who, in the middle of the troubles that beset the whole area, yet found time to give us the freedom of the village. We were invited into every house. Then at the end of our tour of inspection, the village elders entertained us to sugared goat's milk in the shade of the thatch-roofed assembly room. My mind went back to the scene in the splendid assembly hall at New Delhi on the night of 15 August. This was the other end of the scale. And yet, we were being treated with the same courtesy. The oldest man in the village—a magnificently bearded elder 100 years old—turned to me, and through the interpreter, asked one question. 'I was two years old when the British came to rule the Punjab. Now you have gone. Tell me! Will you in your country still remember us here in Pakistan?' I replied, 'We will always remember you. We have left India and Pakistan, but we, too, have learnt much from our long stay in your country. We will always remain your friends.'

I think that every member of the BBC team in India and Pakistan will echo that statement. We hope that our news despatches, our 'Report on India', and our feature programmes gave a fair, friendly, and impartial picture of the two great new dominions.



Frank Gillard, one of the BBC commentators on the Royal Tour of South Africa, visits a native hut



THE LISTENERS IN EUROPE

by Tangye Lean

Generalizations about the audience of an entire continent are less interesting and at the microphone they are much less important than the traits of one real individual who happens to be listening and can be relied on at least to be a human being. Some of these random Europeans must speak for themselves in this article, if only because they break the rules and burst through the most cautious generalization, but we must start with statistics, with a population of hundreds of millions, and a listening public of over 150,000,000, speaking twenty-four languages. We must start with these statistics and with maps because together with the rising tide of information from Europe they bring nearer the day when we shall be able to make a few continent-wide generalizations which are both simple and interesting. So many million Europeans listen to the BBC, we shall be able to say—and short of an atomic war so many million would not dream of listening.

If we look at the map of Europe showing the distribution of listeners—people, that is, who listen to some broadcasting station, though it may not be to the BBC—we see that the density is greatest in the west and centre, and that it thins out towards the south, north, and east. This is because wireless sets are distributed very much like industry, and a map showing the density of factories in Europe would closely resemble one showing the wireless listeners.

In the war, when it was impossible to visit the European mainland and still less to carry out properly organized surveys, the mere distribution of wireless sets seems to have been a good guide to listening to the BBC. But since the war the pattern has changed. While we cannot yet discard the rough-and-ready map showing listeners to any and every station, we can tell from the detailed inquiries of 1946–8 the kind of way in which the map facing page 33 must be revised to show those known to listen to the BBC.

Four pieces of the jig-saw puzzle fit convincingly together. In Holland a survey carried out by the Dutch Institute of Public Opinion last year showed that 400,000, out of a listening population of about 4,000,000, were listening to the European services of the BBC; and in France a similar survey gave 7,000,000 listeners, out of a total of 24,000,000, who tuned in occasionally. In other words, somewhere between a tenth and a quarter of representative West-European listeners thought it worth while to hear what London had to say. But in Central and Eastern Europe, where the map suggests that listening falls away, an interesting change has begun to show itself. Medium waves do not effectively reach as far as Czechoslovakia, but 1,000,000 Czechs listen to the

BBC at least occasionally—according to a Czech Government investigation—and in Hungary last year Government figures gave a figure of 600,000, or nearly half the total listening public. In other words, although there are fewer wireless sets the further east we go, the proportion of people using them to tune in to London increases. The same corrective seems to be needed in the south, though probably for different reasons in Spain and Italy.

It is when we get to the Soviet Union, where listening inquiries are not regularly published, and to Germany where memories of the Gestapo still affect the quality of the evidence, that we have to let the individual European raise his head above the blanket of statistics. At once, the *kind* of listening becomes important. Do they listen expectantly, seriously, in spite of themselves, or casually, while washing up?

The letters arriving from the Soviet Union are, above all, serious, so serious that one has the impression of a whole nation poring over a task of reconstruction which has been set them. On plain pieces of paper, in ink that is sometimes violet and sometimes raw blue, the careful handwriting, penned in Dniepropetrovsk and Nikolaev and Samarkand, asks its questions—questions which are never frivolous and usually concern the most popular part of the Russian programmes—the English lessons. 'Sometimes', complains Andrei Vasileyvitch, writing from Moscow, 'sometimes in English, you do not put a comma, where we do. When, exactly?' 'It is important to note,' says a Kiev listener asking for the texts of lessons, 'that the number of the house is not simply 14, but 14b.' Individuality in these letters is not so strongly marked as the feeling, especially when it is a question of weakness, that they are strengthened by being members of a group. 'I, like many other of my fellow countrymen,' writes a student in Nikolaev, 'found the pronunciation especially difficult.'

Why, then, do they learn? Why does an engineer, writing from so far east in Siberia that the clock has more respect for Pacific Time than Greenwich, stay up till an hour past his local midnight on Mondays and Fridays to listen to the English lessons? There is a formal answer expressed in typical form by a mathematics student writing from the Kazakstan Academy not very far from the frontier of China:

> Having been demobilized from the Red Army after fighting all the way from Stalingrad to the Elbe, and winning a victory over Fascist Germany, in a common effort with other freedom-loving peoples, amongst which you also have an honourable place, I have decided to learn your language.

But if 'the community of the freedom-loving peoples' is the formal answer, there is also, as a rule, a material reason. A mechanic

discovered during the war that to be any good as a mechanic he had to be able to read instructions printed in English; a Georgian schoolboy (like his fellows throughout the Soviet Union) finds that English is the first language he is expected to know after Russian; an astronomer needs to read English textbooks; and Katerina Nikolaevna, a school-mistress in Voronezh, will stand a better chance of promotion in her school. The Russian listener, in fact, has intensely practical interests, like the building of motor-roads and mastery of every kind of technical process. As a listener wrote from Kiev, what is wanted is 'more information on the textile production, production of metals, machinery, innovations of the British technical sciences'. In this hard-headed world, the shock of finding a trace of Chekovian hesitation here and there is the more attractive. One engineer at least, writing in February, 1947, from Vladimir Province, would scarcely have expressed himself differently half-a-century ago, when he complains that 'at times one hopes and believes that perhaps one could learn, at others—it seems that is impossible. Yet the knowledge of language is essential. . . .'

It is when we come some way back towards the west that there are clearer indications of the reasons for close listening to the BBC in Central and Eastern Europe. The figure already quoted which places over half the listeners of Hungary among the BBC audience seems at first sight high, but in March, 1947, a competition inviting criticism of the Hungarian Service brought in more than 600 replies in a month, and many of these were revealing. (Incidentally, the standard of English was less good than the spelling from Russia: on a random sample of forty envelopes the words 'Hungarian Section' were spelt in forty different ways.)

Since the Hungarian population is mainly engaged on agriculture, it is a minority of civil servants and salaried and professional people who have the sets, and almost half the Hungarians who wrote were from this class. Scepticism among such people can be assumed to be well developed, but only fourteen out of the 600 accused the BBC of bias, and of these, six detected bias to the Left and eight to the Right. None of them asked for less news, but many asked for more, especially in the evening. And one final pointer to the motive of listening: there were many requests that the war-time habit of giving news headlines at the end of a programme as well as the beginning should be revived. It seems plain that the thirst which the BBC has to satisfy in post-war Hungary is a thirst for objectivity.

In Germany, where indications are that the audience is relatively bigger in the Eastern Zone than in the west, the picture is similar. A young farmer, taking out his letter to post in an American-occupied village in Bavaria, writes:

Your transmissions are particularly important to us who live in the Russian zone. As Germans we have been subjected to lying propaganda for many years. One longs to hear the truth spoken at last and to have a trustworthy account of events in the world. If I take up a paper from the Russian zone, I don't get much in this way; and on the radio it isn't much better.

But not all Germans in the Eastern zone would have it otherwise. 'I must confess,' writes Friedrich Fischer, who supports the Communist-dominated party with which the Social Democrats have been forcibly united:

I must confess I don't like the English. I hate them, they are as bad as the devil himself. And this hatred we shall spread and teach to every child. You will never succeed in Germany. Now, much luck, but only to the fusion of the German Labour Party.

In general, listeners in Germany have been too stunned by cold and hunger to react along the clear political lines of the above two correspondents. One woman simply scrawled across a questionnaire in June, 1947, 'Give us food instead of music and meaningless news,' and another commented:

As long as one is freezing and hungry one is scarcely interested in feature programmes of the kind dealt with in part 2 of your questionnaire or in broadcasts in the 'Countries' series, however good they may be. I have a high opinion of Mr. Lindley Fraser as a clever man. But would Mr. Fraser not also lose his zest for his work if he was hungry and freezing?

Unfortunately a semi-conscious demand that broadcasting should act as a substitute for food and warmth does not make for good criticism or for good listening. We can expect the picture of the European audience to get clearer as well as more encouraging in the next few years if economic recovery continues.

A NIGHT AT ALEXANDRA PALACE

by Ernest Thomson

'I wonder', says the viewer to himself, 'what it is like at the other end?', and plunges in fancy through the television screen, pirouetting in giddy equilibrium along twin waves of sound and vision to emerge plumb in front of the cameras!

Choose your nights with care, viewer, or you may find the experience an embarrassing one. You may land on Juliet's balcony, or, Muffin-like, on Annette Mills's piano. You may get caught up in the whirling machinery of 'Kaleidoscope', or even take an inglorious header into the Leyton swimming-baths.

The safer way is the more orthodox. Climb with me the darkening hill towards the television mast, and take the plunge through the swing doors of the tower of Alexandra Palace.

But what sort of a night is this? Is this one night or a 'Thousand and One'? Who is that venerable gentleman in conversation with that bearded diplomat? Can it be Richard Hearne and Philip Harben, prince of cooks? Then whose is this elegant figure, inspecting newly-arrived laundry baskets of Viennese dresses? Would it perhaps be Wardrobe and Make-up Mistress in Chief 'Johnny' Bradnock's? Why that brown-smocked man bent double under a crate of papier-mâché tommy guns? The questions crowd in and this is only the entrance hall. A great many things are happening at once, and the only certainty is that it is ten-past eight, and the evening programme is due to begin in twenty minutes.

In a few moments the lift has brought us sedately to the studio floor. The studio corridor is one long, tall tunnel, a cross between the under-deck of a Transatlantic liner and the nave of a cathedral. Doors are opening and shutting all along the right-hand wall, for here are the dressing-rooms and the make-up saloon, and the artists are scurrying hither and thither as zero hour approaches —ballet dancers, musicians, a conjurer with bird-cage and box of tricks, and fascinating personages who might be Cabinet Ministers or beautiful spies or secretaries of dog-clubs.

On our left are the two great aeroplane-hangar doors separating the corridor from that holy of holies—Studio 'A'. No need to swing them aside; here, with round cherubic smiles, comes Television Conductor Eric Robinson, for whom a little door within the door swings wide; we follow him in. Instantly we are in a realm of overpowering light and noise, and as Eric is gathered to the bosom of his Orchestra, who are engaged in the brayings and caterwaulings of the Tuning Symphony, we pick our way over coils of cable to appointed seats in an alcove on the far side.

Sets of scenery, four or five at least, are arrayed all round the

lighted half of the studio, on our right, and groping towards them are four Emitron cameras, two on moveable trolleys, each manned by a crew of head-phoned engineers.

So this is 'Variety' with Richard Hearne.

On to the main stage run the dancing girls, taking up their stances as Studio Manager Jackson, with a hand-wave towards a darkened window high up behind the orchestra, shouts 'Two minutes to GO'.

At once the hubbub begins to subside. Almost on his haunches the 'S.M.' is creeping stealthily towards Camera Three. 'Silence everybody!' he flings over his shoulder, continuing his prowl while, from regions unknown, come the distant strains of the Television March and the voice of the announcer from Studio 'B'. The 'Palace' is 'on the air'.

And now there is business on the right with caption cards, but our eyes are fixed on the crouching 'S.M.' Suddenly he stabs a thumb towards our compère—it must be Jimmy Edwards—who bounces into life before Camera Three with a ringing story of the good things to come while the orchestra strikes up the signature tune.

As the dancers, splashed with light, form and reform in their high-kicking display, No. 1 Cameraman is slowly wafted upward on a crane with his camera to catch patterns of beauty from above, and No. 2 camera moves obliquely for an enfilade shot. You wonder how, amid this tornado of light and sound, the camera crews know just when to track back or 'pan' sideways. The answer is coming.

You are to explore the inner mysteries of television production. Abandoning our safe alcove, we tread perilously between the first violins and the lighting control panel to a door at the rear and into the darkness of Studio 'A' control room, past a group of white-coated engineers who are 'balancing' and 'shading' the pictures as they come raw from the cameras, and so up the almost vertical steel ladder to the gallery behind that darkened window overlooking the studio.

No, you are not 'seeing double'. There *are* two receiver screens confronting the little group of people at their three parallel desks, and Producer Walton Anderson, speaking into his desk microphone to his 'S.M.' and the camera and microphone men, is looking at both screens, glancing hurriedly through the sound-proof window into the blaze of light below and also following his script while listening to the loudspeaker overhead.

'Track in slightly, Ted', he is saying to No. 1 Cameraman. 'Lovely; now focus on the birdcage. Hold it.'

While the conjurer performs, you grasp the significance of those

two screens. The right-hand screen, marked 'Transmission', shows the picture as it is reaching viewers at this moment. The 'Preview' screen, on the left, gives a scene from any of the other three cameras the producer may choose, enabling him to compose the picture to his own satisfaction before it is put on the transmitting circuit. We watch this modern conjuring in action as the exponent of an earlier form of the art completes his last trick on 'the floor'. On the 'Preview' we can see Jimmy Edwards, in front of Camera 3, receiving a dab of face powder from a make-up assistant; this would be scarcely suitable for transmission, but the warning cue arrives in good time, and there is Jimmy smiling brightly on Preview as Walton Anderson, calling over his shoulder to the girl Vision-Mixer, says 'Over to Camera Three'. The conjurer fades from the Transmission Screen, and lo! there is Jimmy Edwards, his moustaches positively spanning the screen.

And so to the piano act, and the Ballet Stars, and finally Richard Hearne in his impossible shop, and it is time we slid down the steel stairway and out into the corridor.

Nothing seems surprising now, not even the sight of Hampton Court clock tower manhandled unsteadily towards us with cries of 'Mind your backs, please'! (Why only our *backs*?) Apparently it is to swop places in Studio 'A' with Richard Hearne's shop, in readiness for tomorrow's historical play. And now both studios seem to be 'dead'; the red lights over the doors are extinguished, and people in various stages of undress move like wraiths in the half-light, while sounds of an unmistakable scuffle come from the depths of the Central Control Room.

But didn't you know? This is amateur boxing night at Wembley, and the shock-troops of the Television Service—the 'O.B.' boys—are hard at it in that distant arena, pouring in a barrage of pictures that will keep the Central Control Room busy for the next twenty minutes. While faces are being battered at Wembley, let us see how others are being made up in Mrs. 'Tommy' Manderson's hall of mirrors.

The Make-up Department is the quietest spot in the Palace. Here in the peace of a dovecote, nerves are soothed under delicate fingers and the application of sun-tan, liquid foundation, and mascara. (The television lens seems less frightening when your face looks as you always intended it should.) Here, tonight, are the guests for 'Picture Page', their features varying as extravagantly as the stories they have to tell—an American film queen, an international ballet director, a woman skipping champion, a speedway ace, and boy scouts from the Empire. Mrs. Manderson is just telling us how people can be 'made-down' as well as 'up', how in one evening Victoria Hopper was changed from a girl of nineteen

to an old lady of nearly eighty, when the warning bell is rung for 'Picture Page'. There is just time to meet Mrs. Robb of the Wardrobe, and learn how odd strips of nylon saved a Victorian walking-out dress from disintegrating on the 'set', before we hurry past the scene dock—all pulleys and trap-doors—and find ourselves in the warm tenseness of Studio 'B'.

Yes, it is 'Picture Page' all right. Joan Gilbert is enthroned with a camera to herself, and the two other cameras are weaving in and out as the film star makes way for the prize cats, and the skipping enthusiast follows the ballet director. But somehow this is a picture without a frame, these are goldfish without a bowl. 'Picture Page' is an intimate programme, a close-up affair, not to be spilt all over a studio, and as you crane your neck to see round the crouching cameras and strain to hear what the speakers are saying, you have a tugging suspicion that it is time you were gone —that the viewer at home is having the best of it.

Make no mistake, the viewer always has the best of it.

You will not forget your night at the Palace, but home is the place. There are no loose ends on our television screens—no frantic cue-ings, no cold sweats, no trepidations, no call bells, no groping 'previews'—but only the serene, unruffled dream-worlds that are born of these controlled frenzies.

One night at the Palace, yes, but home for a thousand.

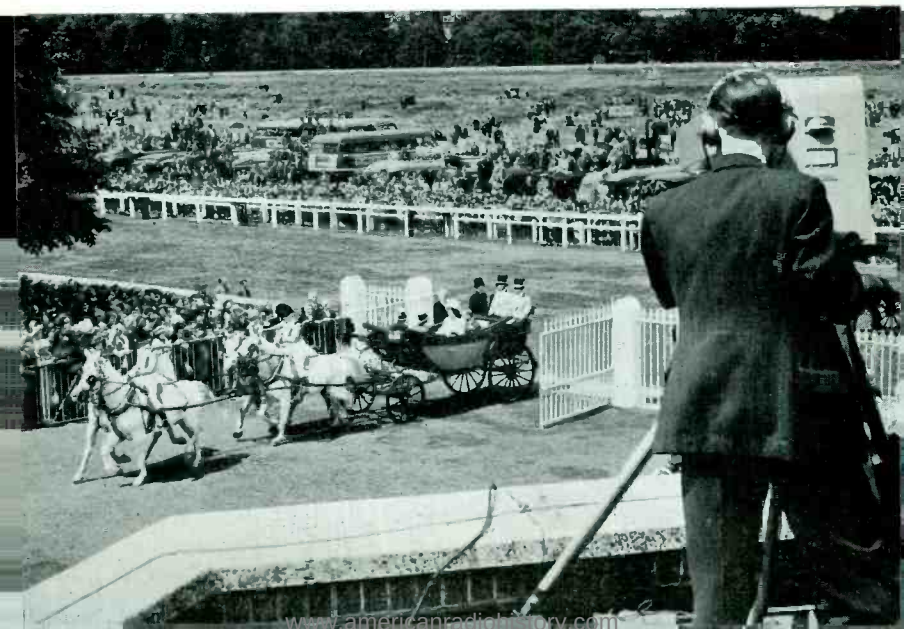
Winifred Shotter, one-time heroine of Aldwych farces, who was a television announcer until the end of 1947

Miss J. Bradnock making up a mask to be used in a television drama production

Christine Norden, a young film actress appearing in the television magazine programme 'Picture Page'

Richard Hearne discussing a knotty point of film television technique with producer Walton Anderson

Two television outside broadcasts. Peter Scott, famous artist, writer and broadcaster, gives a commentary on the 1947 Spring Regatta at Teddington. Below: The television camera visited Ascot for the first time and showed Their Majesties entering the Royal enclosure



A late item of news is handed to the announcer at the microphone by a sub-editor

Dealing with the correspondence received each day from listeners to the German section of the European Service

HERE IS THE NEWS

by A. P. Ryan (former Editor of BBC News)

News has this year, more than at any time in the past, become itself news. More questions, that is to say, have been asked about the ways by which people get the reports they read in their papers and hear in broadcasts. Who controls the sources of news? Who decides what is to be left in or left out of reports? What are the motives behind these decisions? How is the man and woman in the street to know whether what he reads or hears is true, and how can he or she find out how this or that piece of news is given at all? It is clear that the public at large still often does not understand how the BBC works in preparing and broadcasting its bulletins. So this is the right time to explain just what does happen.

There is no mystery at all about the background to what you hear on the news. First, to start with an important negative, the Government does not interfere in any way with what you hear the announcers reading. The BBC works under a Royal Charter. This means that the King and Parliament have given the Corporation the exclusive right to broadcast news (and all other programmes) in this country. It is ordered by that Charter to be fair to all shades of opinion: it is forbidden to take sides and it is charged with the duty of giving fair and unbiassed summaries of the home and foreign news of the day. The Government can, in theory, order the BBC to insert in its bulletins any item of news. If such an order were given, and, in fact, one never has been given, then the BBC would have the right to say in the broadcast that what you were hearing was put out on official instructions. Listeners, therefore, need never be in doubt as to whether what they hear is simply and solely what the BBC believes to be rightly included in the news or something that has been imposed from outside the Corporation. This point is fundamental. Everything you hear is, from first to last, the responsibility of the BBC working staff.

Now how do they work? They have to give you, in at most a quarter of an hour—that is to say, in the number of words that would fill two or three columns of a newspaper—what in their professional view is a summary of the most important things that have just been happening here at home and up and down the world. Who are they? Men (and a few women) trained on newspapers and in the BBC itself to sift the stories contained in the scores of thousands of words coming into the New Rooms every day and to reduce these to a simple matter of a few hundred words (a fifteen-minute bulletin has under 2,000 words) without allowing any tinge of personal prejudice or opinion to colour the result.

There is no room in a BBC bulletin for the personal views of the editors and sub-editors. Their duty is to give the facts so that listeners may form their own opinions.

Next, where does the BBC get these facts from? First, it has correspondents of its own at home and abroad. Special seats, for instance, are reserved for BBC news reporters in the galleries of both Houses of Parliament. BBC men listen to the debates and attend the meetings given by Cabinet Ministers and other important persons to journalists. A special shorthand report is also taken of debates. That is the raw material on which what you hear in bulletins and in 'Today in Parliament' is based. Nobody inside or out of Parliament interferes with what you hear. The BBC news staff can truly say that it is all their own work. So, if you think that your favourite Member has not been given a long enough report, or that what you hear is in any way worse than it ought to be, then blame the incompetence of the BBC staff. Do not look for a hidden hand.

The same applies to news from abroad. Since last year, the BBC has appointed correspondents of its own to the United Nations headquarters on the outskirts of New York, to India, and to Poland. It already had correspondents resident in Washington, Paris, Berlin, Rome, the Balkans, and the Middle East. It has, in other parts of the world, for instance, in the Dominions, arrangements by which it can get news from competent observers on the spot, but they do not belong to the BBC staff. All news that does not come from its own staff or from these observers is taken from the agencies. The most important of these are the Press Association, which works in this country, Reuter's, the British agency with correspondents all over the world, and the transatlantic Associated Press and United Press. Agencies are co-operative organizations supplying newspapers of all shades of opinion as well as broadcasters here and abroad with the hard facts. Since the news they distribute is to serve papers equally of the right and of the left, they should be at the greatest pains to avoid giving it an angle or a slant. Sometimes, of course, they make mistakes and false or inaccurate news gets into circulation. Sometimes the BBC correspondents slip up. No system of news-gathering, however it was run, could always be one hundred per cent accurate. But there is a vast difference between making mistakes and deliberately cooking the facts.

That is how the news you hear on the wireless is collected and edited. What has been said applies equally to all bulletins for this country, for the Empire overseas, and for foreign countries.

'YOUR DESPATCH WAS USED IN THE NINE O'CLOCK NEWS'

by Thomas Cadett

Up to a point, there's little difference between the work of a BBC Foreign Correspondent and that of an ordinary newspaper correspondent. The one talks, the other writes, but the duties of both are the same—to report fairly and accurately the events of the day, or such of them as are likely to interest some section of the public; to interpret those events where interpretation is needed, and from time to time to send longer reports which may cover any aspect of the national scene, whether it be living conditions, the current trends of public opinion, some regional problem or achievement, in a word, to attempt the production of a balanced picture in which the background is at least as important as the foreground and the middle distance.

The scope of a BBC Correspondent's work is, however, considerably wider in some ways than that of a newspaper journalist, even if the latter represents a newspaper taking a justifiable pride in its coverage of world affairs.

This may seem a bold statement, if one compares the small share of any BBC news bulletin that can be accorded to any individual correspondent with the column or more given to a newspaper man reporting an outstanding event.

But that is far from the whole story. The newspaper correspondent has only one customer—his own newspaper. A BBC Correspondent has a whole host of them, each with common needs, but each also with its own special interest.

There are the Home, Third, and Light programmes to be kept in mind, the Forces programme, Radio News Reel, that avid and omnivorous round-the-clock consumer, the Overseas Service, beamed to the whole of the English-speaking world, and there's that Tower of Babel, Bush House—a Tower of Babel, I hasten to add, not in the sense of confusion, but because of transmission in every European language of importance.

Even that is not all. A newspaper has a definite deadline. It can, of course, be stretched for great occasions, but it still remains a deadline, and when it has been reached, the reporter goes happily or wearily to bed, secure in the knowledge that even if man bites dog, there's nothing that he can do about it until he starts serving tomorrow's editions. Also, if he serves a daily paper, his Saturdays are inviolable, since no despatch of his will reach the public until the following Monday.

With us it is very different. We in the field know that the consumers at home are reasonable people who appreciate that one

must eat, sleep, and take some leisure. But even so, if, for example, some really important event is reported by the agencies in the small hours of the morning, those on duty in the news rooms at the time would be less or more than human if they didn't, at the back of their minds, think: 'We've our own correspondent there; what a pity.' They may contest this at home and they may be right. The compulsion really comes from oneself. This is not to imply that the correspondent, or one of them at all events, eternally sits haggard into the dawn awaiting something that may never happen. It does mean, though, that one's mind is never quite at rest; that is the penalty of the job. But it has a strange sort of nervous fascination that in a sense brings its own reward.

It is, above all, the differences of medium that send the BBC man out into what is, for an ex-newspaper journalist, a strange uncharted world. There is, to begin with, the question of presentation. Three minutes is a fair allowance for one's share of a bulletin. To get the salient events of some important event or occasion into such narrow compass entails harsh demands upon one's powers of selection and compression. Furthermore, the BBC man abroad has to reconcile himself to the fact that very often he's unable to listen to what has happened to his own stuff. He may be busy at the normal bulletin periods, or he may be miles away from a wireless set, whereas your newspaper journalist knows that he has only to wait for the arrival of his paper to see what has happened to his report. The sort of thing we get on the other hand is this—a slip of paper some days later and on it: 'Your despatch 545 used Home 2100 2200 hours, used Overseas 2100 onwards; used Europeans; used all Reels. Despatch No. 546 unused, out-crowded, or already covered by Agencies.'

Another difference of medium arises when one is writing a piece to be put out in one's own voice. Certain kinds of ponderous journalistic writing would be quite intolerable if applied to a Foreign Correspondent's work for the BBC, just as too colloquial a style would be intolerable on the printed page.

When a newspaper man has written and sent off his despatch his work is ended, for the time being, but when we have written a broadcast, we carry our baby to the microphone and there, however brilliant its content might be, we can slaughter it with our own voices. Not until the last word has gone out is that baby safe. All too seldom does the busy BBC correspondent have an opportunity of listening to his recorded voice. Self criticism is essential and unless one can hear oneself fairly frequently, one is apt to pick up mannerisms and other faults which harden into habit and become difficult to correct.

Yet another thing peculiar to the BBC journalist is that he may

be called upon to broadcast some report or comment 'live'—that is, straight from the microphone to the transmitting aerial and so to the outside world. This throws a heavy responsibility upon the Correspondent and it implies a high degree of trust from his chiefs, for often they can have no precise idea of what he will say. Certainly no newspaper editor would be likely to commit himself to publishing anything that a correspondent might say to his own paper. As for the Correspondent, he must not be afraid of his responsibility when going out 'live', and degenerate into an uninspired hack. 'Live' should justify its title.

Another important distinction between written and broadcast journalism is this:—most newspapers have a policy of some sort, however fair they may be in the presentation of news. But the BBC has no policy, and the correspondent must always remember this essential fact. He is a human being; unless he is supremely indifferent to the great issues that confront the world today, he cannot fail to have his own opinions. The burden of impartiality is, therefore, all the heavier, but it is there to be borne and there are plenty of people to see that it is borne.

As a former newspaper journalist, with more than sixteen years service at that trade, I am sometimes asked if I do not miss the thrill of the printed page, though occasionally, *The Listener* does of course carry it back to one. I'm asked, too, if I do not regret the change. Well, the answer to the major question is very simple—I do not regret the change. For every disadvantage there is a compensating advantage. To me, at all events, *the* outstanding one is the size and variety of the audience. Both far transcend anything that the press can offer, and here I am not thinking, consciously at all events, in terms of exhibitionism, but of the work that is to be done in trying to increase one nation's knowledge of another.

When I was leaving London for Paris three years ago I was asked if I had any particular aim in mind. My reply was 'Yes, the removal of an adjective'. To the lifted eyebrow of interrogation I answered—'I would like to contribute to a frame of mind in which people think not of what is happening to the "blank" French now, but what is happening to the French now.' That aim is of course shared in relation to the country that he is observing by every reputable Correspondent, whether he writes or talks. But I do believe, even though I may be wrong, that broadcasting offers greater opportunities to this end than any other form of publicity. And if I am wrong it is still a good thing to believe.

'ON THE SPOT IN FRONT OF THE MIKE'

by Stewart MacPherson

A lot can happen in ten years. It has to me.

Ten years ago—it was 6 November, 1937—I first spoke into a microphone. It was a commentary on ice hockey. If there had been a way of knowing what was going to happen to me in the next ten years I certainly would have spoken into a microphone much sooner!

Gale Pedrick of the BBC once said that the profession of a radio observer was a choice way of earning a living. That was certainly no flight of fancy. To those who make the grade it is automatic membership to a ringside seat where history is made. The necessary equipment is unusually simple. It is eyes and ears that *should* miss nothing. You must be able to make the event you are describing live for the thousands and thousands unable to see it. If you can do this you will have found for yourself a most interesting means of making a good living.

Flipping through my mental scrap-book for the last ten years I have come to one conclusion. I am a very lucky guy. Eleven world championships on all different sports, five world boxing championships, several Wimbledons, numerous Open Golf Championships, the Victory Parade, the maiden luxury voyage of the *Queen Elizabeth*, world film premières, interviews with famous people, and most important, a close association with the three armed services during the war.

Well, from such a list as this it's not the historic events that I'll always remember. The ones I shall never forget are the ones that put me on the spot in front of the microphone.

19 June, 1943. It was at Hampden Park. Jackie Paterson was fighting Peter Kane for the World's Flyweight Title. Wartime censorship prevented us from saying where the fight was to be held. We could make no reference to the weather. When you get over 60,000 Scots in Hampden Park, even the Germans, on hearing the noise that the 'haggis munchers' make at any sporting event, must have known where the event was taking place. Shortly before the big fight was due to begin a terrific thunder-storm broke over the famous ground. The rain came down in sheets. The wind just about lifted our commentary box off its hinges. Deafening crashes of thunder followed countless streaks of lightning. I was under strict orders not to mention the weather. Anyone listening to that fight must have known it was not the sort of night to hold a garden party. As far as censorship was concerned, Jackie Paterson did his bit to help out. The fight was over in

sixty-one seconds. Perhaps the Germans, like Peter Kane, never had time to figure out what was happening.

The weather and the state of the ground is always a useful piece of ammunition to any sports commentator. On this occasion it was a 'four-star' nuisance.

Throughout my ten years I have been lucky with weather. But thinking back, the few isolated occasions when the weather man has been unkind have given me some anxious moments that I shall never forget.

Mid-Atlantic, 18 October. A passenger in luxurious surroundings with everything laid on to make the ocean crossing a memorable occasion. Wynford Vaughan Thomas and I were on board R.M.S. *Queen Elizabeth* on her maiden voyage as a luxury liner. We had been directed to prepare a half-hour feature programme for the Home Service. Vaughan Thomas and I spent the day making recordings from every possible part of the giant liner. By mid-afternoon we had what we thought was an entertaining half-hour. About three hours before we were due to go on the air, the *Queen Elizabeth* started a nautical jig. She couldn't make up her mind whether to pitch or roll. Half an hour before we were due to broadcast our carefully prepared programme was as much use as a large helping of salt pork to a seasick man. And by this time there were hundreds of them. We couldn't get the records to stay on the turntable. Time was running out. We tried and tried. It was no use. By this time the *Elizabeth* was trying a new technique in crossing the Atlantic. She was trying to jump her way across. Half an hour is a long time to be on the air. It's longer when you haven't got anything to put on the air. These are the sort of occasions that make radio commentators wish they had taken up some other occupation. What happened? The announcer from London, not knowing our plight, purred: 'This is London. The *Queen Elizabeth* is now two days out on her maiden voyage to New York. Wynford Vaughan Thomas and Stewart MacPherson, our two observers on board, have spent the day on a tour of the ship. We are now going over to R.M.S. *Queen Elizabeth* in mid-Atlantic for a tour of Britain's luxury liner. Here is Stewart MacPherson speaking from the Captain's quarters.' By this time I had braced myself against Commodore Bissett's desk and with my one free hand was hanging on tenaciously. I explained our difficulties and for the next half-hour Vaughan Thomas and I took turns in dashing madly about the ship where we had microphone points and managed to fill the time. How? Descriptions of the Ladies' Hairdressing Salon, into which we both ventured. Interviews with famous people on board (including yanking Geraldo by force and threats out of a deck-chair where he was hoping the ship

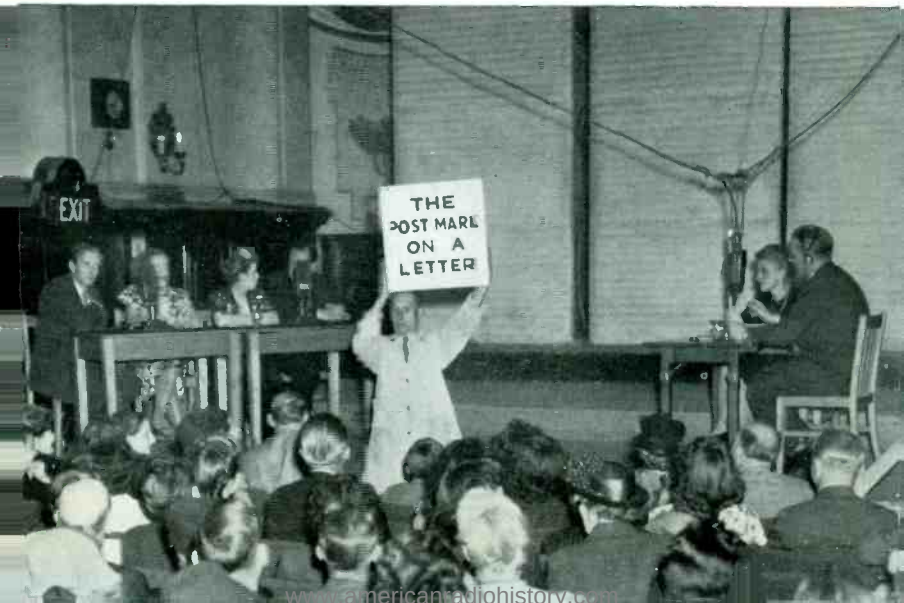
would sink, and was afraid it wouldn't), descriptions of the engine room, and finally an interview from the bridge of the liner where Commodore Bissett had just finished saying it was one of the worst storms he could remember. I wouldn't have missed it, but I hope we'll never have another one like that!

5 a.m. the following morning—9 a.m. London time. By this time the *Queen Elizabeth*'s catering director knew the Company were going to save a lot of money! Everything was tied down. I had a two-way 'conversation piece' to do with Franklin Engelmann in the BBC Light Programme news. The wind by now had had several hours' practice and was in rare form. I clamped on my headphones and waited for the cue from London. Imagine my feelings when I heard Engelmann tell me that the sky was blue, the sun was shining, and the birds were singing in Regent's Park. After this he had the audacity to say: 'How are things with you!'

Radio commentators are always being asked not what are some of their greater moments, but about assignments that gave them trouble. I have mentioned two. But the Daddy of them all was a programme called 'Sorry you have been troubled'. I was at a telephone operators' training school. The idea of the programme was to show listeners some of the difficulties encountered by the much harassed telephone operators in this country. We had three telephone operators taking part in the broadcast. One young lady was just starting her training. Another was half-way through. The third was a young lady who had completed her training and was about to join a busy city exchange. The girls showed how they dealt with awkward telephone subscribers. Also taking part in the broadcast were two supervisors. This is where the trouble came. Frank Phillips had been enlisted to take the part of a rude and irate London subscriber. On an agreed cue from me Phillips was to put in a telephone call from Broadcasting House by means of a secret telephone number. One of the supervisors was then going to show how the telephone operators dealt with problems of this kind. She never had a chance. Every precaution had been taken to ensure success. High-ranking post office officials were standing by my side in front of the switchboard. The first ten minutes of the broadcast went surprisingly well. Then it happened. I gave the cue to Frank Phillips who was sitting in Broadcasting House listening. A lot of lights started to flicker on the switchboard. The supervisor frowned and looked just a wee bit worried. She plugged in furiously. Nothing happened. She turned anxiously to me and said, ' I can't get him '. Thinking perhaps Phillips had missed the cue I made a major blunder. I said, 'Come along, Frank, Temple Bar 1210'. I had given away the secret number. Again lights started to flash all over the board. Suddenly the supervisor went

Stewart Macpherson

The audience sees the next subject for 'Twenty Questions' radio parlour game



John Arlott who writes on broadcasting cricket

Michael Shepley who writes on radio acting

years younger. She whispered to me, 'Here he is', and said, 'Number, please'. Imagine my horror when I heard going out over the air, 'What numbers have you got?' It was obviously not Frank Phillips! The supervisor, trying to retain her dignity, said, 'Can I help you?' Back came the answer, 'I don't need any help, but you do!' I can't think why he left me out of it—I needed help. Finally, in desperation the gallant supervisor said, 'Who is this, please?' In a rich cockney voice the answer came promptly, 'Sergeant Buzz Fuzz!' What had happened was that the genial character had heard me give the number and had beaten Frank Phillips to it. I shudder to think what he might have said. He could have said anything about the BBC—and me! There was nothing we could do about it except fade the whole programme. Needless to say, I hurriedly returned the programme to the studio.

No, it's not always easy, but it's all part of a job that I wouldn't trade for any other in the world.

Of all the programmes sent out by the BBC none attract more listeners than a broadcast of a fight. Of all the commentaries I've done, this assignment is the most difficult. It's my job to bring to the listeners a picture of what is going on inside the ring. It's up to me to make it possible for those at home to follow the fight blow by blow, and sometimes this is very, very difficult. This assignment is made even more difficult by the fact that there is very little you can do in the way of preparation except to provide yourself with ample associate material about the two participants.

I make it a rule to attend the weigh-in in the afternoon. I try to visit the training camps of both fighters. Its here that one can get a lot of useful information. Of all the fights I have broadcast, one stands out in my memory like a sore thumb on a piano player. It was the Woodcock *v.* Baksi fight. This broadcast attracted a huge audience. It even forced the Chancellor of the Exchequer to change his budget broadcast so as not to conflict with the fight broadcast. Such was the interest in Woodcock's fight with Baski. Here at long last was a stern challenge from Britain for heavyweight honours. What happened in those seven rounds was very difficult to describe to the thousands of British listeners.

I haven't mentioned two of my favourite assignments. 'Ignorance is Bliss' and 'Twenty Questions'. Both to me are rather personal 'Appointments with Fear'—particularly 'Twenty Questions'. This venture into variety has proved a decided asset and a lot of fun.

Looking back, I repeat, I would not trade my job for any other in the world. Helping to make it a nice job have been listeners and those I have worked for and with. To them goes the major share of the credit for what has been for me a memorable page in ten years of radio.

'SO OVER TO THE CRICKET AT ——'

by John Arlott

Each day, each time in each day, as the cricket commentator comes to the microphone, the puzzle is set afresh, a jig-saw whose ultimate design he can never foresee, which he can never complete, but which he must try to build with pieces suddenly handed to him, varying in size, in shape, even in significance, some of them not really belonging to the picture at all. The ideal cricket commentary can never be broadcast—even television can never give it—but the commentator must always aim at it.

It is a Test Match at Leeds. The atmosphere is as heavy as a Turkish bath. Runs are coming at no more than thirty an hour, the batsmen have not given a chance or the vestige of a chance. The two bowlers, Rowan and Mann of South Africa, are dropping the ball on the spot with a regularity which from the Pavilion seems monotonous—but it is not monotonous or Washbrook and Hutton would not be watching every ball with such care. There is little or no movement in the crowd, no cheering, no jeering. The commentator feels what is happening. In a tiring atmosphere, where the ball will move in the air and against bowling relentless in the perfection of its length, Len Hutton is going to make a hundred in his first Test Match in Yorkshire. Ball after ball is played meticulously, calmly, safely in the middle of the bat. There is an echo in the mind of that moving poem by Wilfred Owen which built the atmosphere of imminent tragedy about the refrain 'But nothing happens'.

On the far side of the field men are sitting on mud, watching, with the grim intentness of the Yorkshireman, cricket after their own hearts. How shall the commentator put into words this apparent inaction, this sultry heaviness of the air, the steadiness of the bowling, the grim relentlessness of the bowling? Shall he do it by bald blunt statement, which must prepare his listener for minute after minute of *numerically* dull play? Or can he show the true nature of this tug-of-war—the tightness of the bowling and fielding, the grim, experienced, technically perfect batting of Hutton and Washbrook? How can he show that the work of these two batsmen has the quality of deep knowledge and experience to be found in the oldest of the crafts of the country? How shall he convey the suddenly acquired steadiness of Rowan whose nerves have until now failed him at crucial moments? How shall he convey the bland, nerveless, almost lazy guile of Mann's bowling? Better perhaps to rely upon the word 'again'—used again and again—of bowler, of the batsman's negative stroke, and then to announce, with as near as possible the tone to be associated with an automatic

reckoner, the slow, inexorable, single-by-single progress of Hutton's score.

Or perhaps it is a day on a small cricket ground remote from the centres of Test Match cricket. Two counties far removed from the struggle at the top of the Championship table are playing the match down to a friendly draw on a warm weekday afternoon before a handful of spectators—old men too tired to go home—or with no home to go to—and small boys, to whom all cricketers are gods and their actions memorable. Two steady if uninspired batsmen see, in the easy wicket and the relaxed state of the game, an opportunity to build their season's averages towards the heights of respectability. A bowler who has sighed for many years for relief from being both the spearhead and the solid body of his county's attack bowls steadily away, just short of a length. Then, because he bowls as a man should bowl, some slight gust of wind, some variation or irregularity in the wicket lets the well-delivered ball beat the bat. The wicket-keeper (he would be the calm Haydn Davies if the commentator's luck was out) suddenly interrupts that mild restful afternoon which will know no headlines tomorrow and which even the spectators are following through a sunny haze. With the minutest movement of the hand which holds the ball he removes one bail and looks enquiringly at the empire. And the batsman is out—just as the commentator's voice has taken on the uneventful lull of the afternoon. Now explain that away.

I have spent two summers with touring sides, the Indians and the South Africans. Travel, season-long, the length of the country, with a party of cricketers in trains which never hurry, talk and take tea with them through interminable Sunday afternoons at Sheffield, or Cheltenham, or Swansea, and you will come to know them as men. You will come to know how much success means to them, how deeply they feel about the things they do, the things they try to do, on a cricket field. But how much of that human being can you put into your radio-drawn picture of a bowler who has just been punished for thirty runs in four overs? Easy enough to hail the maker of a century or the man who takes six wickets for twenty runs. But how difficult to show the worth of the man who has bowled hard to find the edge of a Test Match batsman's bat only to see the catch drop short of second slip two overs before the bowler is taken off.

All these things *may* be handled with critical appraisal, with flashbacks to other games, or the player's great record and in the due solemnity with which so many people regard this richest and fullest of all games. But imagine Douglas Wright and Eric Hollies, two good bowlers whom the course of the game requires to present themselves at the crease as batsmen, going out to bat

on a green-topped wicket at Manchester. Runs do not matter to England in the least, the time factor is of no importance in the game. Pimsoll and Tuckett are bowling well, moving the ball through the air and off the pitch. Even in Birmingham, even in Hollies's heart, Eric Hollies is not believed to be a good batsman; Douglas Wright with a broad grin and a bat at an angle more remarkable than technically desirable may hit his fours on perfect wickets—but not often. One remembers Sydney Barnes's story of the batsman who was not batting well enough to get out. Twenty-cricketers playing in this match—and most certainly including the two batsmen—regard this event as not unmixed with humour. Shall the commentator then ponderously record ball after ball beating a bat handled with less care than is desirable, treating every ball bowled in a Test Match as of earth-shaking importance? Or shall he enter into the humour which is there? If he does, his levity will offend some of his listeners—though not the men of whom he speaks!

Even television can give only a *picture*—it cannot capture the feel of a cricket ground, the warm humanity of the men who play the game—nor that feeling of tension which will seize a crowd at a moment when the score-board appears to bear figures no more significant than those of five minutes earlier.

I may perhaps be forgiven for saying that I believe that this cricket, which is spoken of as a game, is transmuted by many imaginations into something more—a fine art perhaps, or a pattern whose unpremeditated grace can sometimes hold the quality of ballet; or an arena where the minds and the emotions of 30,000 people can be bound up with the muscular reflexes of a man in white flannels.

I cannot say these things lest they should prevent me from stating the precise score, which Mr. Smith, who has just dashed panting into his sitting-room to switch on his set, is so anxious to hear. It is not enough for Mr. Smith, or for Mr. Brown either who has been at his loudspeaker ever since I began to talk, that I am enjoying myself, I have a duty to them both.

I ought to be television receiver, a second-by-second news reporter, a painter to capture the impressions as distinct from the photograph of the play, and a poet to catch the atmosphere of controlled strife and deep strategic exercise of a mellow craft. I can never be this many-sided paragon—no commentator ever will be. One day when the picture becomes half complete I shall know that I am dreaming.

And now, with the score, significantly speaking, exactly where it was before I started, I am returning you, reluctantly, to the studio in London.

'LAUGHTER IN THE AIR'

by Gale Pedrick

In little more than thirty years the renowned British sense of humour has withstood the influence of two wars and the impact of American comedy.

It would be surprising if our national outlook on what is funny had not been more than a trifle shaken. If when Wilkie Bard, Chevalier, Gus Elen, and Marie Lloyd were in their prime the music-hall patron had come face to face with a loud-speaker, I wonder how he would have reacted to the subtleties of Handley's comic strip or the cheerful lunacy of Charlie Chester? Some people we know never stop repeating that there are only six jokes in the world. But until broadcasting arrived comedy had remained more or less on one level—robust, sturdy, blunt, and ingenuous—for half a century. Then a change began to come over the scene. However limited may be the foundations of humour, the comedian is judged not so much by what he says as the way he says it. So we find that it is on the style of comedy and the technique of presenting it that the influence of radio has most surely been felt.

When the first funny men took the air there was no radio technique. The pioneer broadcasting comics did not bother to alter their acts because they were 'on the wireless'. Why should they? Only the far-sighted few gave a thought to the possibility that broadcasting would in due course transform the world of entertainment. When, in 1922, Norman Long took his 'smile and a song' to the top of Marconi House, he found in the studio a piano it is true, but precious little else, except the famous tubular bells on which anyone who happened to be handy registered the passing hours, and all the paraphernalia that made 'wireless' the most inappropriate of phrases. So far as the stage was concerned, broadcasting in this country was just an experiment, something of a lark, a meagrely-paid but amusing experience. There was an inconsequential, concert-party atmosphere about the whole business and so it remained for an appreciable time.

One by one, practically all the comedy stars of the nineteen-twenties were coaxed to the studio to rattle off their jokes in the terrifying silence of a windowless, padded cell—while the ever-growing audience of 'listeners-in' adjusted the cat's whisker and pressed their headphones tighter. At last it came to be understood that broadcasting, for better or worse, had come to stay. Often when we tuned in there would be laughter in the air. Gradually, radio began the process, which has been going on ever since, of developing its own comedians. John Henry and 'Blossom' arrived. Domestic comedy was the strong suit of this amiable

North-country comedian, and we learnt to look forward eagerly to the latest John Henry sketches. They might seem simple by today's standards, but here for the first time was humorous material written specially for a new, difficult, and exacting medium.

Then other names famous in radio slowly became familiar. There was Stainless Stephen, the Yorkshire schoolmaster who hit on that ingenious punctuated style of his own—'somebody once said inverted commas comedians are born not made semi-colon'. Mabel Constanduros called into being her richly comic 'Grandma' and the Buggins Family. In another field, A. J. Alan emerged to make his mark in the story of broadcasting as a master of light comedy fiction. From Savoy-hill came the husky cross-talk of Alexander and Mose—'How be, Alexander, how be? Hush you mouth, boy, hush you mouth'.

Robb Wilton, with the sure hand of experience, soon made friends with his invisible audience. The joyous ditherings of Clapham and Dwyer became a high spot. Leonard Henry, who was to work like ten men in 1939, sang and made us laugh, and the voice of Handley was heard in the land. These artists were quick to realize that broadcasting demanded patter and situations written for the ear alone rather than for the eye and ear together. John Sharman's radio Music Hall became an institution.

Broadcasting had yet to 'find' its own comedians in the fullest sense—I mean in the sense that it found and 'made' the characters of Mr. Penny, of Syd Walker's 'wandering junk man', and of that sprightly little cock-sparrow of comedy, 'Big Hearted Arthur'. Mr. Penny, fussy, trim, and kindly, the embodiment of the cartoonists' 'little man', was a hit over-night, played by Richard Goolden, who does this sort of thing better than any other actor. The listening millions took him to their hearts and wanted more. Genial Syd Walker is no more, but his rag-and-bone man, with that propensity for running into queer 'how-de-do's', will long be remembered.

The history of comic broadcasting in Britain took a new turn with the advent of Arthur Askey. He was engaged out of the blue to play in a series of programmes to be called 'Band Waggon'. Askey had a parochial, concert-party reputation; to the public at large he was unknown. 'Band Waggon' was booked to run twelve weeks—such a thing had never happened on British airwaves before. The experiment was a wise one, 'Band Waggon' became the grandfather of all the BBC series, and Arthur Askey was a star born of radio.

His career showed how the broadcasting triumph of a comparatively unknown actor could lead to immense personal success in films and in the theatre. His foil, Richard Murdoch, later made the same pleasant discovery.

For a long time in the U.S.A. radio men had pinned their faith to the series system, and 'Band Waggon' was almost the first important manifestation of American influence. Askey himself broke new ground by exploiting 'situation comedy' in the Benny manner. Listeners really believed that he and 'Stinker' shared a flat on top of the BBC. And their fantastic adventures were underlined by the skilful use of effects. Here was a new radio framework.

Too soon—while comedians were still adapting themselves to strange conditions at Alexandra Palace—rumour of war became a certainty. The Variety Department moved in a body to Bristol and the most extraordinary period in the story of jesting began. Comics rehearsed show after show at top speed, cracked their gags while the bombs were falling—and then went on rehearsing for the next broadcast.

That other and more enduring classic arrived—'It's that Man again'. Tommy Handley made Britain laugh at a time when there had never been less to laugh at. 'Itma' had speed, purpose, and punch. Handley, with his non-stop puns and patter, gave radio something new and collected the biggest public yet. His cartoon in sound, with its brilliant effects, continued to lead the field for years.

Variety kept the flag flying; and artists like Gillie Potter, Elsie and Doris Waters, Jack Warner, Will Fyffe, Claude Dampier, and a battalion of others made tedious and sometimes dangerous journeys to the west. The next landmark was set up by a new show, 'Hi, Gang!', in which Bebe Daniels and Ben Lyon were partnered by Vic Oliver. At last the British listeners were at grips with the American approach to broadcasting, with its slick friendliness and adroit use of situations. By D-day, the Briton at home had been introduced to the leading radio series of the States—those of Jack Benny, Bob Hope, Fred Allen, Charlie MacCarthy, and the rest, all, by arrangement, shorn of their commercial 'credits'.

The public was faithful to 'Itma', to its 'Palace of Varieties' and, especially in the north, to its 'Happidrome'. I mention the American intrusion to show how certain conventions came to be accepted. The convention, for example, much affected by Vic Oliver, that stars should be 'de-bunked', that his thinning locks, like those of Crosby and Astaire, should be the subject of fun. And there was the endless stream of gags about Benny's meanness, about the shape of Bob Hope's nose and his roving eye.

Radio humour was becoming louder and crazier. Funnier, too, maybe, but more exhausting. It culminated in the enormously popular 'Ignorance is Bliss', beside which the clowning of our own Crazy Gang was gentle buffoonery.

On the other hand, three native programmes kept an even keel

and collected a huge following. One war-time programme, 'Merry go Round', was provided in turn by the Navy, the Army, and the R.A.F. All became civilian shows. The Naval one, with Eric Barker, retained the original title. Charlie Chester's 'Stand Easy!' grew out of the Army programme; while the R.A.F.contribution was the basis of 'Much Binding in the Marsh', with Richard Murdoch and Kenneth Horne. Broadly speaking, the airmen were bland, the soldiers hearty, and the sailors sophisticated. The highly intelligent Barker found himself in the front rank of comedians, mainly, I think, because, like Handley, he had the good sense to devote all his time and energies to the business of being a radio artist. He follows 'That Man' in his liking for topical satire and the apt political allusion.

But while the cult of inspired craziness flourished it was noticeable that millions still preferred their humour without the trimmings. The 'old-time' faithfuls never wavered in their support of the Longstaffe type of production. The popularity of Wilfred Pickles, who went all out to please the 'ordinary man and his missus', was universal. Gusty laughter from his audiences gave Pickles a flying start. The stimulating effect of audiences became another factor to be considered in radio comedy. It also led to controversy. Was the listener being neglected?

Radio has made the comic actor's trade more lucrative—but also more hazardous. In other days, one act would last a professional funny man half a lifetime. A joke told in Sunderland last month would still be new in Exeter today. Now, a gag cracked once on the air is public property.

The wise ones have learnt to treat the microphone with respect. They understand that it may be necessary to employ two different methods, one for the stage and one for the air.

None the less, the last few years or so have brought to light a clutch of newcomers—among them Michael Howard, Jewel and Warriss, Frankie Howard, Terry Thomas, and Jimmy Edwards.

If these and others to come will concentrate on making themselves true men of broadcasting, the sky's their limit. For comedy is radio's bread and butter.

ACTOR *VERSUS* MICROPHONE

by Michael Shepley

'Acting is a mug's game. I'm chucking it!' That statement was made to me many years ago by a fellow performer. The play we had rehearsed, quite rightly without pay, for four weeks, finished somewhat abruptly after two performances. We each, therefore, quite rightly received one-quarter of a week's salary for our labours.

That my friend still preserved a certain faith in 'mugs', however, was proved in that he became a bookmaker's assistant and is now a flourishing turf accountant on his own.

There is a great deal to be said for my old friend's original statement—I'm sure no true actor would disagree with him—but then my friend, although he had been on the stage for a number of years, had never really been infected with the disease.

So much is published nowadays about glamour, parties, fur coats, stolen jewellery (an old one, but still apparently good), mobbing, fan mail, 'so and so' refuses, 'so and so' accepts, paragraphs giving the impression that luxury and ease is the general lot of the performer that a little truth may be original.

To arrive even within sight of the top requires very hard work, great application, unlimited ability to take disappointment, and control of nerves. To stay at the top requires all this only more so. But it must be admitted that to get to either of these positions another vital and quite uncontrollable asset is also required, LUCK.

However, let's look at that 'orrible phrase I've written, 'control of nerves'. Perhaps I should have written 'control of nervousness'. I have yet to take part in any theatrical first night when someone hasn't said from the heart, 'Why do we do this?' At charity shows, where one is positively dithering, I say it first. Yet at one time many very experienced actors would rather risk facing even an openly hostile real audience than a microphone. That apparently inanimate object was—and still can be—really terrifying. Perhaps our childhood is brought out. We can't answer back. At least, we can, but it is a certainty we must lose.

I have often entered—and to my great joy seen many others enter—a studio for a rehearsal only, talking loudly and happily, catch one glimpse of that hanging microphone—as dead as mutton, mark you—and lower the voice nervously and respectfully, and I am sure that even the most experienced—almost blasé—broadcaster will confess to that stiffening tension when the red light appears, the microphone is live and there is no going back.

Of course, at that particular moment it has always been a source of amazement to me that no one has had the courage of his convictions, advanced to that microphone and said exactly what he

thinks. That, however, is an irreverent thought and I trust has put no ideas into anybody's mind.

In my opinion broadcasting is unquestionably a great art which can be learned only by experience. Any actor in the theatre will tell you that first-night nerves get worse each time. That is understandable. You can sense the reaction of the audience—possibly some thousand strong—you see the late-comers climbing in, you hear the cough that kills your best laugh; you feel your tummy turn clean over at the thought of a possible dry up. But equally you can feel the glow of satisfaction—not always, I admit, corroborated by the next morning's press—when you think all has gone well. Those things in a way are stimulants. You bask in glory or you try to fight back.

In radio you can obviously get no audience reaction. I assure you, however, that it is a very alarming thought suddenly to realize that in addition to Aunt Mabel, the ever-loving wife, and a few informed and trusted friends, several million critical strangers may be listening to you. The experienced broadcaster outwardly does not turn a hair. He is complete master of the situation. I always hold that at rehearsal the efficiency and complete knowledge of the microphone possessed by members of the BBC Repertory Company is one of the more disconcerting things to a 'casual labourer' in broadcasting like myself.

Actually, of course, they are a present and very kindly help in trouble, but how they do it and keep it up I do not know. But there you are; it is an art on its own.

However, I am delighted to learn from constant enquiry that these experts get just as nervous on occasions as the non-regular broadcaster. I find we all agree that there is always one spot in a part that becomes a sort of 'Becher's Brook'. Maybe it is a speech clumsily phrased; maybe the sentence appears to consist of nothing but 'sssss'; maybe there is the possibility of a spoonerism which if perpetrated would call at least for a Royal Commission, quite apart from removing all prospects of future employment by the Corporation. Although tricky pages have gone before, although tricky pages may follow, the relief of that moment over has to be experienced to be believed.

It is well known that a play for the theatre is rehearsed with care for several weeks, but there still seems to be a cheery thought in many people's minds that a chosen group of actors who are alleged to be able to read assemble at Broadcasting House, possibly read the piece through once to confirm the report that they can read, and then present the whole play to an eager public some half-hour later. To rehearse the ordinary play for broadcasting takes from three to four days; the half-hour of a serial, a complete day. In

charge of everything, of course, is the Producer, an astounding man or woman who seems to know quite definitely what he or she wants and all about the script in hand, although the chances are that only the previous night he or she has done a big transmission of something totally different. Their charm and courtesy are amazing. They even manage to say, 'You will be careful how your turn over your scripts, won't you? They make such a noise on the mike' (a phrase they must mutter in their sleep) as if it was some happy thought that had just occurred to them, giving no hint that they'd just been half deafened in the previous run-through by one or two of us and would gladly fell us to the ground with a blow. To say nothing of once more repeating intonations already so carefully and so often given and which, if not correctly spoken, may ruin the sense of an entire sequence. To borrow shamelessly from Mr. Shakespeare, but to do real justice to the producer the words 'gently and very patiently' (quite regardless of metre) should be inserted between 'like patience on a monument' and 'smiling at grief'.

Yet the nervous tension is there all the time and we all seem to thrive on it!

To do a recording is, in my opinion, even more exacting than a live broadcast, because it must be completely accurate and timed to a split second. One 'fluff' and it *all* has to be done again. One day at Maida Vale, in the inspiring surroundings of a disused convent, I was recording a long part. I even in association with others had to raise my voice in song, and the end of the whole half-hour was a long speech from me. A grave responsibility at any time, but for a recording, agony. We did it. There was the nasty pause waiting for the recorder's verdict, then the great moment of thumbs-up from the control box meaning all was well; thereupon Malcom Baker-Smith, the Producer, came over to me, pointed to three-quarters of the way down that last long speech and said, 'It was just about there that I thought your script would become air-borne'.

But yet, you know, during the very long run of 'Lady Windermere's Fan' I found the nerves of a broadcast positively refreshing, jolly hard work though it was.

Some years ago when that grand actor Morton Selton was going to America he kept himself well to himself. One day a youngster said to him, 'Sir, we've all been wondering about you. What do you do?' Morny replied firmly, 'I paint my face, go into other people's houses, and pretend to be somebody else', and he used to add 'They all thought I was a lunatic and left me alone'.

If anybody knows a better description of an actor, whether on the stage or before a microphone, I'd love to hear it.

RECORDED HISTORY

by Brian George (Recorded Programmes Director, BBC)

When the BBC's first recording machine was installed in 1931 its function was not to record history but to help meet the daily programme needs of a broadcasting service which even then had begun to expand. Experience during the next five years made it clear that in addition to dealing with day-to-day programme requirements, recording was destined to play a separate and unique part in broadcasting. The potential value of compiling a library of historical records for use in BBC programmes was appreciated, and in 1936 the foundations of such a library were laid down. The BBC already possessed a few earlier records and these were now supplemented from outside sources—from commercial companies and private collectors—thus making it possible to extend the range to cover the very earliest days of recording.

From 1936 onwards most of the major broadcasts of people and events have been recorded and preserved, and the BBC's present collection of some 15,000 separate recordings is perhaps the most authentic and comprehensive sound documentation of contemporary life now available to the English-speaking world. Exchanges of records are being arranged with foreign broadcasting organizations, the United States Library of Congress and other major collectors throughout the world, and in this way the BBC is building up a still more comprehensive coverage of the sounds and voices which have characterized our life and times.

The development and expansion of the Overseas and European Services led to a steady increase in the use of recording for repeat broadcasts, and it also became necessary to record speeches and events during the day so that they could be broadcast at suitable times throughout the night to reach listeners in all parts of the world. These activities in turn produced a much deeper reservoir of potentially valuable material from which to select recorded archives. About 4,000 recordings are now made each week, but many of them are of course purely ephemeral in character and less than two per cent may have any historical value which would justify their being given a place in the permanent library. The remaining records are systematically destroyed when their scheduled cycle of reproductions has been completed.

The work of sifting these current recordings and preserving those of historical value is handled by a staff of trained assistants whose interests may vary from current affairs to folk-lore or from academic pursuits to sporting events. Part of their daily task is to advise upon and supply recorded material from the library shelves to illustrate the many themes conjured up in the brains of

BBC writers and producers. Work in an atmosphere of this kind can be very absorbing and this is perhaps best illustrated by the story of the library assistant who answered the telephone one morning and identified herself to an amazed caller as 'The Voice of Paris'. She had been working on a programme of that title and had become so engrossed in the theme that for the moment she *was* the Voice of Paris. Her colleagues haven't allowed her to forget this lapse.

When the Third Programme was launched on 29 September, 1946, its first offering, 'How to Listen', contained no fewer than twenty-two separate sounds and voices from the shelves of the Recorded Programmes Library. When Professor Tizzard of the Cavendish Laboratory, Cambridge, discussed Lord Rutherford on the Third Programme, his talk was illustrated by a recording of the famous scientist's voice made fifteen years before when he received an honorary degree at Göttingen University.

The Silver Jubilee of the BBC gave the library assistants a welcome excuse to delve deeply into the recorded archives, and during Jubilee week last November listeners were invited to recall many of the voices and events which have since made broadcasting history. These included an extract from one of the earlier Christmas Day broadcasts, the voices of John Hilton, C. H. Middleton, G. K. Chesterton, and other well-known broadcasters, one of A. J. Alan's stories and an early talk by Max Beerbohm. Sportsmen were able to listen again to a commentary on the 1938 Derby won by Bois Roussel, and to Oxford's historic boat-race victory in the same year, the closing rounds of the Farr–Louis fight in 1937, and highlights from other important sporting events during the past decade. The war was recalled by Commander C. J. Kimmins's outstanding story of a Malta convoy and by commentaries and sounds recorded by BBC correspondents on all the battle fronts.

The greatest merit of historical records is their authenticity, and every effort is made to preserve this feature in the BBC's collection. In the early days of Edison's phonograph it was a popular pastime to impersonate the voices of music hall artists, statesmen, and other public figures. This left us in some doubt as to the authenticity of an old cylinder labelled 'Mr. Gladstone', and relatives of the great statesman were invited to come to the studio in an attempt to verify that the voice was indeed the voice of Gladstone. They were reasonably certain that it was.

This rule of authenticity applies not only to recordings of famous voices, outstanding events, folk-songs, ancient customs and the like, but to the special sound effects which are used daily in feature programmes. The listener is no longer content with 'noises off' manufactured in the studio—coconut shells for horses hooves

or dried peas in a tin can to simulate tropical rain. Nowadays the sounds must not only be realistic—they must be real. In the recent 'Paul Temple' series much of the action took place in a flying-boat between Poole and Cairo. The library could produce many recordings of flying-boats, but the machines were not those in use on this particular route, so orders went out to a mobile recording unit to produce a new set of recordings. Had this not been done the critical ear of many listeners would have detected that we were using out-of-date recordings and their enjoyment of the programmes would have been seriously marred. Conversely, if the action in a play takes place in 1916 we dare not allow the villain to attempt his escape in a car of 1946 vintage!

Needless to say, it's impossible to provide authentic recordings for every occasion—two recent requests were for the sounds of a witch riding her broomstick and a magic carpet taking off! Imagination had to be brought into play and the sounds were created by judicious mixing of wind, escaping steam, flapping sails, and other noises. When asked for the sound of a rocket landing on the moon the library assistant proudly produced an actual recording of a V2, but this had to be rejected as the script called for a perfect three-point landing with passengers intact. A convincing noise was created by the whine of a jet-propelled plane followed by a dull thump and the scream of brakes. In the production of Shaw's 'Man and Superman' 'the gates of Hell' set a pretty problem and eventually the producer had to be content with the sound of a drawbridge plus a liberal superimposition of 'echo'. Another script called for the sound of a horse going upstairs and falling into a bath of water. An actual recording might have been possible, but after brief and not very serious consideration it was decided that this was an occasion when the rule might be disregarded.

The effects section of the library contains about 8,000 separate recorded sounds ranging from the atmosphere on a London 'bus to the barrage which preceded the Rhine crossing. These records are not only 'noises off'—they are as much a part of our contemporary life as the voices of Winston Churchill or President Roosevelt and are therefore worthy of a prominent place in our historical archives. In years to come our children will not only read about the aerial bombardment of British cities—they will be able to listen to the drone of German bombers, the noise of falling bombs, and the music of the barrage, double pianissimo in the early days of the war, but rising to a terrifying crescendo later on. They will be able to listen to the sounds of battle on all the war fronts, and these sounds will serve to illustrate and authenticate the recorded stories of the men who fought.

Most of our recorded history of the war was collected by BBC

mobile recording units operating in the various theatres. These units have now returned to more peaceful pursuits—but they are still recording history. In fifty years' time our latest jet-propelled aeroplanes may long since have given way to space rockets of the atomic age, and the recorded sound of the jet engines will then form part of the history of man's conquest of the air.

Even in peacetime the work of the mobile recording teams is varied and at times exciting. They have taken their recording equipment down coal-mines, on the foot-plate of express locomotives, in a diving bell to the bed of the river Thames, in submarines, and in all types of aircraft. Experience shows that new sounds and interesting stories are usually found in unusual places. On one occasion the gear had to be transferred from a tug to an American freighter which was steaming at ten knots. The story which they recorded made headlines at the time—it was the story of the 'American Farmer'.

Mobile recording has its humorous side, too. A few months ago a recording car visited a well-known market to produce a follow-up story to a news recording made the previous day. Upon arrival the members of the team were confronted by a very irate shopkeeper who complained bitterly that he had been impersonated on the six o'clock news the evening before and that instead of using his recording as promised the BBC had produced somebody with a cockney accent to read his script. On being assured that his recording had in fact been used he became abusive, protesting that he didn't speak with a cockney accent, and that the whole broadcast was a fake. The programme assistant tried to explain that on first hearing few people recognized the sound of their own voice. He then tactfully suggested that they should carry on with the next recording, after which they would play it back so that his friends could be the judges. This was agreed, and when the disc was played back two of his pals nodded slowly. 'That's you, Alf', they said, and Alf subsided like a pricked balloon. He had a wonderful cockney accent!

Recordings of this kind—the voices of ordinary men and women discussing their experiences and reactions are no less significant than the orations of statesmen. They, too, are a part of recorded history.

FROM SANTIAGO TO SHANGHAI

Thomas Gale, Director of BBC Transcriptions, describes a service of world-wide scope

My first contact with Transcriptions was at the receiving end as BBC Representative in Mexico City. What happened in Mexico is typical of most other countries who receive this service.

Back in the dark days of the war, on one of my periodical trips around Mexico, I was having a hair-cut in Piedras Negras when I became vastly entertained by a lively description of the great exploits of Kamal Ram, V.C., by a Mexican farmer in the chair next to mine. He had heard a transcription of the feature from the local station, a recording of a programme which had been broadcast by the Latin American Service of the BBC. Hundreds of others like him had also heard the programme in and around this border town; men and women who were about as far from the war as it was possible to be.

Back in Mexico City the BBC office was busily distributing the ever-increasing collection of transcriptions which carried programmes originated in London to scores of stations all over the Republic for their transmission to local audiences. At that time the programmes told the great story of life in Britain under attack, of the stirring deeds of our men and our allies, and reminded them also of our continuing interest in keeping alive other things besides the art of making war. The Mexican audience was interested and the Mexican station owners were anxious to tell the story this easy way. Two hundred hours a week of BBC programmes were being heard on the Mexican radio stations via BBC Transcriptions.

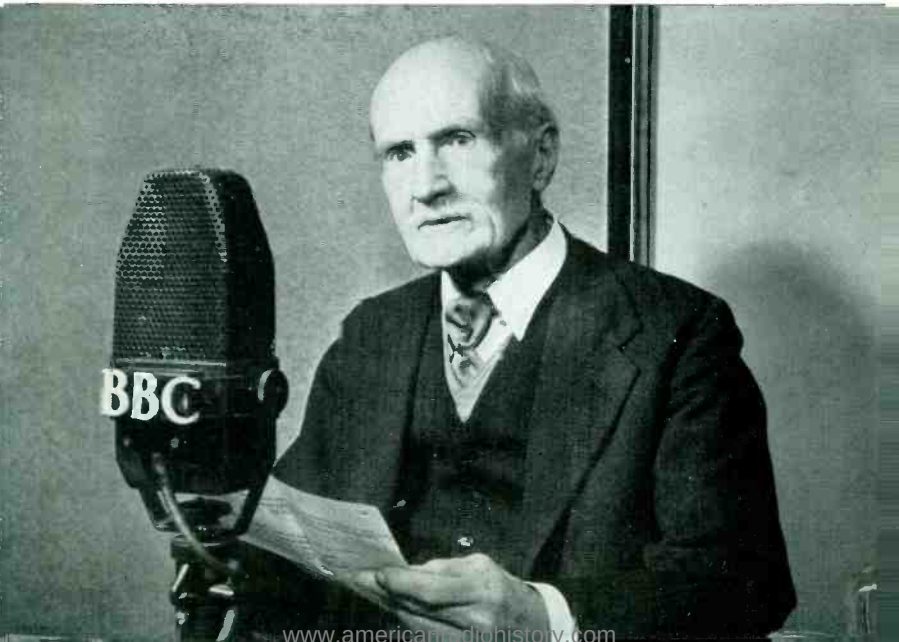
Today throughout Latin America hundreds of radio stations keep alive the ties developed by common purpose during the war and incorporate in their broadcast schedules BBC transcriptions. A great deal of this material is adapted from the home services, some especially written and produced for them, but always up to the highest standard of technique evolved in this country.

This is the story of the BBC transcriptions in Latin America, the story in which large networks linked with land-lines criss-crossing a continent play their part as well as small 'owner-run' stations like the one I saw in the tropical coast belt of South America where the owner is announcer–news-reader–engineer, who spends his day reposing in a hammock with the microphone suspended above his head and his record-player within arm's reach. But even this small unit at the bottom end of the scale plays an important part in the developing use of radio and BBC transcrip-

Sandra, Jamaican cabaret star who has broadcast several times n the BBC's Overseas Service

Miss Rosamund Lehmann, distinguished novelist, discussing her script

Professor Gilbert Murray, O.M., M.A., D.Litt.



tions, bringing to them programmes for schools, high-lights of radio drama, and lessons in the English language, make no mean contribution to their development.

Parallel with these activities in Latin America, the Transcription Service in English continues to provide the Commonwealth and Empire with a cross-section of the broadcast output heard in this country. The advent of the Third Programme greatly benefited the service. This great new and exciting experiment in broadcasting was bound to influence the pattern of broadcasting throughout the world. BBC transcriptions have greatly accelerated the process by providing the 'cuttings' from the Third Programme which have been 'grafted' on to the broadcast schedules of other countries.

The importance of this development as it affects broadcasting in the colonies, still in many cases in the embryonic stage, needs no stressing.

The value of a common language in international understanding has been recognized by the BBC. For some years the European Service has had a special department responsible for the broadcast of 'English by Radio', now familiar to millions of listeners on the Continent. The experience gained by this department was used to prepare a series for Latin America called 'The Baker Family', which typified the English family of today. The transmissions on short wave were followed up by the transcriptions which are now broadcast regularly over the local stations of every Latin-American country.

'English by Radio' has been an unqualified success in Europe and Latin America. There is a growing demand for similar transcriptions in the Far East, the Middle East, and Africa. This demand could only be filled if a common denominator could be found in the form of a course which would serve audiences of all countries. A. S. Hornby has been commissioned to write a series of 100 lessons which will be produced under the direction of the 'English by Radio' Section of the European Service in co-operation with the Directors of the Colonial, Eastern, Far Eastern, and Latin-American Services. These lessons will be carried in the BBC's own services as well as distributed on discs to stations all over the world.

By the end of 1947 some 50,000 transcriptions of complete programmes will have been distributed during the year. Many of these have been milestones in British Radio. To mention a few which have been particularly successful will be a guide to the type and balance of programmes made available to overseas audiences, on their own stations. The cycle of talks on atomic energy was used by the Dominion networks; the CBC published the texts in book

form. Features Department provided an interesting series, especially written for overseas audiences, entitled 'This is London'. Marjorie Banks's moving and vital document, 'Displaced Persons', carried the story of Europe's homeless people to places like South Africa, which in turn was dealt with by Geoffrey Bridson in his documentary 'This is South Africa', based on observations collected during the Royal Tour. The historic broadcast commemorating the anniversary of the Battle of Britain was recorded and flown out to Australia, Canada, New Zealand, and South Africa, who broadcast it on the same night as the home audience heard it. Current British film productions are being heralded in 'Picture Parade', especially edited and adapted from the Light Programme version.

BBC transcriptions also have their place on the European Stations, complementing the direct broadcast from this country. This not only comprises recordings of features, plays, and concerts, but also includes talks on a wide range of subjects in script form.

The provision of transcriptions of BBC programmes to the many Forces Broadcasting Units overseas in Europe, the Middle East, and the Far East is an important function of the service.

In addition to programmes of entertainment, talks from the Forces Educational programmes are also transcribed. An interesting comment on the value of the latter is the fact that many Colonial and Dominion stations have requested these transcriptions for broadcasting to their home audiences.

The British Far Eastern Broadcasting Service, operating in Singapore, makes full use of the transcription output, while many stations in China broadcast talks in Kuoyu on life and art in Britain from transcriptions sent from London.

As a concluding word, reference must be made to the reflection of the musical renaissance in this country. Sir Thomas Beecham, Sir Malcolm Sargent, Sir Adrian Boult, Basil Cameron, and John Barbirolli are among the conductors whose concerts have been made available on BBC transcriptions to stations throughout the world. Our traditional brass bands, our leading soloists, and best dance bands also make their contribution.

Through the BBC Transcription Service the best of Britain's radio can be heard by listeners in Shanghai or Santiago as clearly as if they were in London.

Review of the Year's Broadcasting

I. THE HOME SERVICE

THE HOME PROGRAMME—urgent problems in the nation's life were covered; but there was much entertainment as well

It is the avowed intention of the BBC Home Service, and of its regional counterparts, to reflect the life of the community in which we live. Was this intention fulfilled in 1947, or did the Home Service pursue its own placid way, with no regard to the stormy world outside the walls of its own ivory tower? The Home Service programmes are broadcast for seventeen and a half hours a day, seven days a week, and few listeners will have a clear memory at the beginning of 1948 of the exact range and nature of programmes which were broadcast in early 1947. A quick glance through the pages of old copies of the *Radio Times*, however, suggests that 1947 was no more placid a year in broadcasting than in any other part of British life.

Look at the titles of some programmes widely scattered in time, 'Britain's Crisis', 'Party Political Broadcasts', 'Report from India', 'Royal Tour'. Look at the talks, 'What can we afford?', 'The Individual's Place in a Complex World', 'The Need for Moral and Intellectual Leadership', 'What Kind of National Plan?', 'Foreign Policy', 'World Affairs', 'What I believe'. These titles do not seem to be remote from the needs and urgencies of the world of 1947. And the Feature Programmes? 'This is South Africa', 'Window on Europe—Reclamation in Holland', 'Displaced Persons', 'Portrait of Rome', and the reconstructions of contemporary history, 'The Last Days of Hitler', 'The Battle for Britain'. These titles, and others like them, are to be found in the pages of the *Radio Times*, but some of the programmes which suggest that the Home Service paid close attention to current events do not appear in those pages, either because the advertised programmes were abandoned (to permit Cabinet Ministers to speak to the nation, or the signing of Peace Treaties to be described, or questions of urgent public concern to be discussed or debated) or because no *Radio Times* was printed for two weeks.

The British fuel crisis was accompanied by a cut in newsprint. This cut diminished the size of daily newspapers, and caused

weekly papers to disappear altogether. The Home Service offered the microphone to the Editors of important weeklies for the public discussion of what they would have written in their editorial articles, but for two weeks the *Radio Times* disappeared from the bookstalls. One of those weeks was the very one which had been chosen, months earlier, for an ambitious experiment—the concentration into one week of talks on and discussions of the problem on whose solution may depend the life or death of our world—the problem of Atomic Energy, and the use to which it is to be put. One school of thought held that it was adventurous to the point of foolishness to go ahead with this plan while listeners were shivering and suffering from the enforced dislocation of the supply of power from coal. How could anyone expect listeners to attend to sober, grim discussions, some of them forty minutes long and all of them expertly accurate rather than misleadingly simple, in conditions such as these? Another school of thought held that a discussion of the power-house of tomorrow was made even more apposite by the failure of the power houses of today. The programmes were broadcast: the many departures from the accepted pattern of Home Service broadcasting were publicized by microphone announcements, in the enforced absence of the *Radio Times*, and the planners of the experiment were rewarded by an estimated average audience for each programme of 6,000,000 listeners.

No man can attend for ever to even the most urgent and important discussions of even the most pressing problems of a sick world. He must sometimes relax his attention and refresh his mind with laughter, and by contact with great works of art. It was no ivory-tower planning which was at pains to see that 1947 should be fuller than 1946 of broadcast entertainment of all kinds—'World Theatre' and 'Saturday Night Theatre', opera from studios and from opera houses at home and abroad, Gilbert and Sullivan programmes, the barbed wit of 'ITMA' and the innocent fun of 'Twenty Questions', music played by the Menuhins, Rubinsteins, Schnabels. Every listener will have his own list of entertainment programmes which stimulated, refreshed, and entertained him, and of others which failed to do so.

At the risk of enraging those simple-minded or ingenuous critics who insist on seeing complacency in even the most modest statement of intentions, it must be said here that the Home Service will try in 1948 to achieve the same ends as it pursued in 1947. It will redouble its efforts to reflect the life of the community and to satisfy the needs of the community for entertainment and information. It will try no less hard to polish and improve the means to those ends—the programmes by which and for which it exists.

THE LIGHT PROGRAMME—a balance of programmes, in which laughter predominates

By the beginning of 1947 there was no longer any doubt about it: the Light Programme had firmly established itself as the popular national service of the BBC. Not only was its audience already enormous—and to serve anything up to 15,000,000 listeners in a single broadcast, as the Light Programme has done with 'Have a Go', certainly deserves such a word—but the audience was still mounting and multiplying.

Indeed, in the very size of this audience there lay both danger and dilemma. The danger was that, pretty soon, complacency would not only set in but set hard, with the result that Light Programme would do nothing more than repeat the existing mixture *ad lib.* and ultimately *ad nauseam.* And the dilemma posed itself in this way: should the Light Programme in time of national stress continue as a kind of mammoth Radio Music Hall open seven days a week from breakfast to supper? Or should it convert itself into the alternative vehicle for those serious talks and discussions (at present heard only in the Home Service and Third Programme) which in their various ways contribute to the making of the Good Citizen? In short, were the considerations ruling the policy of Light Programme to be those of levity or illumination?

In the end, as might have been expected, that most blessed of political devices, compromise, was invoked. But it was invoked with characteristic national zeal. And the result has been that, though laughter still predominates, information in plenty has found a place amid the fun. Thus, during 1947, the Light Programme was able to maintain its non-stop variety with, for example, Carrol Levis on the air for forty-one weeks in the year, 'Merry go Round' and 'Much Binding in the Marsh' for forty-three and 'Variety Band-box' for fifty-two (to quote at random and therefore invidious selection) and still be sufficiently flexible and responsive to the country's fortunes to be able to schedule a 'Focus on the Freeze-up' within nine days, and a regular weekly 'Crisis Report' within a further ten days of the blizzard, both economic and climatic, which hit Britain in February, 1947. These were the days, it may be added, which will always be remembered in the domestic history of radio as the time when Light Programme and Home Service merged into a single programme, punctuated by long and mysterious silences, and reached a puzzled and shivering public not as the Home Service or the Light Programme but merely as 'the BBC'.

Pursuing its dual rôle of impresario and public platform, Light Programme during the autumn mounted 'Alhambra of the Air', a

series of the biggest all-star variety programmes ever attempted by the radio of this or any other country. And at the very moment when the Variety Department was arranging these festivities upon the boards, the News Room of the BBC in conjunction with the Light Programme Directorate was planning what was nothing less than a complete revolution in the presentation of the day's news, namely, the introduction of the half-hour daily feature, 'Radio Newsreel', which now takes the place of the old ten-minute 7 p.m. Light Programme bulletin.

But a lot happens in radio in the course of one year and the question remains: do any special events or artists in the whole year's broadcasting stand out conspicuously from among the 10,000 or so programmes and the 50,000 or so artists which have been heard during 1947? Here the answer is that undoubtedly there were two —one an event, the other an artist.

In the first place it was Light Programme's privilege on the occasion of the eightieth birthday of Her Majesty Queen Mary to arrange an entire evening's programme in her honour. This programme of music, drama, and variety was personally approved by Her Majesty.

Secondly, it was in 1947 that the Light Programme brought back to this country that inimitable artist, Gracie Fields. Miss Fields—or 'Gracie' to give her the name by which she is addressed wherever she goes—swept through the industrial areas of Britain on a triumphal radio tour. And, from the first notes of 'Sally' sung to an audience of the mill-hands of her native Rochdale, she restored herself to her old position as the number one Artist of the People in this country today.

THE THIRD PROGRAMME—completes its first year

The BBC Third Programme, which was born on 29 September, 1946, has been in existence long enough to have got over the first experimental hazards of its infancy, and to have given some indications to those who are versed in the psychology of radio-babies of its probable future development. The record of its first year shows that of its 1,882 hours of transmission, 980 were devoted to music, including opera and programmes of gramophone records; 334 hours to drama and poetry; 287 to talks and short stories; 207 to feature programmes; sixty-eight to interludes between programmes, consisting of prose-readings and gramophone records; three to religious services; and thirteen to programmes provided by the Variety Department. The infant's strongest aptitude is obviously a musical one and while it is predominantly serious, its disposition is not so gloomy as those who note only the almost complete lack of

variety in its activities are inclined to suppose. It is really quite a sunny baby though its humour is never of the verbal slapstick kind in which its elder brothers often indulge.

The most widely popular broadcasts have been plays, particularly the five Shavian ones broadcast in the Shaw Festival and the three by Harley Granville-Barker. In broadcasting performances of Shakspeare's sequence of historical plays from 'Richard II' to 'Richard III' on consecutive evenings, the programme showed that the absence of fixed points in the schedule give it a flexibility which can be used to cater for one section of the audience without depriving others of programmes which they have come to expect at regular times. Another occasion when this was shown was the season of the Vienna State Opera at Covent Garden when it was possible to relay ten of the seventeen performances during a period of three weeks in which five of the six Brahms–Schubert Commemoration Concerts, organized by the BBC, were also broadcast in the Third Programme. Opera has become a frequent feature in the programme. In the first year there were fifty-four broadcasts of twenty-nine complete operas, many of them being broadcast more than once. 'The Marriage of Figaro' was given twice by the Glyndebourne Opera from the Edinburgh Festival and twice by the Vienna State Opera from Covent Garden.

The practice of repeating broadcasts of all kinds appears to be popular and there is no sign yet that any are being repeated excessively. Inordinate length does not of itself impart any virtue to a programme item and listeners to the Third who survived the four-and-a-half hours of 'Man and Superman' in the first week have not yet been given another test of equal severity, but the reports of Listener Research Department have shown that listeners to the Third are not deterred by the still considerable length of some programmes. Among the most highly appreciated were the three lectures, each about an hour long, given by Dr. G. M. Trevelyan, T. S. Eliot, and Lord Samuel. The success of these broadcasts shows that there is a large audience for lectures in which the speaker has time to expand and expound, and it may be that the inevitably superficial nature of most talks dealing with serious subjects within the limit of fifteen or twenty minutes has begun to pall. The three lectures mentioned were not originally prepared for broadcasting, but the possibility of commissioning talks of this length is under consideration. Meanwhile, permission has been granted to broadcast public lectures given before the Universities of Oxford and Cambridge.

A year of unusual importance in NEWS

1947 was a busy year for news both at home and abroad, and the BBC News Division was kept at full stretch. At home, the weather and its consequences were newsworthy as perhaps never before—the abnormally cold spell and the fuel crisis, the disastrous floods when the thaw came, and the summer drought. Politics in and out of Parliament called for close attention: in particular, Party conferences took on unusual interest and importance. The swelling cloud of the economic crisis had to be steadily reported, and provision had to be made for special broadcasts by Ministers, often at short notice. Meanwhile, sport was coming back into something like its pre-war popularity and demanding more time in programme schedules and more editorial planning in the News Room.

In the field of Foreign News, too, history in the making had to be recorded. In January, the Foreign Ministers' deputies met in London to discuss the groundwork for the Peace Treaties with Germany and Austria: early in March, Mr. Bevin and Monsieur Bidault signed a new Treaty between the United Kingdom and France, and then went on to Moscow for their six weeks' conference with Mr. Marshall and Mr. Molotov: in the summer came the Marshall offer and the Paris Conferences of European powers to draw up their combined plan for recovery: for a long time the international trade conference was going on in Geneva: and in September the United Nations Assembly opened in New York. Most important of all, perhaps, was the decision to transfer power in India to the two new Dominions, and the actual transference in the middle of August. And throughout the year there was an almost continuous tale of troubles in northern Greece, in Palestine and Egypt, in Indonesia and China; of frustration in Germany, and threats of world-wide famine.

In most of these cases, BBC staff observers were on the spot, reporting for listeners at home and overseas, either in voice or by cabled despatches. The corps of permanent correspondents in foreign posts was enlarged during the year by the appointment of a correspondent at United Nations headquarters in New York, one in Warsaw, and one in New Delhi. The transfer of power in India was covered by the New Delhi Correspondent and a special party of three experienced reporters and three engineers with recording vans who went out to India early in August and remained for two months. They were able, in spite of the communal disturbances, to send back to London a stream of descriptive and 'actuality' broadcasts which were built up into a weekly half-hour 'Report from India' in the Home Service. Another major news feature was the series of regular reports from the

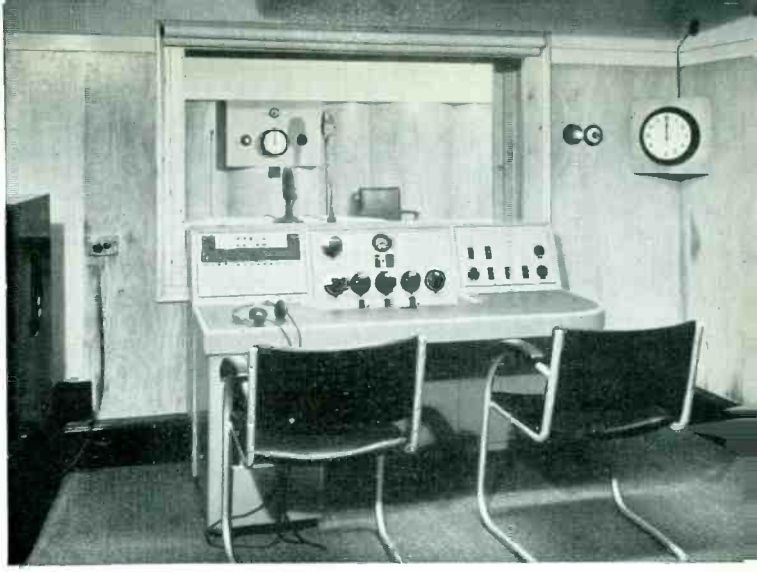
Princess Elizabeth speaking at the Founder's Day Celebrations of the Royal Hospital, Chelsea

Richard Dimbleby introduces the Chief Warden of the Tower of London

Billingsgate fish porter interviewed for the European Service

Dame Sybil Thorndike, broadcasting in 'Britain's Pleasure Parade' in the North American Service

John Mills broadcasting in the same programme



The listening room of studio 4a in Broadcasting House

Producer S. R. Bonarjee explains how studio controls work to men from an Army Educational Centre

United Nations Assembly from September to November. For these also the BBC reinforced its permanent correspondent on the spot with a team of three. Their nightly report was broadcast during the British parliamentary recess in the period usually occupied by 'Today in Parliament'; it was supplemented and later replaced by a weekly report, lasting half an hour, which began immediately after 'Report from India' had come to an end.

A fresh outlet for BBC news came into being in November when 'Radio Newsreel' was heard for the first time in the Light Programme. Other editions of 'Radio Newsreel' had been familiar for years to listeners overseas; and for a time during the war afternoon listeners in this country had been able to hear the Forces edition, when the General Forces Programme was broadcast on medium and short wavelengths. But last November gave the home audience its first effective opportunity to listen to this vehicle of news-presentation.

RELIGIOUS BROADCASTING in 1947

The year has been marked by exploration of the function of religious broadcasting; and a major contribution to this field has been made by the Regions.

The religious service comes first to mind. In the whole pattern of broadcasting, the services rightly reflect the religious life of the country, as, for example, in the Plough Sunday service from Fremington near Barnstaple. They link up with important occasions like the Welsh National Eisteddfod and the Edinburgh Festival. In a great variety of ways, from Northern Ireland's programme of hymns broadcast by its best church choirs to the Third Programme series of 'English Cathedral Music', broadcasting can picture the Church to the country, and its work reaches many who would not otherwise share in the rich variety of Christian worship.

If, however, the full possibilities of the medium are to be used, we cannot be completely satisfied with broadcasts that are simply 'what you would have heard if you had been there yourself'. Only continued experimenting will show how the studio service can become an effective and acceptable form of worship. Two rather different examples were heard on the occasion of the BBC's Silver Jubilee (with the full resources of singers, orchestra, and organ), and on the National Day of Prayer. On that day the morning service was broadcast from St. Paul's Cathedral, with a sermon by the Archbishop of Canterbury; but the evening studio service, conducted by a layman, provided the context for short addresses by other laymen speaking from different parts of the country.

Thus the guiding principle is that religious broadcasting should not simply repeat what the churches themselves can do equally well or better. The attempt to allow radio to make its proper contribution may be illustrated by the course of sermons called 'This is Life' from January to Easter—a concerted effort to present the Christian Gospel in a way that was relevant to the country's needs; the decision to invite preachers to be responsible for groups of three or four services in succession, so that they could deal with their theme more fully; the 'ecumenical' services from Geneva (on Whit-Sunday), Oslo (World Conference of Christian Youth), and Toronto (International Missionary Council); the services for youth clubs and groups (in which Scotland experimented with dramatic interludes); and North Region's series on 'The Creed of a Christian' (for group listening) and 'Why Christians worship'.

Two lines of development in religious talks are worth noting. The regular service of news and commentary on Christian affairs, which has continued in various forms since 1942, was replanned with a wider scope under the title 'Christian Commentary—weekly talks on events and ideas from the Christian point of view'. These talks, which are supplemented by similar regional series, offer well-informed opinions by a team of speakers on contemporary events deeply affecting the life of the country. The second important development has been a widening of the scope of religious talks to include personal statements and controversial discussions which lay bare fundamental points of conflict between belief and unbelief.

BROADCAST MUSIC in 1947

While it is true that the inception of the Third Programme has been the most important development for music since the beginning of broadcasting, it must never be forgotten that the Third Programme is not an end unto itself. Its musical output, as planned on a long-term basis, is unique in its comprehensiveness, but it is only part of our musical broadcasting. The three main services are planned together, especially 'Home' and 'Third', and while many important works are duplicated in both, to afford a double opportunity to listeners and also for the sake of rehearsal, they are complementary. An opera which cannot conveniently be carried by Home Service is often taken by the Third; for reasons of planning an important anniversary may be commemorated only by the Home Service, and so on.

Thus in reviewing the programmes for 1947, when except for the three weeks of fuel crisis in February, the Home, Third, and

Light ran parallel for the whole year, one should think of all three. Even so, this article must be short; so that even if it were crammed with facts like a catalogue it could not begin to offer a complete list of even the most important music broadcasts of the year. A few indications therefore may remind listeners of the general trend and of the many and varied patterns of the musical feast.

Opera has been provided from the studio, Covent Garden (including Vienna State Opera relays), Edinburgh Festival and Glyndebourne (Glyndebourne Opera Company), Sadler's Wells, the Cambridge Theatre, Hamburg (studio recordings), Salzburg, and Zürich. It ranged from Handel and Mozart to Strauss and Britten.

The BBC Symphony Orchestra, reorganized as a single non-dividing orchestra in April, has under Sir Adrian Boult, Stanford Robinson (now his Chief Assistant Conductor), and a dozen distinguished guest conductors, offered such a feast of symphonic music that the repertoire of its first three months alone astonished the critics when it went, in June, on its first Continental Tour for ten years.

Eight weeks of Summer Proms were given by it and two other London orchestras, and almost every minute of them was broadcast in some BBC service or other. For the first time, every concert had as much rehearsal as a first-class symphony concert receives in London, and improvement in performance was the result. Malcolm Sargent as a newcomer to the 'Proms' was warmly welcomed as one of the three conductors, the others being Boult and Cameron, with Stanford Robinson as associate.

Foreign visitors have played and sung alongside their British colleagues, whether in operas, recitals, or chamber concerts. They included the Orchestra National and the Orchestre des Concerts du Conservatoire from Paris, the Concertgebouw Orchestra from Amsterdam, and the Turin Symphony Orchestra. The six public concerts organized by the BBC in the Central Hall, Westminster, and dedicated to the Schubert–Brahms Commemoration, and given by Schnabel, Szigeti, Primrose, and Fournier, contained some of the finest classical playing ever heard on any radio. Other series of chamber concerts included the Sunday afternoons during the Proms, and the Thursday evenings, before invited audiences (Home Service), and the Monday Evenings on Third; while the 'Music in Miniature' on the Light continued to claim an unusually high and enthusiastic audience.

Myra Hess played all the Mozart concertos and French pianists vied with English in presenting the whole of Debussy's piano music. The visit of Strauss to London was reflected in several broadcasts, and his 'Elektra' lived up to her name when directed

by Beecham in the studio. Leading singers from Vienna and elsewhere reminded us how German lieder should be sung, and Vaughan Williams's seventy-fifth birthday programmes afforded but one opportunity among many in which fine English singers proved that our large literature of native songs have not been written in vain.

Outstanding among many new works this year were Honegger's 'Joan of Arc at the Stake', Patrick Hadley's 'The Hills', Stravinsky's Third Symphony, and Walton's new String Quartet. Special series in the Third Programme included Church music covering many centuries; eleven programmes of eighteenth-century chamber and orchestral music, and six of instrumental music of the seventeenth and eighteenth centuries; eight programmes of Purcell; Mozart's String Quintets; Beethoven's Violin and Piano Sonatas and String Trios; fifty odd programmes of contemporary music, including much by our own British composers; and Monteverdi's Vespers (twice).

All this—and Gilbert and Sullivan, too!

DRAMA—an exciting year for radio plays with every type of appeal from Sophocles to Dick Barton

For the continually increasing audience interested in the broadcasting of plays, 1947 could hardly have failed to be an exciting year. The consolidation and general acceptance of the Third Programme, with its special standards and its freedom from the tyranny of fixed time-periods, provided the equivalent of a new lease of life. Festivals of Shakespeare's Chronicle Histories, and the plays of Granville-Barker; productions of such works as the 'Lysistrata', 'The Relapse', 'No War in Troy', and 'The Field of Kings'—productions unimaginable under less enlightened conditions—to say nothing of such individual *tours de force* as Robert Donat's reading of 'Venus and Adonis', must inevitably steal the year's limelight. Yet it is still true that the backbone of dramatic output remains with the Home Service, and especially in the two popular series 'World Theatre' and 'Saturday Night Theatre'. The former has been represented by Aristophanes and Sophocles, by Ibsen and Wilde, by Webster and Shakespeare, by Turgeniev and Tchehov, to mention only a few of the greatest names. And it is a selection of transcriptions of this series—not, as has been widely asserted, of Third Programme productions—that has been made, against all the stop-watch tradition of American dramatic broadcasting, for retransmission from a New York non-commercial station. This event we may hope will prove a milestone. A second

was certainly the inclusion in Saturday Night Theatre of the play 'Deep are the Roots', while that piece was still actually running in the West End of London. This is surely a good and hopeful augury for a new and happier relationship between broadcasting and the theatre. The Summer Theatre experiment—which during a succession of Saturday evenings broke up plays into two parts on either side of the News—was only partially successful. Nothing can be more determinedly conservative than certain listening habits! And the change of starting time was in many quarters deplored. On the other hand, the increased time gave opportunities for the production of some pieces which could not otherwise have been handled at all, and in particular for a revival of ' Carnival', distinguished by an outstanding performance by Miss Jean Kent. Perhaps the least happy aspect of 1947 was the comparative dearth of outstanding new work written for the medium, though Clifford Bax's 'The Buddha' can by no means be passed over. One of the happiest was the maintained high standard of acting in general, and of the work of the BBC Repertory Company in particular. With its rather lighter guns the Light Programme fired with consistency upon its chosen targets. 'The Daring Dexters' failed to compete with 'Dick Barton' either as social phenomenon or social menace—according to taste—and probably a number of furtive tears will be shed over the demise of 'The Robinson Family', who died with the year. Serials showed no sign of losing their audiences, though they varied a good deal in quality. *North-west Passage* and *To Let*, for example, proved better suited to the medium than *Anna Karenina*. The addition of a Theatrical Brains Trust added the elements of novelty and controversy to 'Theatre Programme'. And 'Mystery Playhouse' would seem to have competed not unsuccessfully for honours in the School of the Macabre with the better known 'Appointments with Fear'. Figures are apt to be misleading, and statistics are too often liars. None the less, it may be interesting to record, as a mere matter of fact, that, excluding the five-day serials, the average number of dramatic productions in an average 1947 week was between thirteen and sixteen, which may to an extent explain why the most serious preoccupation of the Dramatic Department must be the ensuring of a continuous supply of material of quality and originality.

RADIO FEATURES—clarify the inside history of the war and humanize the industrial crisis

Features ranged this year from documentaries of the past war, to reflection of the economic crisis, to the South Africa of the Royal Tour, to experimental presentations of such varied classics as 'The

Dialogues of Plato', Milton's 'Paradise Lost', and Langland's 'The Vision of Piers Plowman'. Among the war documentaries which made full use of the captured German and newly available British archives the main interest was in 'The Last Days of Hitler' (Trevor Roper) and 'The Battle for Britain' (Chester Wilmot). Others in the same style produced by Laurence Gilliam were 'The Plot against Hitler', 'The Secret Correspondence of Hitler and Mussolini', 'The Story of D-day', and 'They fought at Alamein'. These feature programmes demonstrated that radio has evolved a technique for the authoritative publication of complex recent history to an interested audience which averaged six millions, so serving an important social function in a faster and more far-reaching fashion than the methods traditionally used by orthodox 'official histories'. Great assistance was given by the historical experts of the Services.

In the equally important sphere of enlightening a wide public on matters of science, the feature programme was used with great effect by Nesta Pain, again aided by some of the leading scientists in the country, in such programmes as 'Dangerous Drugs', 'Dreams', 'The Fight against Fevers', 'Focus on Patent Medicines', and 'Cosmic Rays'.

Two other of the department's women producers achieved new distinction: Jenifer Wayne with 'British Justice' and Marjorie Banks with a moving chronicle on 'Displaced Persons'.

Among the rewarding journeys of the year was D. G. Bridson's to South Africa, which resulted in a series of colourful documents on the life of the Union; and that of Louis MacNeice and Francis Dillon to India and Pakistan, of which the full account, in programmes, has yet to be rendered. Maurice Brown, Jack Bornoff, and Edward Ward in 'Easter Journey' brought back unique sound-pictures of Easter in Greece, Rome, and Seville, including the very first commentary on a bull-fight to be heard in Britain; this provoked a memorable judgment upholding the BBC's right to report and record anything characteristic of the life of a foreign country. A similar journey planned for the New Year aimed at securing echoes of Europe's music, sacred and secular, as she turned hungrily into 1948.

Progress was made with the different business of reflecting the topical issues of fact and opinion in 'Focus', 'Crisis Report', 'Production Report', and 'Meet the People'. In the current economic crisis the stubborn realities are often to be found not in neatly packaged analyses by economic experts but in the often incoherent, muddled, but deeply held points of view expounded, shouted down, drunk over in shop and pit, Union Lodge, club, and pub. That is where the producers of these programmes went for their

raw material. It is always difficult for a BBC producer to convince a worker that he is not an agent of the Government or of the boss, or something equally remote and probably hostile. Gradually, by showing how all opinions were welcome, these producers of programmes won the confidence of workers and managers, and on occasion even succeeded in persuading 'official' spokesmen to make their meaning clear in three minutes. So, step by step, feature programmes have done an increasingly useful job in making complicated, acrimonious issues clearer to the protagonists in the industry concerned, and by conveying something of the human and psychological truth of the industrial drama to the listening public. This technique found its best expression in the Light Programme series 'Meet the People', when workers in many key industries were brought before their fellow citizens not as garlanded or beribboned 'Stakhanovite' heroes, but as honest-to-God men and women doing their skilled best in all kinds of conditions. In this capacity to personalize and so make real and interesting the lives and jobs of the other fellow lies one of the vitally important functions of the radio feature. It can provide a double check, by which human beings can recognize each other's quality across barriers of class, education, training, or political conditioning. The feature writers and producers who have spared no effort during two winters and one summer of crisis to get the facts and the feeling straight in a long succession of topical features, are doing a first-class job for broadcasting and for the society broadcasting serves.

VARIETY—the top favourites run a neck-and-neck race in the 'Comedy Stakes'

More series and more big shows are the two broad planning characteristics which have distinguished the year's variety broadcasting from that of its immediate predecessors. And, by and large, the listening public has taken kindly to both developments. The former was perhaps an ultimate inevitability once the BBC decided to institute the Light Programme, whereas demand for the latter is merely symptomatic of the sustained popularity of the big variety acts.

Although a policy largely committed to the broadcasting of series which come into the schedule week after week at the same time amounts in effect to gambling with larger stakes, during the year under review positive successes have handsomely outnumbered programmes that have been only comparatively popular. The number of shows which have failed to 'come off' has been gratifyingly small. The most resounding success in the series

category was the return in the summer of Gracie Fields whose 'Working Party' took her on a lightning tour of the industrial centres of Britain and provided a welcome proof to listeners of the undimmed brilliance of that great artist.

In the longer series nearly a dozen shows jockeyed with one another week by week for a place at the head of the popularity poll. The evergreen 'ITMA' no longer could claim its time-honoured supremacy—not through any deterioration in its own quality but because the competition from the rest of the field became hotter as the months went by. Eric Barker and Company nosed their 'Merry go Round' ahead from time to time. Carroll Levis was always there or thereabouts with his 'Discoveries'. Stewart MacPherson steered 'Twenty Questions' and 'Ignorance is Bliss' to challenge and sometimes pass the leaders, while Richard Murdoch and Kenneth Horne after a moderate start rode 'Much Binding in the Marsh' for a terrific finishing spurt that certainly earned them a brief autumn rest. 'Variety Bandbox', 'Radio Forfeits', 'Music Hall,' and 'Happidrome' were seldom out of the running and thus the field remained bunched together in, so to speak, the Comedy Stakes.

On the musical side Richard Tauber and Anne Ziegler and Webster Booth added to laurels already won, while the George Melachrino and Geraldo Concert Orchestras maintained a position in the forefront of their profession.

High in the list of large-scale productions came Gilbert and Sullivan, serialized for six one-hour programmes written by Leslie Baily for the Home Service. They told the fascinating story of that brilliant team with liberal musical illustrations from the operas which, by the courtesy of Rupert D'Oyley Carte, were made available to listeners for the first time.

Five ninety-minute weekly programmes under the title 'Alhambra of the Air', broadcast on the Light wavelength in October and November, represented one of the most ambitious projects ever undertaken by the department, and they were the means of bringing to the microphone a quite unique constellation from all branches of the entertainment world.

The BBC's Silver Jubilee celebrations, broadcast in mid-November, saw the appearance of nearly every well-known radio artist, many of them in their own special shows, and culminated with a two-hour Variety Gala planned and performed on a lavish scale.

Dance bands big and small enjoyed a splendid shop-window in 'Band Parade' which gathered a large audience in the Light Programme on Monday evenings. The faithful followers of theatre organ music have enjoyed innumerable broadcasts by Sandy Mac-

Gracie Fields, who made a triumphant return to radio with 'Gracie's Working Party'

Dick Barton (Noel Johnson), with his associates Jock Anderson (Alex McCrindle) and Snowy White (John Mann)

Eric Barker, author and star of 'Merry go Round', with Commander High-Price (Jon Pertwee)

Tommy Handley waves the hats of Francis Worsley and Ted Kavanagh, when producer, star and author of 'ITMA' set sail for America last summer

Pherson, who remains one of radio's most consistently popular 'regulars'. Several new names steadily establishing themselves in 1947 will be found at the top of the bill in 1948, and, most welcome of all, there are new scriptwriters of real promise being schooled by the Variety Script Section, an innovation of the early spring which had already won its spurs by autumn.

BROADCAST TALKS—many serious topics, but a great variety of theme and treatment

The broadcast talk, like the printed book, is a device to enable us, who have but one life, to lead many. The listener in 1947 has scaled the Mountain of Hell in Teneriffe, suffered solitary confinement in a Japanese prison camp, looked with new eyes at Aberdeen granite, cultivated rare tulips, and made the acquaintance of Lord Byron's valet.

He has, too, heard a great deal about 'The Crisis'. As he has also been reading about the crisis, and talking about the crisis, and living in the crisis, it is at first difficult to see what radio can have had to offer him. There is though in public affairs an insatiable but not an idle curiosity; for public affairs shape and are shaped by the public as well as by the public figures. Radio has an unending task of explanation and education, of keeping people in the picture.

The BBC Talks Department cannot itself undertake this task, but it can bring to the microphone the men and women who seem best equipped to do so, and it can do its best to ensure that every technical help of production and encouragement will make the act of communication unblurred and effective.

There are many methods, ranging from the regular fare of explanatory talks (The Week in Westminster, Commonwealth and Empire, American Commentary, World Affairs, for example) to the unfettered controversy of Editorial Opinion and Friday Forum, wherein political opponents freely discussed the news of the week, both domestic and foreign. Although these last were unrehearsed they were not intended to be, and rarely became, merely head-on collisions or verbal boxing matches: the speakers agreed the topics in advance so that the opinions they gave were considered opinions and the discussions, though enlivened by fireworks, real discussions.

Sometimes when the subject seemed important enough, several talks were concentrated into one week, as in the case of the series on Atomic Energy, a memorable symposium of authoritative statements. Sometimes an explanatory talk was followed in the same week by a discussion on an allied theme, as Graham Hut-

ton's talks were by the debates under Sir George Schuster's chairmanship. The Third Programme has given an opportunity for longer and more detailed treatment of public affairs and also for giving the heretic as well as the acknowledged expert a hearing.

Commentary and controversy are not, though, by themselves always enough: public affairs usually become private affairs. One man wants to know how direction of labour will affect his job, another how his land can be made most productive under present difficulties, another how to claim pension rights under new regulations. Hence the 'service talks'—'Can I help you', The Radio Doctor, many of the Woman's Hour talks, programmes for farmers and smallholders, 'In your Garden'.

'In your Garden'—the borderland between crisis and enjoyment—brings us back from politics and economics to the pleasures of living, to art and music, books and poetry, countryside and travel, science and history, stories and conversations—and to discussions of the fundamental themes of belief and unbelief. All these, and in abundance, have been among the 1947 talks—only echoes in 1948, but we hope they added something to life in 1947.

OUTSIDE BROADCASTS

The wedding of Princess Elizabeth and the Duke of Edinburgh provided Outside Broadcasting with its biggest operation of the year, as may be judged by this extract from the studio announcement for the Home Service broadcast: '. . . the Ceremony will be broadcast by the BBC's Home, Overseas and European Services, by more than fifty broadcasting networks and stations in the Dominions and Colonies, by United States networks and independent stations, by the British and American Forces Networks in Europe, and by the radio organizations of France, Belgium, Monte Carlo, Sweden, Holland, Italy, Denmark, Czechoslovakia, Norway, and Switzerland . . .'. Such coverage involved an engineering operation larger even than for the Coronation. Twenty-one separate commentators' positions had to be equipped and tied into various multi-point broadcasts, and a total of ninety-three commentators and observers had to be found vantage points from which to report the occasion, either by commentary or eye-witness account, in no less than forty-two languages. Inside the Abbey were some eighteen microphones, of which two hanging above the Sanctuary steps had the all-important task of picking up the marriage vows of Bride and Bridegroom. Reports from overseas indicated excellent reception for the broadcasts.

Two other major broadcasting operations which involved outside commentaries were the 'Team reports' from South Africa during

the Royal Tour and from India during the transfer of power. Accounts of these 'team reports' are given elsewhere in the *Year Book*.

Several ship-launching broadcasts during 1947 gave evidence of the activity of British shipyards. One Belfast launch was performed by Mrs. Smuts, speaking by beam telephone from her home near Pretoria, and another at Glasgow, by H.R.H. Princess Elizabeth shortly before her wedding. Yet another involved H.R.H. Princess Margaret in her first public broadcast.

Day-to-day reports of the roving microphone might have been much as usual in 1947 but for the year's unprecedented weather. The cold spell in February and March not only led to several microphone visits to Dunstable to discuss weather news with the official 'forecaster', but it resulted in football commentaries jostling their way well into the cricket season. The fine weather which then followed gave sports commentators a 'field day' Saturday after Saturday. Many big events, like the Derby and St. Leger, were for 'crisis' reasons moved to the week-end, and with cricket interest running high, thanks to the visit of the South African team and to the Championship duel between Middlesex and Gloucester, sports 'round-ups' on Saturday afternoons were planned on an ambitious scale. Four or five events were generally covered in a broadcast that often kept listeners out of the studio for two or three hours on end. With the coming of autumn the opportunity for these multi-point broadcasts decreased; but with the co-operation of racecourse authorities it proved possible to add a number of Saturday race broadcasts to the normal schedule of association football commentaries.

The tour of the Australian Rugby Union team gave occasion for some pre-Christmas Rugby commentaries and the visit of the Rugby League team from New Zealand resulted in a number of special broadcasts in the Pacific Service.

Evening sports broadcasts on a national scale were pretty well confined to professional boxing. The fight between Bruce Woodcock and Joe Baksi of the U.S.A. was one of the big broadcasts of the year and attracted an enormous listening public—sufficient in fact to encourage the Chancellor of the Exchequer to seek a new time for his Budget Day broadcast, which otherwise would have coincided with the fight.

SCHOOL BROADCASTING—a part of the national system of education

1947 saw the end of a post-war period of reorganization and tidying up in the School Broadcasting Department and cleared the decks

for future development. The Central Council and the Scottish Council, which have guided the BBC in its educational policy since 1929, were formally ended in order to give place to three newly constituted bodies. The first of these, the School Broadcasting Council for the United Kingdom, covers broadcasts to the United Kingdom as a whole, while two contributory Councils, one for Scotland and one for Wales, cover the series relating particularly to both these countries. Each Council is supported by Programme Committees. The new Councils and their Committees met for the first time in the autumn and set about their work of advising the BBC on the further development of the School Broadcasting Service as a part of the national system of education.

A feature of the new machinery is the delegation to the Programme Committees of all programmes aimed at children of a particular age—infants, juniors, and so forth—irrespective of the subject. This may be contrasted with the practice of the Central Council, which was to appoint Committees having responsibilities for programmes in separate scholastic subjects—history, geography, or science. It is hoped that the new method will supply a more balanced provision of broadcasts for Primary and Secondary schools. The claims of the separate subjects, however, are provided for by the inauguration of a system of periodic reviews of their teaching to arrive at the contribution which broadcasting can best make.

The release from the most stringent constraints of the war has brought, besides some increase in the staff, many changes; but there is space to mention one only—Mary Somerville, that inspiring pioneer who built up School Broadcasting from almost nothing into a national service, has, after twenty-one years in the department, now become Assistant Controller of the Talks Division. Her post of Director of School Broadcasting is now filled by Richmond Postgate, who was the Assistant Director.

The staff of the School Broadcasting Council is also increased to provide a more effective contact with schools, training colleges, and education authorities, and to assist in the task of informing teachers of what radio can offer and how best it can be used to supplement their school work.

Many people who knew of School Broadcasts only from their children or from listening in bed in a spell of illness, have seen the illustrated pamphlets which are published to supplement the broadcasts, and which had to be suspended during the war. This service was restored in a small way last year and received a gratifying welcome. For 1947–8, thirteen series have been equipped with pamphlets and the provision may be further extended.

THE CHILDREN'S HOUR—entertainment combined with education in its widest sense

The main object of Children's Hour is to provide approximately one hour's entertainment each day for young listeners. The field is wide and the scope great, but while the accent is on entertainment, in direct contrast to the policy of Schools Broadcasting, at the same time the Children's Hour endeavours, while it entertains, to be educative in the best sense.

A successful programme innovation during the year under review has been a monthly radio review of books for children given by a number of eminent experts. For the rest, Children's Hour has produced its normal daily coverage of a wide field of entertainment.

In drama, London produced Rafael Sabatini's 'Captain Blood' which proved to be a rousing serial play, followed by another of more modern plot from Manchester called 'Bunkle Butts In', by M. Pardoe. Two more notable London successes were E. Nesbit's 'House of Arden' and 'She shall have Music', by Kitty Barne. Of the modern adventure type the 'Norman and Henry Bones' detective plays by Anthony C. Wilson are extremely popular.

'Taffrail' (Captain Dorling) has become a welcome contributor to this sphere of broadcasting, having written several distinguished sea adventures in his best vein. Howard Jones contributed features on London Bridge, Canals, and Railways, while one of a more unusual kind was a recorded story of the Pestalozzi International Children's Village at Trogen in Switzerland. This latter was made in Switzerland where Derek McCulloch (Uncle Mac) lived among the children for some days.

In the world of stories of every kind younger listeners enjoyed a revival of A. A. Milne's ever popular 'The House at Pooh Corner', while listeners of most ages responded well to adaptations of Kipling's *Just So Stories* and tales from the *Jungle Book*.

Talks on a wide variety of subjects found their place in the programme, notably those by Stephen King-Hall and Harry Reé on World Affairs, and by Dr. Geoffrey Vevers with 'News from the London Zoo'.

The tour of Whipsnade Park with a portable transmitter has become an annual event, though perhaps the most outstanding Outside Broadcast came from the Tower of London with the help of the Resident Governor and his Yeomen Warders.

In music, Helen Henschel and also Boyd Neel made valuable contributions, as did both the Scottish and Northern BBC

Orchestras, nor were many excellent school choirs and young artists overlooked. A newer departure was the inclusion of adaptations of 'Orlando, the Marmalade Cat' with orchestral music, composed by the versatile Henry Reed.

Of old favourites, some of which may never die, mention must be made of the evergreen 'Toytown', now a household word, and also 'Worzel Gummidge', 'Cowleaze Farm', and 'Nature Parliament', with Peter Scott, L. Hugh Newman, and Brian Vesey-Fitzgerald. Additionally there have been the ever-welcome Inter-Regional round contests between young competitors, and also monthly competitions of all kinds.

Verse and music programmes have been featured on Sundays, as well as Bible plays by L. du Garde Peach. Wednesday Prayers conducted by the Reverend John G. Williams remain a fixed point in Children's Hour.

Finally, there is Uncle Mac's Annual Christmas Appeal for Invalid and Crippled Children which totalled over £10,000 for the year 1946.

GRAMOPHONE DEPARTMENT—5,000 titles added to the library during the year

The chief characteristic of the Gramophone Department is that it *is* a gramophone department and not just a staff of people employed to fill awkward intervals between programmes with relays of records. In other words, its aim is to exploit as fully as possible from an entertainment and an educational point of view the resources of recorded music. The advantages of the gramophone in broadcasting are obvious: it can assemble in the studio the finest artists in the world, alive or dead, at a moment's notice; it can recall the great voices of the past and broadcast works which would present insuperable difficulties to broadcast 'live'. It is particularly useful in illustrating talks or serial programmes with a definite purpose; programmes, for example, outlining the growth of the symphony, the development of opera, contrasts in national music, and similar subjects. The art of record-making has reached such a pitch that a record is often indistinguishable from an actual performance, and of course every care is taken that all records broadcast shall be in good condition. This is part of the responsibility of the Gramophone Library, which is the most comprehensive of its kind in the world. More than 5,000 new titles were added to the catalogue during the year 1947, while more than 100,000 records have been loaned for programmes and possibly three times that number have been listened to.

In the Home and Light Programmes some of the most successful series have been 'Film Souvenirs' in which distinguished film critics have played records from the films that most impressed them; 'Opera at Ease', in which various aspects of opera have been discussed and illustrated each week; the series introducing cabaret music from various European countries and the daily programme 'This Week's Composer', which was last autumn transferred from morning to evening. This programme has now run for over four years. Another successful programme is 'Lucky Dip' on Friday mornings in which distinguished personalities choose their favourite records and give reasons for their choice. One of the most popular gramophone programmes ever broadcast is 'Housewives' Choice', presented every morning except Sunday and compiled from requests sent in by housewives. The total number of postcards received weekly has now settled down to about 1,500. The Third Programme has given opportunities for broadcasting more recondite works such as Mahler's symphonies or early Italian and French operas.

A large number of gramophone programmes are broadcast to listeners overseas. In the second part of the year, for instance, programmes to India included a series on modern British music and another on music from the films; and programmes of a parallel type have been broadcast to China both in Kuoyu and in English. The General Overseas, North American, and Pacific Services received twenty programmes on contemporary British music, and these were followed later by a series on British song-writers. There have been three regular weekly presented programmes in the General Overseas Service: 'Radio Rhythm Club', 'Nights at the Opera', and reviews of new records. A particularly popular series in this service is 'Forces' Prom', a request programme which has now been running for over four years; and the Gramophone Department also supplements the live dance band broadcasts with two quarter-hour programmes of American dance music each week.

From the Regions

The SCOTTISH HOME SERVICE—'there is a new vitality in Scotland'

The voice of Scotland with its many different inflections and accents, and its capacity for expression in a great variety of words and music, has been heard from many parts of the country by many more people than those living in Scotland itself. From as far as the isles of the north and west, Orkney and Skye, and in many other rural districts, the people have told of their daily lives and problems and sung their songs. In the great cities administrators, politicians, technicians, journalists, and artists have debated (sometimes hotly) the state of the country, the performances of the arts, and the opinions of the people.

There has been an increase of creative activity in the country. The young poets of the 'Lallans' school have taken a prominent part in broadcasting. Ian Whyte's first piano concerto was performed for the first time by Cyril Smith with the composer conducting the BBC Scottish Orchestra in one of the concerts of the Edinburgh International Festival of Music and Drama. The BBC's radio play competition stimulated 200 dramatists to enter. The first prize was won by an architect in Dundee and the second by a bank clerk from Annan in Dumfriesshire who had never written a play before. The cherished heritage of Scots song has provided a recital series of daily broadcasts including 300 songs, many of them seldom heard, but worth remembering. New series of religious talks and special services for youth take account of a national need and of a united churches campaign to 'get alongside the non church-goers at work and play'.

The new vitality in Scotland enlivens the international outlook of the people. Robert Kemp went to France to make a programme about the twelve French towns which have been adopted by twelve towns in Scotland. Radio 'letters' from the Dominions have told the people at home of affairs in which they feel a personal interest. In the capital city of Edinburgh the BBC in Scotland organized over 100 broadcasts from the International Festival, the greatest festival of the year in Europe. Concerts were relayed to most European countries and to Dominions and Colonies across the world. Critics of international repute and distinguished visitors from France and Australia, the United States, and Uruguay, to name only a few, took part in Scottish programmes. The energy and enterprise of Scottish industry provided the vitality for a whole series of programmes about the 'Enterprise Scotland Exhibition', which, running parallel with the Festival and continuing much

The BBC's recording engineers go all over the British Isles

Douglas Willis interviews Sir Malcolm Campbell on his 'Bluebird' speedboat trials at Lake Coniston

Stanley Williamson talks to a Fleetwood trawler skipper

Mrs. Margaret Potter, a Cumberland fell farmer's wife who broadcasts from the BBC's North Region, takes tea to workers on her farm

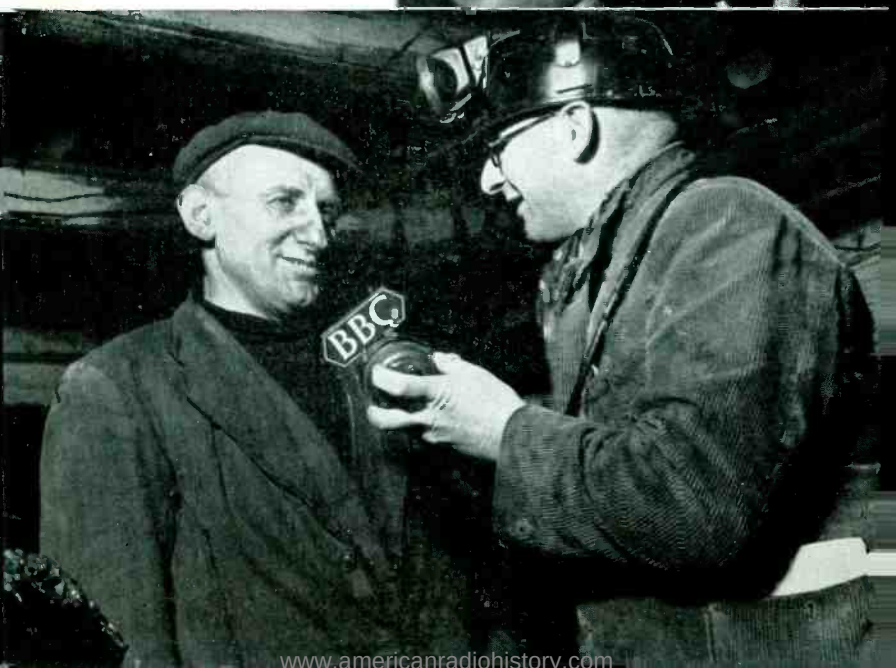
Ratcatchers at work on the banks of the River Lea in the South are watched by news reporter Douglas Willis

Arnold Benington, the Ulster ornithologist, brings his baby owl, 'Hust-Wing,' to the studio

Johnny Morris offers a drink to a talking budgerigar in the West of England broadcast 'Plug in the Wall'

Elwyn Evans, talks producer in Wales

Godfrey Baseley takes the microphone to miners at the coal-face in Snibston Colliery, Leicestershire



longer, displayed to visitors from all over the world the wealth of new ideas and energy in industrial Scotland today.

Scottish farmers in their own special series have discussed problems of first importance to the whole nation. There have been new series for Scottish schools; 'Tammy Troot' and other unique and beloved characters of Children's Hour have added to their followers; in the furthermost western isles as in the cities the Gaelic-speaking listeners have heard their song and story and contemporary problems presented in their own language.

It has been, in spite of all the difficulties of the times, a full and stimulating year. More programmes have been produced in Scotland than ever before and the staff has been enlarged. Perhaps the best aspect of the year's work was that it tested our resources in so many different ways. There was much to do and much to learn. In the year to come we hope to have as much to do and to learn more.

WALES—talks on Welsh literature were an outstanding series in a very active year

If radio programmes were to be judged solely by their quantity appeal, Welsh broadcasting during 1947 could claim some of the biggest successes in its history, but on the grounds of quality also the year may be considered a fruitful one. At least four feature programmes ranked with the best ever produced in Wales—'The Rescuers', which told the story of the Tynewydd Colliery flooding of 1877; Dylan Thomas's 'Return Journey', probably rebroadcast more than any other programme from Wales; 'Hedd Wyn', which had the rare distinction of being mentioned appreciatively from the National Eisteddfod platform, and 'Idwal Jones', which illustrated the work of that original genius of light verse. One of the most ambitious series of broadcast talks ever planned in the Region was that on 'The Literary Tradition of Wales', when, under the general editorship of Mr. T. J. Morgan, distinguished Welsh scholars gave a magnificent conspectus of the whole field of native literary development. The speakers were Sir Idris Bell, Sir Ifor Williams, Professors W. J. Gruffydd, M.P., G. J. Williams, T. H. Parry-Williams, and Mr. Saunders Lewis. There was an immediate demand for the publication of these scripts.

On the lighter side, 'Noson Lawen' was a notable success, and got the ear of Welsh and English listeners with its catchy tunes. There were consistently large audiences also for 'Welsh Rarebit'.

With the monthly series of concerts of Welsh orchestral music, and frequent recitals of vocal and ensemble works by native composers, it is probably true that Welsh musicians have never had such opportunities of hearing their works performed. It remains

to be seen whether there will be enough new material to maintain these broadcasts.

School broadcasts, with their accompanying illustrated pamphlets, continued to provide a service that Welsh education could get in no other way, and Children's Hour saw to it that the young people's leisure was also provided for.

The number of Welsh plays especially written for radio remained very small, but drama had a considerable audience and made two contributions to Saturday Night Theatre.

The rendering of regional broadcasting more accessible to the suggestions and comments of a responsible listening public is not static, and the appointment of an Advisory Council during the year has tapped a really representative cross-section of Welsh opinion.

NORTHERN IRELAND—two Royal visits and a vigorous and boldly coloured pattern of life in Ulster

To look back over the programmes of Northern Ireland broadcasting during 1947 is to get a lively and extraordinarily varied picture of life in the Province: a picture of past and present, showing the country, the towns, and the people as they were in past generations and as they seem today, reflecting the people at work in the fields and in the shipyards and factories, their creative efforts in the arts, their leisure interests and their tastes, their problems and their endeavours to solve them. In review, the programmes provide a vigorous and boldly coloured pattern of life in Ulster.

The Province was honoured by two Royal visits during the year. In October H.R.H. Princess Margaret came over to Belfast and launched the new liner, R.M.S. *Edinburgh Castle*, and in the previous April, H.R.H. The Duchess of Kent launched the light Fleet Carrier, H.M.S. *Centaur*. The microphone was present on each occasion to describe the spectacle as the great ships moved down the ways into the sea and to record the voices of Their Royal Highnesses as they named the vessels and bade them god-speed. An even more interesting launch, from the technical point of view, was that of the 28,000-ton liner, R.M.S. *Pretoria Castle*, which Mrs. Jan Christiaan Smuts, wife of the Prime Minister of South Africa, launched by operating a radio switch in her home on the veldt outside Pretoria 6,000 miles away.

George Nash's series of talks, 'Ulster at War', broadcast in the early part of the year, was a kind of stock-taking of the Province's valuable contributions to the allied cause during the war and focused a light on the activities of the people in many other fields of production: the making of munitions, ropes, textiles, the building of aircraft, the growing of food, and other efforts.

One of the most noticeable developments in the return of Regional broadcasting was the movement of the microphone out of the capital city into the towns and villages and countryside. During 1947 there were probably more 'Outside Broadcasts' than ever before in Northern Ireland. Every fortnight during the winter a team representing the BBC has appeared in a different Ulster town challenging the locals to combat at the microphone in a highly popular quiz called 'Up against it'. The series, 'Concert from the Country', continued the search for talent. The 'Village Picture' programmes gave monthly portraits of some of the smaller communities. The public forum series, 'Free for All', gave the man and woman in the street a chance to air their views on subjects of particular interest in this part of the world.

The Recording Unit has also been busy, travelling the country far and wide in search of interesting material for such magazine programmes as 'Ulster Mirror', and for features like 'It's a Brave Step'. This last mentioned series took listeners on a kind of walking tour of three widely contrasted parts of the country: the Ards Peninsula, the remote valleys and mountain-sides of the Sperrin district of County Tyrone, and the lovely sylvan countryside that lies around Lough Erne.

Drama and that oddly named programme, the radio feature, have always had a strong following in Northern Ireland and have become something of a speciality in the Region. The features included such widely varied themes as 'Pistols for Two', a monograph on duelling in eighteenth-century Ireland; 'The Pliant Soul', which told the life-story of the Restoration dramatist, George Farquhar—he came originally from Londonderry; a biographical sketch of Sir Hans Sloane, the County Down man whose private collection of curiosities was used as the foundation of the British Museum; 'Their Country's Pride', an examination of the disturbing flight from the land; and 'We built a Church' (broadcast in all Home Services), a feature on quality in building, on craftsmanship, and that ancient and honourable incentive, love for the job.

In radio drama there was a play almost every week including John Millington Synge's 'Riders to the Sea' (repeated afterwards in the Third Programme); the Ulster Group Theatre's production in Saturday Night Theatre of George Shiels's 'The Passing Day'; two plays by St. John Ervine, 'The Ship', which was broadcast in all Home Services, and 'Friends and Relations'; 'Light Falling', a new play specially written for radio by the distinguished Irish playwright, Teresa Deevy; and 'The Dear Ruin', a new play for broadcasting by Janet McNeill, who was a prize winner in last year's radio drama competition.

The very great interest in music and the arts has been reflected in programmes such as the monthly critical review, 'In Ulster Now', and 'Writing in Ulster', in which new and established work by Ulster authors has been brought to the microphone. In talks, probably the most significant were the series on 'The Babington Report', in which an expert came to the microphone each week to discuss various aspects of this important report on the state of Ulster agriculture. Another memorable series was John E. Sayers's fortnightly analysis of local affairs under the title, 'Ulster Commentary'. Music programmes included two broadcasts by the Belfast Philharmonic Society, the Charles Wood Festival in Armagh Cathedral, recitals by Howard Ferguson, the young Ulster composer, playing his own works; and a series of programmes presenting the songs of Percy French.

THE NORTH REGION—famous programmes come from these hard-working counties

The North Region of the BBC has an especial responsibility in reflecting the activities, talent, culture, and communual life to be found within its very wide boundaries. Its objectives were achieved in great measure during 1947, when in music, drama, entertainment, sociological programmes, news, and elsewhere, the successes of the previous year were consolidated, and sweeping new strides were made. In entertainment the North was responsible for two outstanding series heard nationally in the Light Programme, the ever-popular 'Have a Go', starring Yorkshire's Wilfred Pickles, and 'Gracie's Working Party', in which Lancashire's famous Gracie Fields made a great radio come-back.

'Public Enquiry', the bold group of unscripted and unrehearsed debates which was started in 1946 as an experiment, again enabled the man-in-the-street to have his uncensored say on controversial topics of the day. Listeners were kept abreast of current industrial problems and advances in scientific knowledge in 'Progress Report', whilst much thought and research were devoted to the planning of 'Farmers' Half-hour' in order to provide the best possible service of information and help to farmers.

During the year, the BBC Northern Orchestra, under its permanent conductor Charles Groves, resumed the Wednesday midday Promenade Concerts in the Manchester Town Hall, and outstanding among many public engagements were three concerts in Leeds conducted by Sir Thomas Beecham, and a performance of the 'Messiah' with the Huddersfield Choral Society at Christmas. Broadcasts by the Hallé Orchestra were resumed in October.

1947 saw considerable development in the coverage of topical events of all kinds by the News, Outside Broadcast, and Recorded

Programmes Departments. Easily remembered are the comphrehensive reports on the big freeze-up early in the year by the News Department, when despite telephone breakdowns, snowed-up railways, and impassable roads, our reporters penetrated even to the most isolated places and got their stories through; the contrasting 'Seaside Nights' round-ups in the warmth of the long summer, when, with the untiring co-operation of the engineers, the O.B. staff were able to make relays from many holiday-town shows on the east and west coasts; and the informative recorded features which ranged from a sound picture of the trial voyage of the new *Mauretania* to a documentary on the training of police horses.

Drama Department fulfilled its promising start of the previous autumn. Plays by new as well as famous authors found their way regularly into the programmes, and an experimental school for radio dramatists established in Leeds produced most encouraging results.

Children's Hour during the year enhanced its already shining reputation with the development of more programmes of the informative type, and in Religious broadcasts, brass band music, programmes linked with overseas, and special features, the Region also fulfilled its duty to its listeners. As the North Regional Director recently remarked: 'The broadcasting potentialities of the North of England are on a national scale, and their exploitation is limited only by the restrictions imposed by staff and gear and time.'

BROADCASTING IN THE WEST—hard weather gives the microphone many adventures in a very active year

For the West Region, 1947 was a year of steady all-round expansion and development. The year started well with the inaugural meeting in January of the Regional Advisory Council. The Council, twenty strong, met four times during the year at the Regional Headquarters under the Chairmanship of Sir Philip Morris. But the interest and enthusiasm of its members have entirely outstripped the statutory minimum, and they have been a constant source of help and advice at all times.

In July, the Region's boundaries were officially extended to take in areas of Hampshire and Gloucestershire which had for some time been receiving the programme but had not been participating in the broadcasts. The city of Gloucester itself now comes within the Region, as do the greater part of Hampshire (the north-east corner of the county is excluded) and the Isle of Wight. Within a week of the extension, a programme from Southampton was on the air and many broadcasts from the new areas have been heard since, including a fine concert from Gloucester Cathedral during

the Three Choirs Festival, which was rebroadcast throughout Holland and Sweden.

The microphone has ranged far and wide about the Region. In January it was marooned for a month in our Western outpost—the Bishop Rock Lighthouse off the Isles of Scilly. It was again marooned, during a June gale, on a lightship in the Bristol Channel. Undaunted, it went down to the sea-bed in July to broadcast a vivid description from H.M. Submarine *Tradewind* in Weymouth Bay of a mock attack upon a destroyer, H.M.S. *Offa*.

As autumn closed in something like forty small towns of the West Country, which normally had few opportunities of seeing a microphone or of participating in a broadcast, prepared to go on the air. Three new series of programmes, 'Take it Easy', 'Whatever Next', and 'Speak your Mind', forming between them a major part of the Region's output, had been designed as 'outside broadcasts'.

Meanwhile, throughout the year, in the studios at Bristol and Plymouth, important work was being done. The 'actuality' broadcasts from farms and holdings were supplemented by the regular 'service' talks to farmers and growers. The Sunday programmes with a country flavour, 'The Naturalist' and 'Country Questions', continued to be heard throughout Britain, and found new audiences all over the world. A survey was undertaken by F. G. Thomas of the whole field of Western industry. Mr. Thomas reported back to listeners in a series of fifteen weekly talks.

Famous literary men and women came to the microphone in another series of the 'Literature in the West' programmes. Once again, many of the leading choral bodies of the Region combined with the West Country Studio Orchestra in the studio performance of some fine musical works. The West-of-England News Bulletin made an increasingly useful contribution to the everyday life of the Region. The weekly newsreel, 'The Week in the West', launched out in occasional special numbers, covering, for example, with considerable frankness, the bus strike which paralysed road transport throughout the West, the Bristol 'points' housing scheme, the controversy over the conductorship of the Bournemouth Municipal Orchestra, the Alderney Commission of Enquiry, to mention only a few subjects. In the field of radio drama, as an outcome of the consistent development of the Region's own policy, many notable contributions were made to the national programmes, among them 'Kitty Brown of Bristol', 'Yellow Sands', 'Old Bannerman', 'Grumpy', 'Quinneys', 'Mr. Sampson', 'The Banns of Marriage', and 'On the Night of the Fair'. More West-Country places of worship than ever before were on the air. Clergy and congregations made great efforts to prepare Services specially for broadcasting.

The Region is proud of the fact that the severe weather early in

the year completely failed to upset the West-of-England programmes. Despite the immense amount of travelling involved in covering a Region as extensive as this one, only one outside broadcast had to be postponed. And, somehow, artists, musicians, speakers, managed to get to the studios. One programme nearly frozen off the air was 'The Way we live'—the radio version of the Plymouth documentary film. Some of the cast travelled down to Bristol from London for this broadcast, but the main group came from Plymouth. The London party duly arrived for rehearsal on the afternoon before the broadcast, but the railway line to Plymouth was blocked. Hour after hour the railway reported no news of any Plymouth trains, and precious rehearsal time slipped away. At last, at ten o'clock that night, the main party from Plymouth reached Bristol, after a journey of thirteen hours. Hot soup had been kept ready for them. Then they went to their hotels and the rehearsal was abandoned. The entire cast was not complete until the following afternoon, just in time for the final rehearsal. Still, the broadcast went out and it was a success.

Finally, it must be recorded that 1947 was a year in which one or two old dogs learnt some new tricks. In this category we place the well-known broadcaster who was by no means satisfied with the rate of delivery of his fan-mail (a very substantial fan-mail) from Broadcasting House. Then he had an idea. He trapped a mouse, kept its body for the right length of time, parcelled it up, and posted it to himself, c/o the BBC. He received his mouse back, plus his accumulated mail, by return of post. There's plenty of ingenuity left yet in the Region!

The MIDLAND REGION'S Director celebrates his twenty-fifth year of service in Midlands, together with the BBC's Silver Jubilee

As one looks back on the past year in Midland Region two periods of special programmes stand out—the week in mid-November to celebrate the twenty-fifth anniversary of broadcasting in Birmingham, and the East Anglia week in July.

The Regional Director, Mr. Percy Edgar, has the distinction, unique in broadcasting, of having been in charge of a regional centre continuously since 1922. He first appeared as an artist on 18 November of that year, along with Harold Casey (now Midland Regional Executive), and received his appointment as Station Director in the January following. His personal reminiscences introduced the semi-Jubilee programmes to the listeners he has served so long. Charles Brewer, his Variety Producer for six years in early Broad Street days, and Leslie Baily collaborated in a Scrapbook which recalled the changes and developments during a quarter of a century of radio history. Then separate programmes recalled two

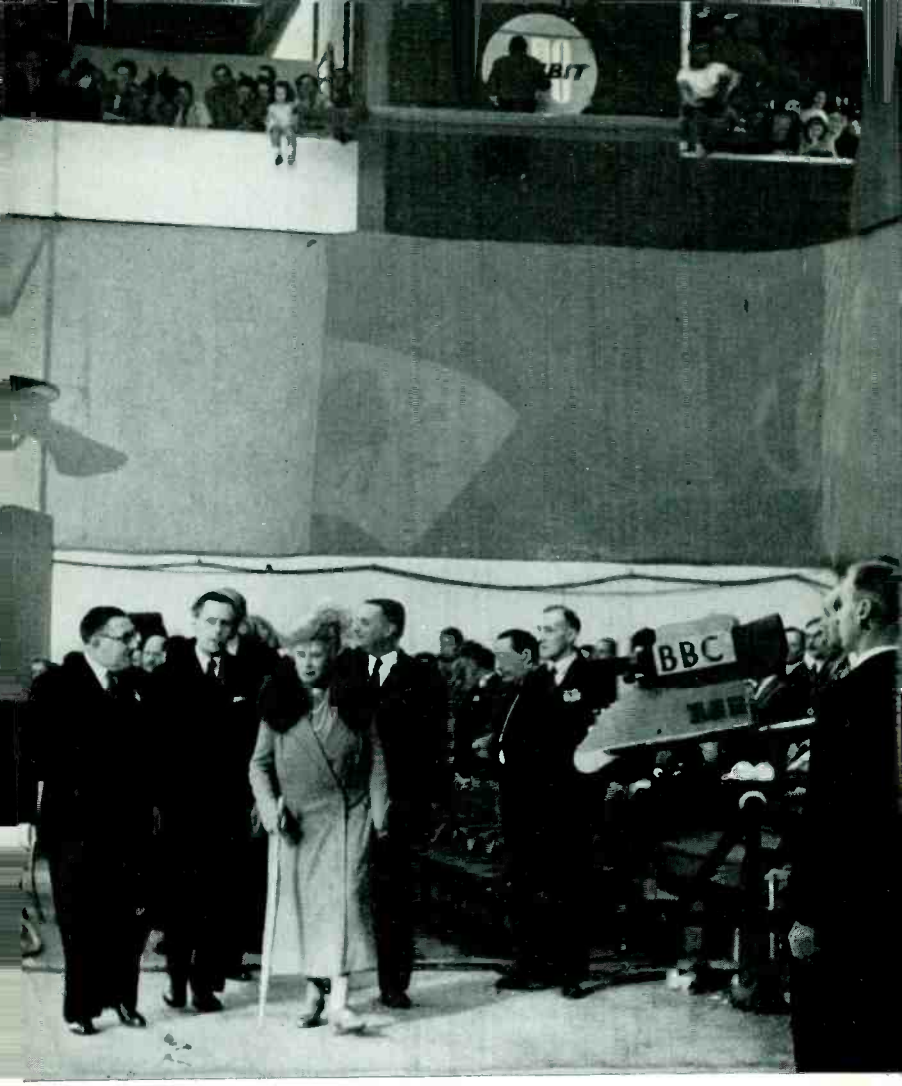
partnerships which were important strands in that history: the Midland Region's co-operation, first with the City of Birmingham Orchestra, and, secondly, with the Birmingham Repertory Theatre. It was from the C.B.O. that the BBC Symphony Orchestra drew its conductor, Dr. (now Sir) Adrian Boult, and its leader, Paul Beard, and these musicians returned to share with the present leader, Norris Stanley, in a special concert. The link with the Birmingham Repertory—afterwards extended to co-operation with all Midland Repertories—was the subject of a feature programme. Two Midland series which had made their name before the war, 'Midland Parliament' and the 'Paul Temple' thrillers, and one, 'Songs for Everybody', which first heartened listeners during the war, were re-presented, and there was a star variety bill by artists prominently associated with the development of radio entertainment. There was, too, a 'Children's Scrapbook', with the reminder that Birmingham was the first station to have a 'Children's Hour'.

In July the Region concentrated its forces upon its East Anglian enclave. In twenty-five broadcasts from Norfolk an effort was made to give a broad impression of the history, life, interests, and talent in the area, with special concentration upon Great Yarmouth and Norwich. The distance from the Birmingham base to the Region's only stretch of coastline is considerable, and to take programmes from there on a piecemeal basis involves technical and administrative difficulties. It was, therefore, thought better to devote a short period almost exclusively to Norfolk and so provide an opportunity of establishing good general public relations in this part of the Region.

Two new series, both having experimental value, began in the autumn. 'Curtain-up' was a serial feature programme built round the problems of amateur play production and directed principally at amateur players and societies. A harmonious combination of the idyllic and the practical was sought in 'Country Lover', a comprehensive magazine series for the countryman and for the townsman with country interests.

On the light music side, the year has been notable for the presentation of a number of large-scale adaptations of popular musical comedies, such as 'The Student Prince' and 'The New Moon'. Great support has been given also to the Choral Societies of the Region, some of which have been given an opportunity of singing with the City of Birmingham Orchestra.

There is not space to mention this year the variations on established programmes, but the experiment of trying unscripted discussion on a selected subject in 'Midland Parliament', and the development of 'Town Forum', with its spontaneous questions and answers, are worth noting.



H.M. Queen Mary in the television studio at Radio Olympia. On her right is Sir William Haley, Director-General of the BBC

Margaret Leighton as Beauty and Robert Adams as Strength in the television performance of the old morality play 'Everyman'

II. TELEVISION SERVICE

TELEVISION in 1947—a year of much performance and infinite promise

If 1946 was television's post-war curtain-raiser, 1947 was a First Act unfolding the beginnings of a non-stop story (non-stop except during the fuel crisis) of which it is difficult to conceive any end. In June the country-wide extension of television was brought nearer when the BBC placed orders for equipment for the Birmingham Television Station and a subsequent station as yet unnamed. In August the Corporation announced its decision to start its own weekly newsreel service to supplement outside television broadcasts, promising a twice-weekly service later on, and finally a change of newsreels every day. By November the O.B. units were introducing new cameras, more compact and sensitive, enabling 'actuality' events to be televised under twilight conditions which would have been considered impossible a year ago.

These were beacons to future progress in a year which brought present joys to a circle of viewers whose numbers, if the licence figures are any guide, were at least quadrupled. (Assuming four or five viewers to every television set, the audience is far in excess of 100,000.)

Meanwhile there were staff changes. Maurice Gorham, who had been head of the post-war service, resigned in November, to be succeeded by Norman Collins, formerly head of the Light Programme. In May, Denis Johnston, Programme Director, resigned to resume writing (two of his plays have since been televised), and his place was taken by Cecil McGivern, a former BBC producer who was responsible for some of the most notable wartime features, including 'The Battle of Britain', 'Junction X', 'Mulberry', and the Christmas Day programmes of 1941, 1942, and 1944. After acting as screen writer with Independent Producers, he returned to the BBC at the end of May. Returning to television in the summer after being in charge of radio variety, came Pat Hillyard, to become Presentation Director.

And about the year's programmes? Stealing the picture were the outside broadcasts, which always start off with the undeniable advantage of kindling the home screens with things really happening; they project the outside world into the living-room, and the finest productions in the Alexandra Palace studios had to compete in popularity with a panorama of 'actualities' culminating in the Royal Wedding in November. To list all the O.B. triumphs would

be tedious even to those whom they fascinated at the time, though no one would willingly forget the brilliant pictures of the departure and return of Their Majesties on the South African tour, the Trooping of the Colours, the Royal Drive at Ascot, and the Service at the Cenotaph. There were, too, the camera visits to places of entertainment—to the Players' Theatre for 'Late Joys', the Old Bedford in Camden Town, Collins's Music Hall, the Open Air Theatre in Regent's Park, and the Intimate Theatre, Palmers Green. Viewers were present for the first time at the Cambridge Theatre for opera and Covent Garden for ballet, and were escorted into BBC studios for several Light Programme features such as 'Ignorance is Bliss', 'Twenty Questions', and 'Merry go Round'. Perhaps the crowning innovation was the televising of the last 'Prom' from the Royal Albert Hall.

In televised sport the mobile units beat their best pre-war record for 'time on the air', in spite of exasperating difficulties which viewers can hardly have guessed at. For a brief spell the units were almost literally 'the baseless fabric of a dream', having no proper home for maintenance purposes. For this reason the outside broadcasts ration was cut by fifty per cent during July and August, yet who remembers this austerity now? It is submerged in recollections of the Cup Final at Wembley and the Soccer Internationals, the University Boat-race, Rugger at Twickenham, hours of sunlit cricket at Lord's and the Oval, tennis rallies at Wimbledon, racing at Ascot, and amateur athletics at the White City.

To sport were added those unclassifiable features which our brethren of the films call 'interest' pictures—two days at Northolt Airport, trips to London Docks, to the Zoo, to the White City Stadium for the International Horse Show, and Olympia for the British Industries Fair, to Cable and Wireless Headquarters for an Empire Day feature on photo transmission to South Africa.

The one feature in which outside broadcasts and studio productions marched hand in hand was the first post-war Radiolympia. From the BBC's specially-erected studio there a mobile unit relayed television programmes presented as a public spectacle. Four outstanding types of studio programmes—'Café Continental', 'Stars in your Eyes', 'Sepia', and 'Variety' formed the nucleus for a brilliant television 'season' shared by visitors to the Exhibition and viewers at home.

It was not practicable amid the hurly-burly of the Radio Show to use the Radiolympia stage for plays, which, among studio productions, come first in popularity. During the year every kind of drama was explored, from the light comedy of 'The Man who came to Dinner' to the sombre tragedy of 'Rosmersholm'. Viewers will recall Andrew Osborn in Temple Thurston's 'Wandering Jew'

(presented with a cast of forty); Charles Heslop in '1066 and All That'; Mary Newcombe in Eugene O'Neill's 'Mourning becomes Electra'; the all-star cast, including Yvonne Arnaud, Lewis Casson, and Esme Percy, in a Good Friday performance of 'Everyman'; Abraham Sofaer and Margaretta Scott in 'The Merchant of Venice'; and Sir Seymour Hicks and Dame Irene Vanbrugh in Congreve's 'Love for Love'.

On the lighter side the home screens shimmered with more Cabaret and Variety than ever before. A high-light was the 'Ici Paris' programme on France's National Day, 14 July, when the French Ambassador and his wife helped to cement a Television Entente by joining the studio audience at Alexandra Palace for an All French entertainment compèred by Jacques Pauliac of Radiodiffusion Française. In September Gracie Fields paid a welcome return visit to give a forty-minute solo act specially for television.

The Television Auditions Unit, formed early in the year, discovered new variety talent.

Televised ballet reached its peak with the direct transmission from Covent Garden of the Sadler's Wells Company with Léonide Massine.

Among regular studio programmes were one old favourite and a new one. 'Picture Page', edited and introduced by Joan Gilbert, continued its weekly parade of personality interviews, and 'Kaleidoscope' established itself as the viewers' own magazine programme.

The television 'documentary' began to evolve a technique of its own, with 'I want to be a Doctor' as one of the best examples. Visual talks covered a multitude of topics, including 'Radar' explained and demonstrated by its inventor, Sir Robert Watson-Watt; 'Speaking Personally', by Bertrand Russell; and 'Film History' recounted by Roger Manvell, with the showing of films going back to the old 'silents'. Mr. Philip Harben, as Television Cook, showed cookery in close-up, and Mr. F. H. Streeter tended the Television Garden.

The televising of films was still hampered by the ban on newsreels and most British and American feature films, but viewers will recall the showing of D. W. Griffith's masterpiece, 'Birth of a Nation', with orchestral accompaniment from the original musical score. The BBC's film record of the Royal Tour of South Africa was presented as a feature, and on several occasions the BBC Film Unit provided a film version of important O.B's. Outstanding among sports films was the St. Leger, flown from Doncaster and televised the same evening. The BBC continued to exchange news films with the National Broadcasting Company of America.

III. RADIOLYMPIA

In its first post-war revival in October the National Radio Exhibition broke all attendance records, not merely its own but those for any show ever held at Olympia. Television was the greatest attraction and the 450,000 folk who visited the exhibition during its ten-day run had the chance of seeing television programmes in the making.

Through the co-operation of the BBC and the RIC (Radio Industry Council), visitors watched from the galleries of the large studio a panorama of entertainment build around four main programmes reflecting television in different moods.

During transmission, they shared the programmes with viewers at home and with others watching screens on stands and in a darkened avenue at Olympia. During rehearsals which continued through the day they had the fascinating scene to themselves.

Into a studio with a frontage of ninety feet and depth of nearly fifty feet had been built a triple stage. And from this were produced 'Café Continental', an exotic spectacle of colour and glamour derived from a wartime show in Cairo; the more intimate 'Stars in your Eyes', featuring such artists as Gillie Potter, Douglas Bing, and Maudie Edwards; 'Sepia', an all-coloured show, presenting the story of negro song and dance down the years; and 'Variety' in which stars of the stage, television, and radio, were both seen and heard.

In a glass-sided control room overlooking the three stages, producers were seen at work, as were the make-up girls in their cubicle at the side of the studio. For all in the gallery the lid had been taken off.

Visitors had a chance to take part in 'Come and be televised', and two of the most popular sound programmes, 'ITMA' and 'Merry go Round', were broadcast from the set.

To mark its Silver Jubilee the BBC had hung outside the studio a cavalcade of photographs covering the twenty-five years of its life and pictures of eminent broadcasters of the past and present.

The BBC Engineering Division, exhibiting for the first time at Radiolympia, showed with photographs and ingenious devices the world-wide scope and complexity of its activities. The extent of the expansion of BBC transmitting stations during the war surprised many visitors.

A large arrow bearing the caption 'Any Questions?' invited callers at the stand to pick up one of a battery of telephones and discuss their radio problems with BBC experts, unseen in a back

room. Up to eighty questions were answered in an hour. 'How do I bath the baby?' is about the only one missing from the record.

BBC publications were displayed and the output and distribution of the BBC Transcription Service were illustrated by five panels and an illuminated map of the world.

With a resounding success in the bag it can be revealed that the radio industry was in two minds about whether or not to hold an exhibition in 1947. By the first Saturday even those who had been most sceptical were convinced that the decision had been the right one.

Dealers flocked to Radiolympia from all parts in greater numbers than ever before, and although manufacturers were not able to meet their full requirements, the re-establishment of personal contacts was long overdue and was mutually welcomed.

It was also time the industry 'went to the country' for a mandate or guidance for future policy and the attendance of nearly half a million was large enough to be a useful 'referendum'.

Tens of thousands wanted not only to see television, but to know how soon they could get it.

Next most popular demand was probably for small transportable table receivers or 'bedside' sets, arising partly from the wish of every member of a family to have his or her own set.

Third came the increasing urge to listen to faithful reproduction of good music on a radio-gramophone as good as money can buy. There was also considerable serious interest in the communications equipment, the navigational aids, and the electronic industrial processes, not previously seen at Radiolympia.

To meet the demand for television, the industry earnestly hopes that transmission will be extended to other parts of the country with the least possible delay and is not pessimistic about its ability to meet the demand for receivers. The output of small broadcasting receivers is already great; many were to be found in the shops throughout 1947 and there is no reason, up to the time of writing, to suppose that the new export arrangements would mean their disappearance. Radio-gramophones may be in shorter supply.

The industry is exporting five times as much as before the war and it was gratified when representatives came to Radiolympia from sixty-one countries abroad. To them Radiolympia demonstrated forcibly that the British radio industry was alive, skilled, and determined to play its part in the rehabilitation of Great Britain in the markets of the world. Provided the Government can smooth over some of the import licence difficulties which have arisen overseas, and provided the raw materials are forthcoming, the industry believes it can achieve its export target of £1,000,000 a month without depriving the home listener of the sets which he covets.

IV. THE OVERSEAS SERVICE

Broadcasting Organizations of the DOMINIONS have a constant link with the BBC

For the purposes of radio, public events and occasions of ceremony become broadcasts. As 'live commentaries' or 'features' they take their place among the wealth of programme material that goes out on the air all day and every day.

During 1947 the most significant broadcasting event has certainly been the Royal Tour of South Africa. This, and the wedding of Princess Elizabeth, have provided the broadcasts of greatest mutual interest to the nations of the British Commonwealth.

In a number of ways the broadcasting arrangements for the Royal Tour illustrate happily that developing process by which the BBC can act as a broadcasting link throughout the Commonwealth.

In the first place the programmes dealing with the Royal Tour did not originate with the BBC in Great Britain. They came from one of the Dominions, and were addressed to listening audiences in the United Kingdom. Then again, they were addressed not only to the audiences in the United Kingdom, but were transmitted to the other Dominions, and, indeed, all over the world. In this way the BBC can form a central point in a broadcasting family. The overseas services of the BBC can originate, or they can take in programmes; but they can also send out, as widely as possible, all those that are of significance to the Commonwealth as a whole.

The number of incoming programmes that are received from the Dominions regularly by the BBC now forms far too long a list to give in full. The following are only a few of the outstanding examples of 1947. 'It's not Cricket' from Australia; a series of twelve musical programmes entitled 'The Old Songs' from Canada; Dominion Day variety shows from both Australia and Canada; 'Mission to Borneo' from Australia; regular monthly news-letters for Scotland and Wales from Australia, Canada, New Zealand, and South Africa; interviews and talks from all Dominions for 'Commonwealth and Empire', and for the North Region's 'Family Gathering', and 'Window on the World'; and contributions to the BBC's Silver Jubilee programmes. The numerous programmes associated with the Royal Tour have already been mentioned.

It is interesting to recall that 'Mission to Borneo' was men-

tioned in the last issue of the BBC *Year Book*, which went to press when this programme was no more than a project. It was then picked out as a good example of co-operation between the BBC and one of the other broadcasting organizations of the Commonwealth. Its eventual success was such that after being heard in the Home programme and throughout the Overseas Services, both Scotland and the Midland Region gave it special repeats.

Meanwhile, the BBC maintains its services of out-going programmes addressed to listeners throughout the Dominions. News direct from London, accounts of political and social developments in Great Britain, the world of music and entertainment are always of interest throughout the Commonwealth.

However, in the general pattern of broadcasts from Great Britain during 1947, sport has played an even higher part than usual. In South Africa the interest in the tour of the South African Cricket team was so great that it is no exaggeration to say that by the end of the season the names Rex Alston and John Arlott, the BBC commentators, were household words in South Africa.

Australia sent a Rugby Union team and New Zealand a Rugby League team to Great Britain during 1947, and, once again, the interest in eye-witness accounts of the matches was so keen that the Pacific Service added specially to its programme hours by sharing with the General Overseas Service.

In Canada, as in the other Dominions, the BBC news continued to be rebroadcast regularly, and other broadcasts from Great Britain have been regularly heard both in the English and French networks of the CBC; but probably the most outstanding BBC contribution to the schedule of the CBC has been the series of eighteen programmes 'The Reader takes over', in which well-known British authors discussed their work with professional critics and ordinary readers. This series of programmes, in fact, though originally designed for the interest of North American listeners, was used throughout the Overseas Services, and now has been added to the Transcription Service.

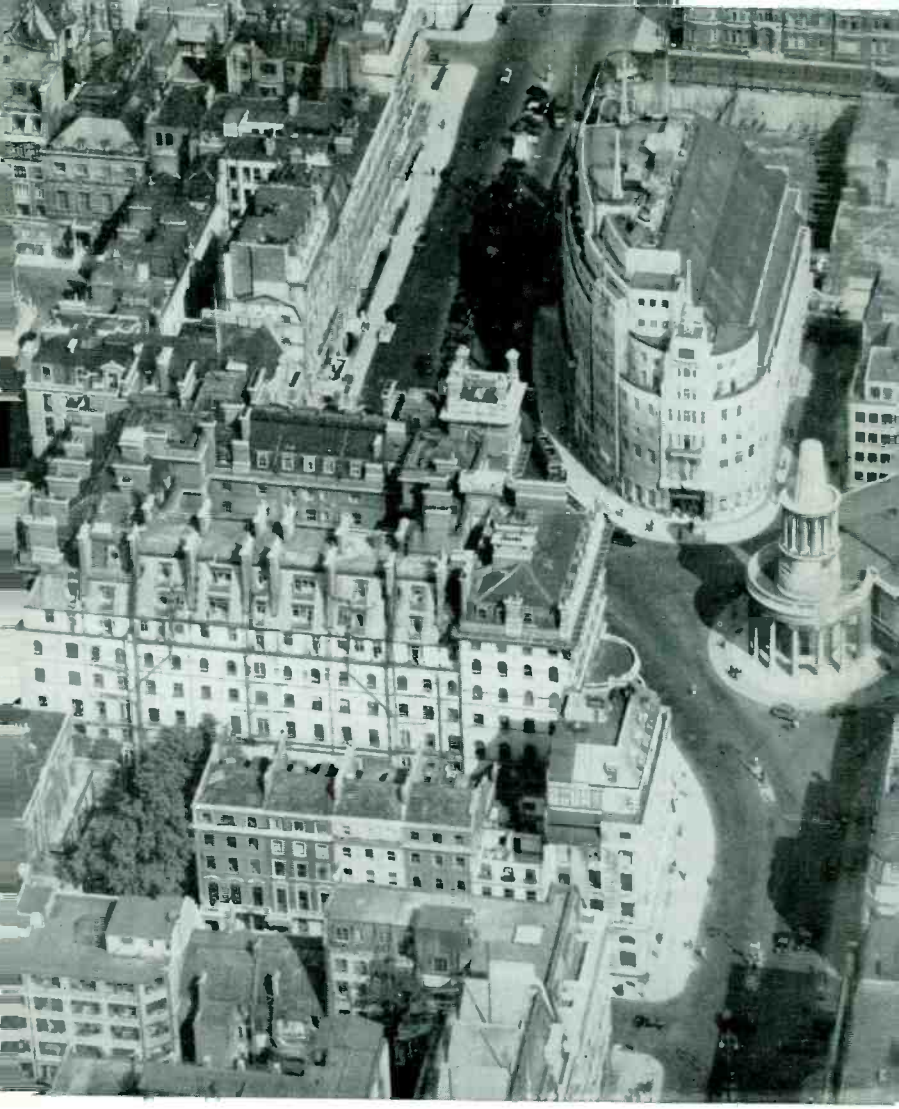
During the course of the year the BBC was once again happy to welcome a number of visitors from the Broadcasting Organizations of the Dominions. Among these were: F. D. Clewlow, Director of Drama and Features, Australian Broadcasting Commission; William G. James, Director of Music, Australian Broadcasting Commission; John Proud, Assistant Director of Talks, Australian Broadcasting Commission; H. G. Walker, Manager of Dominion Network, Canadian Broadcasting Corporation; Ira Dilworth, General Supervisor of International Service, Canadian Broadcasting Corporation; J. A. Oiumet, Assistant Chief Engineer, Canadian Broadcasting Corporation.

INDIA and PAKISTAN—broadcasting problems during a momentous year

The greater part of the year's work under review preceded the establishment of self-government in India and Pakistan: yet much of the work concerned looked forward to the time when the two nations should assume their separate, tangible, and independent form.

1947 was a year which demanded an unremitting state of alertness and adaptability in the BBC's Eastern Service. More than ever before, we were concerned not only with our own broadcast programmes but with the responsibility of keeping all other departments of the BBC informed of every shift and change—whether actual or prospective—in the Indian political and constitutional scene. It fell on us also to act as the junction or sorting office for the exchange of a number of momentous broadcasts between New Delhi and London. The road to self-government for India and Pakistan was pointed by a sequence of vital statements by the Hindu, Muslim, and Sikh political leaders; by the Viceroy and Commander-in-Chief; and by the Secretary of State. Never before was there such intent listening to the long-range transmissions from the 100-kw station in Delhi, or such meticulous analysis of the critical phrases in the script of an official broadcast in English for its precise equivalent in Hindustani and other Indian languages.

However, it has never been the part of the BBC's programmes to India to make any direct contribution to the political and communal maelstrom. On the actual day of the birth of the two Dominions, there were short special messages of goodwill from Lord Wavell, Lord Pethick-Lawrence, and others representative of the generations of Englishmen who have devoted a part of their lives to Indian progress and well being. But apart from that one day, any special statements carried by Eastern Service were such as were intended for the whole world and transmitted also on the Indian networks and on most other BBC services. It is in the field of culture and objective information that we can best serve these particular audiences. While it has been impossible not to accept a certain preoccupation with the historic events of the present day and hour, yet a conscious effort has been made to maintain the standards and objects of our normal broadcast programmes. Current trends in the more responsible aspects of British thought have been projected to India throughout the year in talks and discussions. A proportion of the output in this category has originated with Eastern Service; the remainder has been reproduced from other BBC Overseas programmes and from the domestic services—in fact, from whatever source has appeared to offer the most



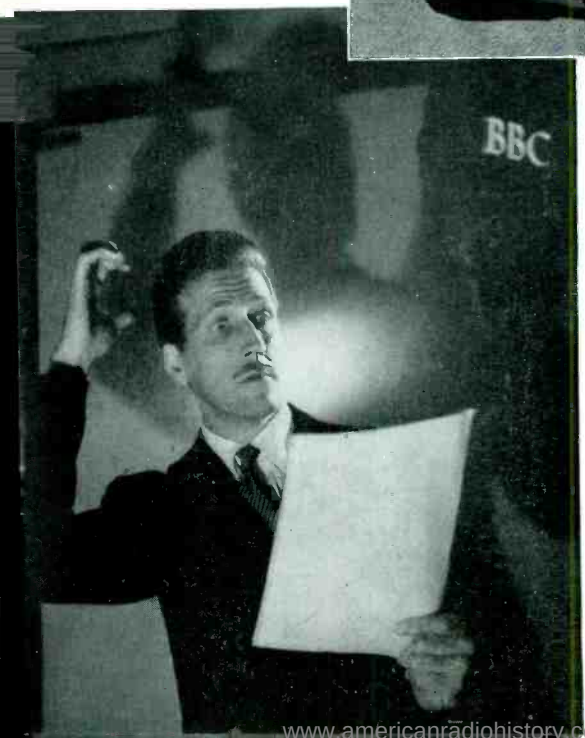
Eagle Photos Ltd.

Broadcasting House from the air

Members of the Dutch contingent to the Scout and Guide International Folk Dance Festival in London

L. H. Ottosen of the Swedish Section interviewing Pensioners in the Royal Hospital, Chelsea, on Oakapple Day

Ann Todd, the famous film star, at the microphone



Jorge Juan Rodriguez, who played Don Quixote in the series prepared by the Latin-American service in honour of the fourth centenary of Cervantes' birth

Mikel Utsi, a Lapp from Karesuando, broadcasting in the BBC's Swedish Service

Miss Fatimah Musa reading the Malayan news in the Far Eastern Service

authoritative or controversial exposition of any given subject at any given time. Views and opinions on events in Britain and throughout the world have been supplemented to the greatest possible degree by the wide use of eye-witness reports and despatches from special correspondents (both British and foreign) in many world centres. There have again been some digressions from the more serious side of events. The phenomenal acclamation given to the cricket commentaries on the Indian tour in the previous year led to a demand for special reports on the 1947 South African touring team—despite the unhappy political relations between Indians and South Africans. Preparations have long been in hand to provide adequate cover of the 1948 Olympic games, in which representatives of India and Pakistan are expected to compete.

Literature, drama, art, and philosophical thought have all been given their full share in the general programme output. A series of thirty-nine weekly half-hour programmes was devoted to the plays and poems of Shakespeare. The scripts were written by critics whose authority is of world-wide repute, and scenes were acted and verses spoken by performers of the top rank. This was probably the most comprehensive series of programmes on the work of a single genius ever undertaken by the BBC. Eastern Service takes credit for being the first of the Overseas Services thoroughly and methodically to exploit the riches available from the Third Programme. Within a few weeks of the inauguration of that new and revolutionary enterprise in radio, the service to India had included a special weekly selection under the title 'From the Third Programme'. This was an immediate success, and more and more of the outstanding talks and dramatic productions from the same source have been made available to this eager and appreciative audience overseas.

Within the next twelve months the Eastern Service will have many new problems to resolve. To mention only one, there is at the time of writing a strong movement in India and Pakistan to abandon the hitherto common tongue of Hindustani and to adopt the pure Hindi and the pure Urdu respectively as their principal national tongues. If this does come about, the BBC may have to review its present policy of using Hindustani—in parallel with English—as its lingua-franca medium. In an uncertain future, all that can be said with certainty is that India and Pakistan will continue to be offered their own special broadcast service from London.

BROADCASTING TO THE COLONIES—a growing interest in Colonial Affairs reflected in numerous programmes

The main line of development in broadcasting to the Colonies during the past year has been the reflection of the growing interest in Colonial affairs now being shown, particularly in parliament and press in the United Kingdom. The programme 'Colonial Questions' summarizes every week the Private Questions and answers on Colonial matters in the House. Colonial Private Questions, which not so long ago took up a mere few minutes of the time of the House, now take as much as forty-five minutes a week, and the success of the broadcast summary which is re-broadcast by the majority of Colonial broadcasting stations is proof that the Colonies, for their part, are keenly interested in what is said and done about them in the United Kingdom. Reports of Colonial debates are given, not only in the News bulletins, but in the programmes for the Colonies, in which they can be dealt with more fully. Plans for Colonial development, such as the Ground-nut scheme for East Africa and the Colonial Development Corporation, have been not only reported but discussed in programmes. And where a particular colony or group of colonies is concerned with a measure, it has always been dealt with in the special programme for that area. In 'Calling East Africa', for example, the White Paper on Inter-territorial Organization in East Africa was discussed by Mr. F. S. Joelson; and in the same programme a monthly series 'Opinion from Westminster' has given M.P.s interested in the Colonies an opportunity of reviewing Parliamentary debates on East African affairs. In this series, also, Lord Rennell frankly criticized and Colonel Oliver Stanley supported the Colonial Office machinery of Colonial administration.

Parliament has also been very much in the foreground of the broadcasts to the West Indies. The weekly 'West Indian Diary' has reported fully any West Indian matters which have arisen in the House, and in a series of discussions 'On Parliament', three M.P.s, Mr. Kenneth Lindsay, Mr. Derek Walker Smith, and Mr. James Callaghan, gave a lucid account of the functions of Parliament and the way it works.

The interest of the British press in Colonial matters has also been reported. In the programmes for Ceylon, Malaya, Cyprus, Malta, East and West Africa, the Pacific Islands and the West Indies there have been summaries of press articles and reports which have referred to these Colonies, and members of the staffs of some Colonial journals published in the United Kingdom have made a valuable contribution to the programmes.

Since the special programmes for the Colonies, in common with

all the Overseas Services, have as one of their main objects the projecting of Britain, it has been of great significance that we have been able to show that there is this interest in the development of the Colonies and that the interest does not stop short at speculation as to the material resources of the Colonies, but is also concerned with the welfare of the Colonies and their progress towards economic and political stability.

In presenting some other aspects of British life, we have continued the policy of trying to let Colonial listeners see things through the eyes of Colonial visitors to the United Kingdom. In the programmes 'Calling West Africa', the warden of the West African Students' Union, Mr. R. P. B. Botsio, has given a monthly account of the doings of West Africans in Britain and other African visitors have given accounts of their impressions. Similarly, in 'Calling the West Indies', many West Indian visitors and journalists have taken part in programmes.

Many BBC programmes are of interest to Radio Stations in the U.S.A.

During 1947 'special projects' have increased in importance in the North-American Service: these programmes, either single or in series, are prepared for rebroadcast by, and to meet the requirements of, individual stations and groups of stations in the United States and Canada. Two long-standing weekly programmes of this type, 'Freedom Forum' (renamed 'London Forum' during the year) and 'London Column', were regularly rebroadcast by fourteen and eight American stations respectively. A new weekly programme on Britain's entertainment world, 'Pleasure Parade', has been very successful, as have several other special projects on the same subject.

Probably the most notable special project was the series of features on topics such as Oxford University and the Port of London, which were produced for station WOR, New York, one of the most important outlets in the United States. WOR reciprocated with several similar features which have been heard on the British air. There have been a number of other exchanges of this type, frequently involving one of the BBC's regional services.

Last year's participation in 'Junior Town Meeting of the Air' was repeated in the first half of 1947 and another two-way series involving young people were the three 'International Quiz' programmes in conjunction with a Philadelphia station. 'Transatlantic Quiz' has once more been heard over several American stations this year. The resumption of tourist traffic has provided opportunities for many programmes during the year. American

exchange teachers and students, delegates to Conferences both in this country and on the Continent, and business and pleasure travellers have all taken part in programmes which have been rebroadcast by their local stations.

These and many other special projects have meant that BBC programmes have been steadily heard in 1947 in many communities in the Eastern and mid-Western States, although no United States network has regularly carried a BBC contribution since 'Yours Sincerely' was discontinued in February. As usual, however, the networks have rebroadcast individual programmes dealing with such topics as the fuel crisis, sports events, and so on. In January the National Broadcasting Company carried a special BBC programme in connection with the meeting of the Cleveland Council on World Affairs. BBC News and Newsreel programmes were also rebroadcast by a number of American stations, and there has been a great development of interest during 1947 in programmes distributed by the BBC's Transcription Service.

Both in its special projects and its regular programmes the North-American Service has given particular attention to Britain's current problems: 'Britain can make it' and similar exhibitions, the export drive, the fuel crisis and the dollar crisis, have all been very fully covered, both in general and in detail, in programmes specially directed to the American short-wave listener. In addition, of course, the service has continued to survey all types of contemporary development in Britain and has contained a selection of the best programmes heard on the British air.

THE FAR EASTERN SERVICE—the audience is being extended with the help of rebroadcasting

Owing to the generally unsettled condition of many parts of the Far East, and also to lack of receiving and relaying equipment, our audience, which in more favourable circumstances might amount to many millions, is still potential rather than actual. Nevertheless, it would be unwise to regard broadcasting to this area as a waste of time simply because the number of listeners is at present comparatively small; such regular listeners as we have (and they are greatly increasing in number) come mostly from the more influential classes of society, whose importance is out of proportion to their numbers. It was, however, always realized that to attract a really large body of listeners would depend very largely upon the medium-wave relay of our programmes by local stations in the various countries of the Far East to which we broadcast. That this is not yet possible is again due to unsettled conditions

which have prevented the installation of the more modern equipment without which a relay would be unsatisfactory.

Despite these unsatisfactory conditions it has, however, been found possible greatly to increase the quality of reception throughout most parts of the Far East. The British Far Eastern Broadcasting Service, which is now established in Singapore, relays the majority of our programmes on its short-wave transmitters, with the result that they can now be heard with a far greater clarity than has hitherto been possible. The Singapore station is not yet equipped with high-power transmitters; but arrangements are now being made for their installation, and in due course the present difficulties of short-wave listening in most parts of the Far East (due to pronounced seasonal atmospheric disturbances and the physical situation of the area) will be, if not completely eliminated, at least minimized.

The Far Eastern Service continues to broadcast in the following languages: Chinese (daily in the standard language—Kuoyu; four times weekly in Cantonese; once in Hokkien); Japanese; Burmese; Siamese; and Malay. There is also a daily half-hour in English which is addressed not to any particular country, but to the Far East in general. News is the backbone of all these programmes, and while an effort is made to cover the events of the whole world, the main emphasis is placed upon happenings in Great Britain; it is felt that quite apart from the favourable position in which we are placed for reporting news about this country, we can be of most use to our listeners by describing in detail the progress of social and other changes now taking place in the British Isles, so that in the re-organization of their own parts of the world listeners may benefit from our experience and perhaps profit from our mistakes.

In the summer of 1947 an experiment was made in broadcasting the news in a form of simplified English akin to Basic, but making use of a rather more extensive vocabulary. The response to this was so satisfactory that our news bulletins in English are now regularly broadcast in this form. It has been suggested that our English talks, which we have continued deliberately on an extremely high cultural level, should be composed in the same form, but with the limited amount of time at present at our disposal, we have judged it best, in order to attract as diverse a body of listeners as possible, to make no change.

Interest in broadcasts in the NEAR EAST have brought many important visitors

A constant succession of Arab, Turkish, and Persian visitors, whose homelands lie somewhere between Casablanca and Tabriz, decided

during the last year to include a visit to the BBC services as an essential item in their English tour. While a few went to Broadcasting House, the great majority made the trip to Aldenham, headquarters of the Near Eastern Broadcasting Service. The visitors included statesmen, journalists, doctors, physicians, lawyers, engineers, teachers, merchants, actors, singers, film stars and producers, and students. All united in their desire to thank the BBC for its work in war and peace, and in their eagerness to study its workings at first-hand. Turkish visitors included the Lord Mayor of Istanbul and a number of mayors from the Turkish provinces. Persian friends included the new Minister of Education, Dr. Issa Sadiq. A young Austrian student from the University of Vienna, who is in the habit of following the BBC Arabic transmissions to assist his studies, added yet another element to the list of our visitors. The Egyptian actor, Yusef Bey Wahbi, writing from a London hotel, proposed a visit for himself and his family. It proved a great success. All three gave interviews for transmission, while Yusef Bey himself took part in and helped to produce a feature of his own composition. The Arabic Service was thus able to broadcast a feature by the most outstanding personality of the modern Egyptian stage recorded in London. The Edinburgh Music Festival had as one of its results a visit from Mme Alnar, the Turkish soprano who took the part of Susanna in 'The Marriage of Figaro', and Vedat Güvten, the well-known Turkish baritone.

It was interesting to learn from our visitors, some of whom held strongly nationalist views in politics, that political disagreement in Palestine or Egypt had not in their opinion affected the size of our audience; in fact, as far as Arab correspondence is concerned, a record was reached during the year with a total of 2,000 letters.

Correspondence with Persia also showed an increase which developed after the withdrawal of Russian troops from Iran and the inauguration of a 'Listeners' Request' programme. An extra quarter of an hour allotted to the Persian transmission gave more space for programme material and therefore much more opportunity for variety. A number of very welcome Persian musical recordings were received from Teheran as a result of the work accomplished by a recording van directed by a Persian radio engineer under the auspices of the British Embassy.

All three services included the usual talks illustrating various aspects of British life; they also, to a much greater extent than before, supplemented these by eye-witness accounts, illustrated by special recordings, of visits to coal-mines, experimental stations, textile factories, and so on, made by members of the staffs.

News bulletins and news commentaries continued to be a principal attraction. There was a constant demand for surveys of the

British press; this was of course to be expected at a time when Arab, Turkish, and Persian problems were a prominent subject of international debate. The Turkish press made use of the BBC Turkish Service, freely and by name, as a source of news items.

The 400th anniversary of Cervantes' birth forms an outstanding occasion in our broadcasts to LATIN AMERICA

The two outstanding events of the year in the Latin-American Service were the production of 'Don Quixote' and the transfer to the European Service of Mr. J. A. Camacho, widely known in Latin America under his microphone name of 'Atalaya'. Mr. Camacho was present at the birth of the Service.

The production of the radio version of 'Don Quixote', to commemorate the 400th anniversary of the birth of Cervantes, was by far the most ambitious project ever undertaken by this service, and possibly any other service of the BBC, in the field of radio theatre. The work consists of twenty-seven half-hour episodes, covering every important incident in the story of Don Quixote. The text is pure Cervantes, and the music exactly fitting the text was specially written by the well-known Spanish composer, Manuel Lazareno. The rôle of Don Quixote is played by a Spaniard, Jorge Rodriguez, that of Sancho Panza by a Chilean, Roberto Parada, and that of the narrator by Arturo Despouey, from Uruguay. The preparation of the script and the whole production was the work of Angel Ara. He visited Toboso and La Mancha, and brought over three Spanish actors who took part in the production. The universality of 'Don Quixote' was well exemplified in the cast in which the following countries are represented—Argentina, Chile, Colombia, Costa Rica, Mexico, Peru, Spain, Uruguay, and Venezuela.

An excellent booklet formed part of the 'Don Quixote' project. The discs were distributed by the Transcription Service, and should, therefore, reach the entire Spanish-speaking populations.

The 'English by Radio' series in Transcription form, referred to last year, has had a success beyond our highest hopes, and it has not been possible to meet the demand for the discs and the scripts. The title of the series was 'The Baker Family', and the following quotation, typical of many, came from a remote village in the Dominican Republic: 'Teacher. The Baker Family is a very large one. There are many members in Latin America, but you can't know them, and neither see nor hear them. I do not know how to finish. I should want to embrace you all.'

The development of the Schools Broadcast is patchy. In Chile, Uruguay, and Venezuela, great progress has been made. The

Venezuelan Minister of Education wrote: 'The discs used by my department, and the main directives which govern the work, have been taken from those established by the BBC in London. They have been of immense value and we are most grateful.'

The music programmes continue to get many rebroadcasts, and have done much to make British music known in Latin America.

Many of the talks, especially those on technical subjects such as agriculture and medicine, have been widely reprinted and there is a constant demand for them. In Radio theatre, the Transcription discs are always in use, and demand exceeds supply.

The Brazilian transmission has had a very successful year, much helped by the co-operation of our representative in Rio, Mr. J. C. L. R. Brittan. The discs, sent out by the Transcription Service of the Brazilian Expeditionary Force in Italy, and the booklet, 'Scatolettas da Italia', on the same subject, were a great success.

Many visitors have been in London, and from them it is gratifying to know that the prestige of the BBC and its Latin-American Service continues undiminished.

The GENERAL OVERSEAS SERVICE—a picture of Britain

Throughout 1947 the gradual change in the General Overseas Service has continued with the gradual change of the audience. Some of the light-heartedness of the days of canteen listening for the Forces has disappeared. But not all. We believe that in the General Overseas Service our listeners overseas want to find a compendium picture of life in Britain. They want its variety and light music as well as its orchestral concerts and great national occasions. This broadness of outlook has been the touchstone in the planning of the programmes.

First it has been a year of great public events which have all found their place in the General Overseas Service. The Tour of the Royal Family to South Africa in H.M.S. *Vanguard*; the coming of age of Princess Elizabeth and her moving speech of dedication to the cause of the Commonwealth; and later in the year her marriage to Lieutenant Philip Mountbatten. And with these other national occasions, a special series of programmes was broadcast as a tribute to the eightieth birthday of H.M. Queen Mary.

Sport has found an important place in programme planning. This year, predominant among other great sporting events, such as Wimbledon, the Derby, and the Boat Race, have been the Test Matches against Australia in the early part of the year. With the co-operation of the Forces Broadcasting Station in Ceylon, we were able to relay ball-by-ball commentaries from Australia.

Mr. Taylor of Portishead driving the 1911 model 'Stanley' steam car which he uses daily

Charles Gardiner broadcast from this Helicopter, which landed on a roof behind Broadcasting House

Francis Dillon, general editor of 'Country Magazine' at work in the studio

Speakers in a 'Country Magazine' programme include Florence Desmond, who is both farmer and stage star

In Features, several outstanding productions immediately come to mind; they were 'The Battle for Britain'; 'The Last Days of Hitler'; and 'The Secret Correspondence of Hitler and Mussolini'.

Variety, too, has had its highspots; the continuation of old favourites like 'ITMA' and 'Merry go Round'. And in new shows—'Radio Crossword' and the laughter and music of the Gracie Fields's Working Parties broadcast from all over the country.

Orchestral music in the General Overseas Service has also received full attention. There have been the broadcasts of great visiting orchestras like L'Orchestre Colonne, of great visiting conductors such as Bruno Walter from the Festival of Music and Drama in Edinburgh, and of great visiting artists such as Menuhin. And a new series of concerts was broadcast for overseas listeners under the title of 'British Concert Hall' which brought to the microphone conductors of the standing of Sir Thomas Beecham and Sir Adrian Boult with their orchestras, to conduct and introduce the works they played. And of new works, there immediately comes to mind memories of the two new Benjamin Britten operas broadcast during the year, 'The Rape of Lucretia' and 'Albert Herring'.

Talks have seen some innovations. A half-hour for children taken from the Home Service; a new programme for women; and, especially interesting, a series of talks on the future of Television. But to Talks mainly, and to some extent to Features in such programmes as 'Window on Britain', has inevitably fallen the more sombre task of throwing a spotlight on our post-war national and economic problems; 'Production Prospect', a series of talks by William Holt, 'Economic Scene' and 'Political Scene', and Feature programmes on such industries as coal and steel; talks by the outstanding figures of both the Labour and Conservative Parties.

All these have attempted an objective statement of the facts of our national situation; have attempted to tell our listeners both at home and overseas the problems to be faced; and by downright realism and willingness to face facts, have attempted to show British determination to find a sure way into the future.

Considering these programmes, it has been a wide net—wide both in content and in the audience it aims to serve. But the sense and feeling of a country is in its variety and amusement as well as in its public occasions and plain speaking.

V. THE MONITORING SERVICE

The consolidation of the Monitoring Service on a peacetime basis is now almost completed. It remains a major source of foreign news for use in the Home, Foreign, and Overseas News bulletins of the Corporation, and provides a volume of information from abroad for various departments of His Majesty's Government.

The basis of the Monitoring Service is the Reception Department, which throughout twenty-four hours of each day transcribes and translates transmissions in telephony, telegraphy, and by Hellschreiber from countries in all parts of the world. In particular, transmissions from the following centres are covered daily: Ankara, Athens, Belgrade, Berlin, Brussels, Bucharest, Budapest, Buenos Aires, Cairo, Chungking, Copenhagen, Delhi, Helsinki, Hilversum, Lisbon, Madrid, Melbourne, Montreal, Moscow, Oslo, Paris, Prague, Rome, Rio de Janeiro, Sofia, Stockholm, Teheran, Tokyo, Vatican, Vienna, and Warsaw.

Extensive summaries of all important transmissions are published in three parts each week—Part I, which covers Russia and Eastern Europe, appears three times weekly; Part II, which covers Germany and Austria, appears once weekly; and Part III, which covers the remaining countries of the world whose transmissions are monitored by the service, also appears weekly. These summaries are now available on a subscription basis to those interested in foreign affairs. In addition to these lengthy and specialized summaries, the Monitoring Report is published daily (Saturdays and Sundays excepted) and includes all important comments on world affairs and events broadcast from the major foreign radio stations. This report is also available on an annual subscription basis. Many Government departments, newspapers, and organizations specially interested in foreign affairs already subscribe to these documents.

Plans are now under discussion to enlarge the coverage of the BBC Monitoring Service by a daily exchange of material with the Monitoring Services of the U.S.A. This arrangement will provide the BBC with a greatly increased coverage of stations in the Far East and also in Latin America. It will also provide the BBC with an important additional volume of news for the benefit of the BBC transmissions directed to those parts of the world. The BBC Monitoring Service is already in communication with the U.S. Monitoring Services. Since 1942 broadcasts intercepted by the BBC at Caversham have been available in America almost simultaneously.

VI. THE EUROPEAN SERVICE

The West European Service

Objective news and outspoken comment is always welcomed by listeners in FRANCE

'So near and yet so far'—that was how a member of the French Section ruefully summed up the problem of broadcasting from Britain to France in 1947. 'So near'—because, this year, the cross-channel contact was much closer, much more constant; the Paris newspapers of the day were in Bush House by lunch-time; crowds (it is scarcely too wide a word) of French visitors came to take part in one or other programme; members of the section could visit their audience in most parts of France; there were regular cross-channel programmes, such as the new series of Paris–London quizzes, or, in a different idiom, the new programme called 'Entre Amis'; and the French National Radio relayed a weekly programme produced by the section.

But even if contact with the audience was intimate and constant, the fact remained that it was not a home audience. So the problem of getting information about it, the kind of information necessary to a large service with a wide variety of programmes, continued to loom large, persistent, and awkward.

A poll held during 1946 had shown that the audience was very large; but more detailed information was needed. Thus many questionnaires were sent to listeners during the year and a 'listeners' intelligence' week was organized. A second poll of the whole audience is planned for 1948.

The answers to these enquiries have so far been confirmatory rather than revolutionary. They confirmed the paramount importance of the news bulletins, the news commentaries (by William Pickles, Louis Lévy, Jean-Paul de Dadelsen, and others) and the press reviews. They also showed that the programme mixture was, on the whole, the right one. No feature has been without its devotees, though the devotees of the Brains Trust (Six Autour d'un Micro) and of the 'Vie à Londres' have been the most numerous.

Among the famous people who spoke in the French Service during the year were Ernest Bevin, Edouard Herriot, André Gide, Jacques Supervielle, Bertrand Russell, Harold Nicolson. Among the chief programmes were those on the anniversaries of D-day and of the liberation of Paris. But the section's greatest day was

when the Alliance was signed at Dunkirk. Jacques Duchesne (Michel St. Denis) went to Dunkirk. His memorable broadcast was, *in a sense*, an epilogue to the work which he had done during the war; yet it would perhaps be misleading to speak of this broadcast as, *in any sense*, 'an epilogue', for he has continued as forcefully as ever to stimulate Anglo-French sympathy and understanding in regular, weekly, invaluable talks.

Special commentators represented the section at the most important of the year's conferences; Jean-Paul de Dadelsen went to Moscow, Louis Lévy to New York; the commentators in Paris during the discussions on the Marshall Plan were Dominique Leca and Gilbert Devaux, those twin pillars of the section during the past four years. It would seem that the French audience, when it listens to the BBC, wants most of all to hear outspoken commentaries and objective news. It has been the first purpose of the French Section to provide just these things.

HOLLAND, BELGIUM, and LUXEMBOURG

All the broadcasts to Western Europe 'project Britain' in the wider sense of that much used phrase. If a political commentator at a British microphone speaks frankly to French or Dutch or Belgian listeners about British or world politics, the fact that he does so is in itself a 'projection of Britain'; it is also a compliment to the listener. In the Dutch and Belgian Services, as in the much roomier French Service, such frankness of comment is the normal, the accepted thing; but it was perhaps particularly conspicuous this year in the lively and sometimes provocative talks of the Dutch journalist, J. H. Huizinga. Dutch and Belgian listeners evidently appreciated frank comment. They continued, however, to ask insistently for information—information, that is, about Britain. So it remained the principal task of the Dutch and Belgian Services to tell how the British eat, work, and play. In a word, the direct projection of Britain remained the chief demand and the chief supply.

These are a few of the items from the Dutch and Belgian Services' scrapbook of the year: the many Belgian visitors who were brought to the microphone, the weekly broadcast letter from a Dutch correspondent in Batavia, the programme on the visit of H.M.S. *Superb* to Antwerp, and the authoritative talks by the Netherlands Agricultural Attaché, Dr. Tj. Bakker, and the Dutch art historian, Dr. Noach. It is also worth recalling that during the year ten members of the BBC visited Holland at the invitation and at the expense of a large group of Dutch listeners—here was a very positive sign of listeners' appreciation.

Finally, a brief story about the little service to Luxembourg. During the year a member of the staff of the West European Service visited Luxembourg. There one night after dinner in a private house, his host suddenly broke off the conversation to play two gramophone records. They were recordings of the Luxembourgish programmes of the BBC and they had been made in that house by that man in 1943, shortly after his return from imprisonment and torture in Dachau; behind the amateurishly recorded voices could be heard the loud insistence of the 'jamming'. For the visitor from the BBC, it was, indeed, an emotional moment. Nowadays the Luxembourgish Service, telling its weekly tale of life in Britain, is publicized regularly in the country's most read newspaper. It is a small service; but the audience is grateful.

The German-Austrian Service

Controversial discussions and full-length plays were popular in the GERMAN SERVICE

Throughout 1947 broadcasting to Germany was guided by the fact that the main preoccupations of the great bulk of the population continued to be: first, living conditions in general with special reference to food and coal; secondly, fears for their own future; and thirdly, a feeling of isolation from the rest of Europe.

News bulletins and news commentaries had therefore to strike a careful balance between world affairs and matters of domestic interest to the Germans. Particular attention was paid to the results of the bi-zonal fusion and discussions on Ruhr industry, while special correspondents were sent to report outstanding events from a specifically German angle. The Moscow, Paris, and London Foreign Ministers' conferences were all given special coverage. Background to the news was filled in by fortnightly 'European' or 'World' reports on current conditions in countries other than Germany.

The German Service has an audience outside Germany; accordingly one of the two main news bulletins of the evening was aimed at all German-speaking people in Europe.

Broadcasting time for the German Service is now five hours daily—half an hour less than a year ago. Approximately one-fifth of the time is devoted to news and two-fifths to talks and short topical features. The remainder consists of plays, longer features, music, English Lessons, press reviews, and programmes for youth and prisoners of war.

The allocation in midsummer of two and a half hours' continuous German Service transmission in the evenings was an important

development. In the 'peak' period between the two main news bulletins, programmes of every kind are included.

Moreover, a one-and-a-half-hour period was introduced on Sunday evenings for full-length radio plays or special concerts. Among plays produced last year were T. S. Eliot's 'Murder in the Cathedral', Sean O'Casey's 'The Plough and the Stars', and, most notable of all, Georg Kaiser's posthumous play, 'The English Broadcasting Station'. This anti-Nazi play, written in Germany during the war, concerns the work of the BBC German Service. This production was its world première.

The special concerts were either 'live' transmissions, for instance, from the Edinburgh Festival in August and September, or recordings of recent musical performances of note in Great Britain.

Controversial features continued to be the most popular; the weekly 'Letter Box' in which letters from listeners of all political points of view are read aloud, and the fortnightly 'Any Questions?' Listeners wrote appreciatively of the heated arguments started among the 'Brains' Trusters' of the German Service by their questions. As many Germans want to know what life is really like in Britain, a series of radio pictures dealing with specific localities in the United Kingdom was produced, and so were features dealing with the way of life of members of the British Commonwealth.

New talks series included a Radio Doctor speaking regularly on medical and health problems in contemporary Germany; a series in which members of the British Administration in Germany discussed their work; a weekly review of the German press as a complement to the daily review of the British Press; and 'Visit to England', a fortnightly quarter of an hour in which Germans visiting Britain were invited to give their impressions to their fellow countrymen.

The outstanding talk of the year was perhaps the message to the German people broadcast by Thomas Mann on his way through London to Switzerland. Talks and features combined in April to give a German version of the Home Service Atomic Energy Week.

Listening in Germany is nowadays conditioned by the fact that comparatively few people possess a radio set in working order, and new sets or spare parts are almost impossible to obtain on the open market. Further, electric current is either strictly rationed or liable to be cut off for long periods.

Reliable listener figures are extremely hard to obtain. One poll taken during the year in the British zone by an independent organization gave 172,000 regular, and 1,250,000 occasional listeners to BBC news bulletins. There is also abundant evidence of listeners in the other three zones.

In September the German language service instituted a 'Listener

Research Week'. Listeners were invited to listen to the German Service programmes for a set week and then send in constructive criticisms and comments. Radio sets were offered as prizes for the ten most useful entries.

Several thousand entries from all levels of the population were received. A number entered from outside Germany and Austria, one indeed from Brazil! The average monthly mail-bag at the end of the year was about 2,000 letters.

The average German today is profoundly suspicious of all sources of information, spoken as well as written. He believes, often erroneously, that they are all controlled for propaganda or particular party purposes. He is, however, prepared to make an exception of the BBC, partly because of its wartime record in Germany and partly because of its long-standing reputation for impartiality. The German Service therefore wields an influence far beyond those who are able to listen to it. Its position of independence enables it to help bridge the gap between defeated Germany and the rest of the world.

Individual broadcasts for AUSTRIA

The Austrian Service is completely separate from the German Service. Since, however, the BBC's audience listens indiscriminately to German language broadcasts, whether directed to Germany or Austria, the output of both services is co-ordinated. Broadcasts to Austria retain their individual character. Language, style, and approach are different because Austria employs a different idiom, has different national characteristics, and—most important of all—is not an ex-enemy country.

These factors have determined the nature of this year's programmes, which have covered a wide range of subjects: political commentaries, discussions on topical themes, pictures of life in Britain, plays, features, and a regular letter box of listeners' letters. Broadcasting time to Austria throughout the year was one hour daily—two quarter-hour periods and one half-hour in the evening.

Early in 1947 Ing. Figl, the Austrian Chancellor, and Dr. Gruber, the Foreign Minister, who were in London to discuss the Austrian Treaty, broadcast to Austria from the studios in London. Other Austrian political leaders also talked to their fellow countrymen at different times throughout the year.

The Scandinavian Service

BROADCASTS TO SCANDINAVIA emphasize cultural links

The year has been one of almost continuous international conferences, many of them held in Britain. The Scandinavian Service has given as full a picture as possible of the constructive international work for which Britain has thus been a centre. It has been helped in this by many admirable broadcasts from visiting Scandinavian delegates.

With political tension increasing, the demand for well-informed comment making clear the British point of view has been widespread. Letters and Listener Research Polls, notably from Norway, show that BBC audiences have not been disappointed.

The Danes have political and economic problems of their own, but most of their difficulties narrow down on Britain. Danish minority rights in South Schleswig (in the British Zone) and prices of Danish agricultural produce are live sources of argument with this country. No less important than explaining the British attitude has been to show the Danes that the Danish point of view is known and appreciated here.

The Finnish people still feel very cut off from the outside world; their travel restrictions are as stringent as our own, and they have only a few newspaper correspondents of their own abroad. A new weekly programme in which reports from BBC correspondents all over the world give the background to the week's events has therefore been started.

To strengthen the close cultural ties already existing between Sweden and Britain, the Swedish Service introduced a new weekly series designed to spread the knowledge of work being done in British universities. These were introduced by Professor Gilbert Murray, who spoke of the 'actual collapse of that great civilization of Christendom' as the greatest disaster threatening the world, but also affirmed his faith in the 'spiritual treasure inherited from the three eternal cities, Athens, Jerusalem, and Rome'. Among subsequent speakers were Sir Laurence Bragg, Professor Adrian, Sir Henry Clay, and Professor Daysh.

The Norwegian Service, too, set a high standard in projecting British culture, and among a wide range of subjects may be mentioned a series with the title 'Anglo-Norwegian cultural relations through the centuries', in which leading authorities in both countries have taken part.

The Danish Service, in dealing with the already existing interests Danes have in Britain, particularly in literature and films, have presented bi-lingual interviews with leading authors, Somerset

Maugham, Howard Spring, and Rosamund Lehmann among them; and, in the film world, with Celia Johnson and with Emeric Pressburger, who is making a film here from a Hans Andersen story.

All Scandinavia is devoted to sport. BBC broadcasts never fail to cover international events held in Britain, by running commentary whenever possible. A vast audience may be expected for the Olympic Games, with Finland particularly interested as she will be staging the Games herself in 1952.

An important broadcasting event last year was the wedding of Princess Elizabeth. Our Danish and Norwegian Services carried the ceremony in full and eye-witness accounts of the procession to and from the Abbey—all of which was relayed by both the Danish and Norwegian Home Services.

Among celebrities who spoke from London in 1947 were Field-Marshal Montgomery, who broadcast a personal message to Denmark on the second anniversary of the country's liberation; the First Sea Lord, Admiral Sir John Cunningham, who sent a greeting to Norway on King Haakon's seventy-fifth birthday; Hector McNeil, Minister of State, who broadcast a message of friendship and goodwill to Finland when the Peace Treaty came into force; and Arthur Deakin, Secretary of Transport and General Workers' Union, who gave a most moving address on the anniversary of the shooting by the Germans of the two Norwegian Trade Unionists and patriots, Wickström and Hansteen, who will ever be remembered in Trade Unionism and in Norwegian history.

The Central European Service

In the BROADCASTS TO CENTRAL EUROPE the aim is news, comments, and topical features

POLISH transmissions have been increased to two half-hour periods in the peak hours, making possible a systematic extension in the range of topics covered. The 'English by Radio' lessons written for the Polish Section by Dr. Frenkiel have had many listeners in Poland and elsewhere, not least because a part in Polish was taken by Miss Olive Gregg of the BBC Repertory Company. Her standard of pronunciation is often used as a yardstick for English people speaking Polish. Polish songs sung by the Bradford Girls' Choir are always popular.

Peasant listeners in Poland have their own agricultural correspondent describing developments in Britain in terms which they will understand. A Parliamentary correspondent contributes regularly and reports are given from London on many branches of

sport. A concert is given every week of recordings arranged by Mr. C. R. Halski, a member of the section, whose own composition *Polonica* was also broadcast. Full coverage of news and topical comment includes features of a documentary value, dealing with such subjects as 'The Last Days of Hitler', 'Defeat in the West', 'India and Pakistan', and the British newspaper press. Polish workers in British mines and factories have spoken in their own tongue of British industrial methods. Many Polish visitors to London have also broadcast from Bush House on subjects ranging from town planning and medical research to the administration of justice.

The *HUNGARIAN Service* was the pioneer during the year in a Listener Research Competition which aroused considerable interest in Hungary and produced over 600 letters from all parts of that country. These letters were extremely valuable in giving many indications of reception conditions, and pointers to the comparative value of various transmissions. News and press summaries are of the first importance in Hungary as throughout Central Europe. In the evening programme period the Hungarian Section ran series of informative talks on the Dominions of the British Empire, on the Problem of Atomic Energy, and on the conversion of British industries to peacetime production. Mr. George Mikes continued his weekly series 'The London Picture Book'. The section had its own reporter in Paris for the signing of the Hungarian Peace Treaty and again at the International Eisteddfod, where the Hungarian Workers' Choir won acclaim—these are two examples in very different fields of direct reporting.

Regular features, such as the Music Diary, the Science Survey, the Literary Page, the Parliamentary and various press reviews were continued. In the autumn the Hungarian Section, in common with other Central European services, broadcast a new series of 'English by Radio' lessons associated with the publication in their home market of a bi-lingual booklet.

In the *CZECHOSLOVAK Service* Sir Robert Bruce-Lockhart began during the year a series of weekly talks on World Affairs for listeners in Czechoslovakia, a country of which he has long been a friend and admirer. This series followed a series of weekly talks by Mr. Wickham Steed and has proved equally popular with listeners. In September, the tenth anniversary of T. G. Masaryk's death was commemorated by a striking tribute delivered by Dr. Cisar, who was for many years the President-Liberator's secretary. There is widespread evidence from Czechoslovakia—confirmed by the

Listener Research Week held in October—of the eagerness with which both Czech and Slovak listeners follow the cultural programme on Mondays, the Labour and Industrial talks by a Czech Trade Unionist, the sports commentaries, and the summaries of the British periodical press.

The Czechoslovak Service had its own representative at the Edinburgh Festival, where the Czech Nonet Orchestra achieved a great success, and again at the International Scout Jamboree at Moisson. Programmes from Moisson recorded by the BBC were subsequently broadcast not only from London but also from Prague and Bratislava.

The East European Service

A widespread audience in RUSSIA

By a happy coincidence, the first anniversary of the Russian Service, 24 March, 1947, was the day chosen by the Delegation of the Supreme Soviet of the U.S.S.R. to visit the BBC. The delegates were in the studio for the first Russian transmission that evening. Colonel-General Gromov, in a friendly speech before the transmission, expressed the hope that these broadcasts would help to create understanding between the British and Soviet peoples.

'In summertime in Moscow, when the windows are wide open, a casual walk through the streets at a time when the BBC Russian programmes are broadcast would convince any impartial observer that in the capital at least, these broadcasts are widely listened to.' This view, expressed by a British resident of Moscow in March, 1947, has been confirmed by letters received from Soviet listeners. A member of the Club of Young Radio Fans, for example, wrote from Moscow in January: 'Your transmissions in Russian are listened to with great interest here in Moscow. We hear you well. I know many people who listen to your transmissions. . . .'

The audience is far flung. Letters have been received from as far north as Archangel, from Cheremkhovo in Eastern Siberia and from as far south as Stalinabad in the Tadzhik S.S.R. Most listeners who write are keen students of the English by Radio lessons in the Russian Service. The interest displayed in these lessons has been remarkable. One listener asking for texts of the lessons wrote: 'I live a long way away in Siberia and I have to listen to your lessons at 1 a.m. Although that is rather late, still the late hour in no way waters down my interest and enthusiasm.'

Underlining contacts with SOUTH-EAST EUROPE

British visitors to South-east Europe confirm that the BBC has a large audience there. This, too, is borne out by letters from listeners. A Bulgarian listener, for example, wrote in June: 'It would be no exaggeration to say that because of its objective manner of reviewing world affairs, its very wide range of talks and its musical programmes, the BBC enjoys a unique reputation.'

Programmes to South-east Europe tend to be serious and informative. They include many talks and features on scientific and social subjects. Special English by Radio courses in the Yugoslav and Bulgarian Services command a keen following. Personal and cultural contacts with Britain are underlined. Visitors to Yugoslavia, for example, are brought to the microphone on their return to record their impressions; a Bucharest journalist, who visited this country after an absence of ten years, gave a talk in the Rumanian Service on 'London Today'; two Bulgarian opera singers, who sang at Covent Garden in September, broadcast in the Bulgarian Service.

Silence for the GREEK SERVICE!

Distinguished educational experts, doctors, journalists, civil engineers, architects, and the Director of the Greek National Theatre were among the Greek visitors who broadcast in the Greek Service in 1947. A special feature on the British Overseas Airways Corporation marked the opening of the direct air line between Northolt and Athens.

An investigation showed that the BBC continues to attract a considerable audience in spite of the great shortage of sets. An Athens housewife questioned on the subject said: 'My husband is a keen listener to your broadcasts. While London is talking, no one dares utter a word in this house.'

The South European Service

TO ITALY—forty per cent audience still

During the war listeners to the Italian transmissions of the BBC increased steadily until, under German occupation, there was hardly a set which was not tuned in at least once a day to the BBC. But what happened to this enormous audience with the end of the war? People continued to listen to the BBC's Italian Service, that was plain from the volume of correspondence—but how many and how often?

These questions were answered by an enquiry undertaken by DOXA, the Italian Institute of Public Opinion, in February and March of 1947. The answers showed that forty per cent of Italian radio listeners tune in to the Italian Service of the BBC—this is equivalent to over two million people out of a potential audience of five million. A detailed analysis of these figures provided a good foundation for the planning of our programmes, by showing to what regions and classes most of our listeners belong and giving a good idea of their tastes and habits.

Many Italians, of course, listened to the BBC Italian Service through Radio Italiana's relays. The relays included not only, as in 1946, the daily Press Review and two weekly programmes, but also, since April, a weekly contribution by a prominent British speaker to Radio Italiana's 'Marconi International University of the Air'. Extreme cordiality has characterized relations between the BBC and RA.I.

Throughout 1947 the fundamentals of the Italian Service were still the news and special reporting, London commentaries on the news, and regular weekly programmes on art, politics, literature, music, and science. 'Your Questions Answered' continued weekly to satisfy the insatiable curiosity of its many correspondents, while the 'Brains Trust' discussed controversial issues.

With the introduction of a new early evening transmission in the spring a new programme was launched—a bi-weekly newsreel giving news and views of BBC correspondents spread all over the world. Meanwhile, room was also found in one or the other of the two evening transmissions for interviews with prominent Italian visitors to this country, for a news service dealing with international trade and economics with special reference to Anglo-Italian trade, and for an increase of programmes devoted to the everyday scene in Britain—the latter often being accomplished by the use of recording vans.

TO SPAIN—News wanted

Since July last year the shape of the transmissions to Spain has been changed; instead of two half-hour periods at mid-day and at night, there is now a fifteen-minute broadcast of news and press reviews at mid-day, and three-quarters of an hour at night, consisting of a short news bulletin, a commentary on the main news item of the day, and half an hour's programme—of an increasingly varied character, political, musical, artistic, literary.

Since the war, the chief demand of the Spanish audience of the BBC has been for more news and comment about Spain; one of the ways of endeavouring to meet this demand has been the intro-

duction of a weekly series of Spanish regional programmes, a different part of Spain being covered in each.

The number of letters from Spain showed a drop in 1946, but the total for 1947 showed every sign of surpassing the 1945 figure.

In September a fire destroyed two of the offices of the Spanish Section, but fortunately it did not affect output.

TO PORTUGAL—the affairs of Britain

Two regular features of our daily broadcasts to Portugal throughout the past year have been a review of the British Press and a short political commentary on the principal subject of the day's news. Our listener research system indicates that these items have earned a consistently satisfactory level of appreciation among our listeners. At the same time we have continued to focus attention upon the affairs of Britain and the Commonwealth by means of talks, features, and documentaries designed to present, in the aggregate, a balanced picture of this country's and the Commonwealth's progress towards reconstruction and their work in the interests of world peace and prosperity.

The English Programmes of the European Service

Throughout another year the broadcasts of 'English by Radio' have found steady favour with the many thousands of European listeners anxious to improve their knowledge of English. By providing, as it were, a daily 'ration' of the language in easily understandable form, and with plenty of repetition, the programmes aim above all at bridging the ever-difficult gap between mastery of the written and of the spoken word, and so helping the listener on to the stage at which he can profit by ordinary radio programmes in English. To this end, all the old and tried features, such as the 'Ann and her Grandfather' and 'Brown Family' conversations, have been maintained; but a new series of talks by visiting speakers on special subjects proved an immediate success, and two notable contributions were made by Eric Partridge on 'Slang' and J. D. O'Connor on 'English Intonation'. The constant demand for texts of the programmes has been met by an extended circulation of the 'European Programmes Bulletin' and also, at long last, by the preparation of a series of booklets for listeners in the elementary stage, with explanations in the appropriate foreign language. Finally, the popular English news summaries at dictation speed instituted last year have now

been supplemented by further bulletins at slow or intermediate speed, which provide yet another useful step towards the stage when the listener is able to follow the ordinary news bulletin, and the programme 'London Calling Europe.'

These news bulletins are broadcast in the early morning, the middle of the day, and in the early and late evening. The early ones carry a review of the main editorial comment in the London Press; the later ones are generally completed by a commentary on the news or by a despatch from a BBC correspondent.

'London Calling Europe' is a half-hour programme which begins with a short news bulletin, followed by a commentary on the news and a talk or feature dealing with politics, economics, literature, art or science. In the series, 'As I See It', a member of a panel of speakers (which includes Bertrand Russell and Harold Nicolson) is given the liberty of the air to discuss questions of topical interest. Members of Parliament of all the main political groups review 'The Week in Parliament'; 'Letter Box' answers questions sent in by listeners in Europe; 'The Week in Britain' gives sound pictures of events and people. Other series have been: 'Controversy' in which well-known British personalities discussed problems of the day; 'Two Years of Peace'—features showing the changes in Britain since the end of the war; and 'Germany in Perspective', in which a number of experts discussed different aspects of the German problem in weekly talks.

VII. ENGINEERING

THE ENGINEERING DIVISION—a review of the year's work

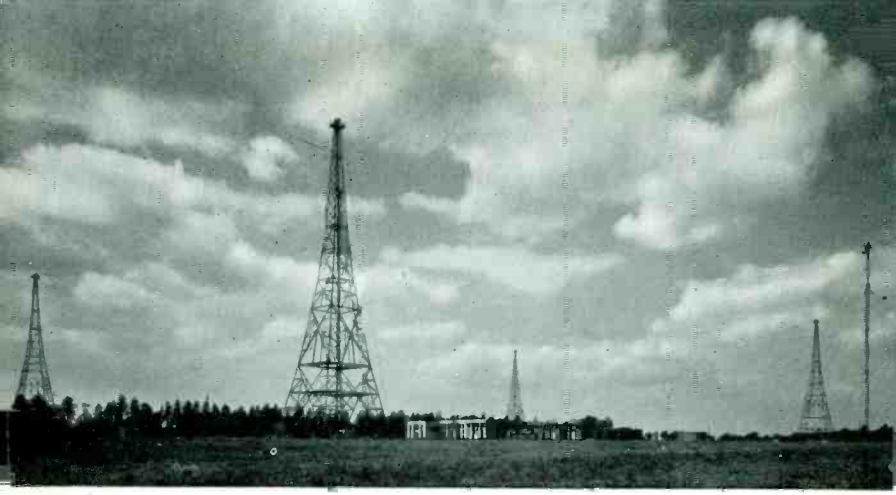
The responsibility of the Engineering Division to the listener or viewer is to see that any performance before a BBC microphone or television camera reaches him with the utmost reliability, clarity, and fidelity.

Most of the staff of the Engineering Division is engaged in the operation and maintenance of the BBC technical facilities comprising transmitters, studios, recording equipment, programme line networks, etc. There are also the important groups of engineers concerned with the design, planning, and installation of the technical plant, buildings, and services, research engineers studying problems connected with the improvement of the existing service and future developments, and staff and training departments whose tasks are obvious but far from easy under present conditions.

OPERATIONS AND MAINTENANCE

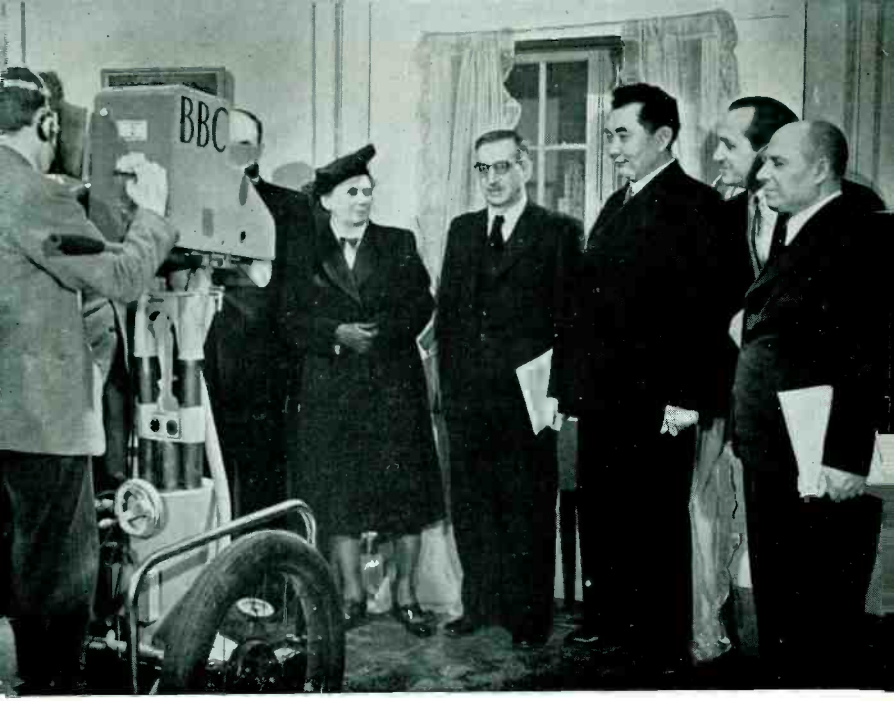
The Operations and Maintenance Department of the Engineering Division was particularly hard pressed early in the year 1947 to maintain an unbroken service despite weather conditions unprecedented in severity during the history of broadcasting. Many BBC transmitting stations are located on exposed sites and at a considerable height above sea-level and are thus especially liable to damage under severe weather conditions. During such periods of snow and ice formation, aerial wires may increase in diameter as much as thirty or forty times, resulting in excessive loading and danger of collapse. Similarly, mast structures are coated in ice and put under great strain. During the latter part of 1946 and early 1947, the use of stand-by diesel generating plant at transmitters to reduce peak loads on the electricity supply mains, had reduced the fuel oil stocks to an abnormally low level, and when the roads became impassable due to snow drifts, supplies of fuel oil in drums were man-handled over considerable distances to maintain stocks above danger level. The staff of many transmitters were marooned at their stations with restricted rations for long periods until roads could be cleared for the transport of reliefs and food supplies. None the less, the broadcasting service was maintained in operation with negligible effects on the continuity of the service.

To provide the home services and for world coverage, the BBC had in operation during 1947 twenty high-power and thirty-three



General view of the BBC's Transmitting Station at Brookman's Park, Hertfordshire

C. A. Hendley, a blower of scientific glassware, gives a demonstration of his skill before the television camera



Delegates from the Supreme Soviet of the U.S.S.R. visiting Alexandra Palace

low-power transmitters for the three home services; and thirty-eight short-wave, one long- and one medium-wave high-power transmitters for the European and Overseas Services. The Home, Light, and Third programmes radiated a total of 187,800 transmitter hours during the year, while the European and Overseas Services totalled 206,100 transmitter hours for the same period.

During 1947, no new high-power transmitters were brought into service, though there was a considerable reduction of arrears in transmitter maintenance during this period. On the studio side, five new studios were brought into service and others improved either in their acoustic properties or in the technical facilities provided in them. The new post-war Type A programme input equipment, of which the first model was tried in service last year, has proved satisfactory in the new studios, and producers and programme engineers have been greatly assisted by the additional flexibility provided.

The quality of transmission through the permanent cable network provided by the GPO has been improved by increasing the frequency range up to 8,000 c/s over many routes and by reducing the line noise, and apparatus has been provided on the newest type of line to counteract seasonal temperature changes.

Outside Broadcasts

Broadcasts from outside points numbered 5,480 during the year. Outstanding broadcasts were the Royal Tour of South Africa and the ceremony of the wedding of H.R.H. The Princess Elizabeth to H.R.H. The Duke of Edinburgh. A further outside broadcast of considerable importance was 'Report from India' covering the transference of power to the two Dominions. For the Royal Tour and 'Report from India' BBC engineers travelled to the countries concerned, in each case with three specially equipped vehicles with full mobile recording facilities. During the period of their service these vehicles covered many thousands of miles on all types of road surfaces under all weather conditions. Other important outside broadcasts were the South African Test Matches and the Royal Tournament at Olympia. Considerable use was made of a number of portable V.H.F. frequency modulation transmitters, making it possible to take the microphone into more remote parts of the country and to give listeners impressions of events from an entirely new viewpoint.

Television

On the technical side of television, 1947 was a period of consolidation of the available resources in equipment and manpower —the service having been reopened in June 1946. Transmission

hours averaged three and a half a day. By the end of the year under review, the number of television licences issued to viewers to the London Television Service exceeded 30,000. The television outside-broadcast unit contributed an average of twelve programmes a month. This material was relayed to Alexandra Palace by radio link and by special cable; the cable has been extended to some of the more regularly visited locations, including the cricket ground at Lord's. On the technical side, the improvements made in 1946 have been extended, resulting in a further improved picture quality. Arrangements have been made to obtain television outside-broadcast equipment of improved design, and in fact an improved camera became available just in time to be used with great success for the Royal Wedding. This camera, known as the 'C.P.S. Emitron', was invented by Electric and Musical Industries, Limited, before the war, but its development, like all television research work, was suspended during the period of hostilities. More highly developed methods of measuring the performance of apparatus have been introduced which enable a higher and more reliable technical standard to be maintained. Studio lighting technique has been improved and new lighting sources have been employed.

During the year the television vision and sound transmitters for the Birmingham area were ordered and a site has been acquired for the erection of the station. Under present conditions it is impossible to say when this new station will be ready for service, but it is hoped that by the end of 1948 construction will be well advanced. At the same time equipment for a third television station has been ordered, but it has not yet been decided where this station will be located.

Listening Conditions

Adequate coverage of the country for the Third Programme still presents almost insuperable technical difficulties as all wavelengths already allotted to Great Britain by international agreement are in use and no additional wavelengths can be obtained. Additional small local coverage Third Programme transmitters were put into operation at Exeter and Redruth during the year, but substantial areas of the country remain where reception is inadequate.

Considerable effort has been directed towards persuading the listener to take steps to obtain better results by using a better aerial —for example, a short vertical outside aerial in place of the more common and inefficient indoor aerial. An analysis has shown that a large proportion of the reports received by the BBC of unsatisfactory reception are due to the inadequacy of listeners' aerials.

Technical Developments

During the year, in spite of staff and material shortages, a start has been made on the general redesign of important technical apparatus so as to introduce the most modern materials and practices and effect the improvements in efficiency, operating convenience and technical standards which are now practicable. Details of new studio equipment, recording equipment, and of the new private-wire communication network have been published. Designs for new measuring equipment (the tools without which technical progress is impossible) and new programme transmission apparatus have been put in hand.

Progress has been made in the remote control of unattended transmitters and programme line-switching centres in order to reduce the size of these premises and to save staff. As part of this project, a method is being developed of judging quality and detecting faults in programmes by automatic means, instead of by having staff continually listening.

In 1947 occurred the peak activity in the eleven-year sunspot cycle, and to take full advantage of the very high critical frequencies at this period, the BBC commenced regular transmissions in the 26 Mc/s (11-metre) band directed to India and to Singapore in addition to the regular transmissions to Africa. Reception reports have shown the value of this frequency, particularly for relay purposes.

The deliberations at the International Telecommunications Conference at Atlantic City emphasized the great pressure for space in all the broadcasting bands. In order to reduce the number of short-wave channels in operation at any one time, the BBC has for many years been operating transmitters beamed to different parts of the world on the same frequency. However, in the past, for technical reasons, these transmitters have been located on the same transmitting site. During the year, an experimental method was developed permitting common-frequency operation of short-wave transmitters on sites anywhere in Great Britain and the results of a test showed this method of operation to give as satisfactory results as had been obtained previously from transmitters restricted to the same site.

Progress in Engineering Research

With the rapid post-war development now taking place in the broadcasting field, considerable effort has been devoted by the BBC Research Department to studying new techniques and possible improvements in existing techniques for broadcasting. Work has been carried forward on television, frequency modulation, electro-acoustics, wave propagation, and coverage.

Progress has been made in defining quantitatively the performance of a television system and the quality standard of a television picture, and the construction of new measuring equipment for television measurement and calibrating purposes.

The BBC is at present building a high-power experimental frequency-modulation station near London, which will serve as a prototype to a chain of stations that it is hoped will ultimately solve most coverage problems, and in the meantime the field trials continue using a low-power transmitter at Alexandra Palace on a mean carrier-wave frequency of 90·3 Mc/s. A large-scale experiment is now in progress to determine the propagation characteristics of ultra-short waves under normal and anomalous conditions of propagation. Test transmissions from transmitters in the 45 and 90 Mc/s bands in various parts of the country are continuously recorded on automatic field strength recorders at a number of receiving points up to several hundred miles distant from the transmitters.

Theoretical and practical studies have been made on the effect of impulsive interference with the television and sound broadcasting systems. In the important field of electro-acoustics new techniques have been developed using pulses for the investigation of studio acoustics and the performance of loudspeakers. A method of measuring the transient response of loudspeakers has been developed which permits explanation of audible differences between different types of loudspeakers, for which no satisfactory answer had been obtained using the older techniques.

VIII. REFERENCE SECTION

Control

GOVERNORS

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

Board of Management

DIRECTOR-GENERAL

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

Director of Technical Services	Sir Noel Ashbridge, M.I.C.E., M.I.E.E.
Director of Home Broadcasting	B. E. Nicolls, C.B.E.
Director of Overseas Services	Major-General Sir Ian Jacob, K.B.E., C.B.
Director of Administration	Air Chief Marshal Sir Norman Bottomley, K.C.B., C.I.E., D.S.O.
Director of the Spoken Word	Appointment to be made.

BBC Addresses

LONDON

Head Office : Broadcasting House, London, W.1. *Telephone :* Welbeck 4468. *Telegrams :* Broadcasts, Telex, London. *Cables :* Broadcasts, London.

Publications : Grammar School, Scarle Road, Wembley, Middlesex. *Telephone :* Wembley 3694. *Telegrams :* Broadcasts, 'Phone, Wembley.

MIDLAND REGION

Regional Director : P. F. EDGAR, O.B.E.
Broadcasting House, Broad Street, Birmingham

Telephones : Birmingham Midland 3761

NORTH REGION

Regional Director : J. COATMAN, C.I.E.
Broadcasting House, Piccadilly, Manchester

Manchester Central 2931

Newcastle Director : J. C. CLARKE
Broadcasting House, New Bridge Street, Newcastle — Newcastle 20961

Leeds Director : G. P. FOX
Broadcasting House, Woodhouse Lane, Leeds — Leeds 31516

NORTHERN IRELAND

Northern Ireland Director : G. L. MARSHALL, O.B.E.
Broadcasting House, Ormeau Avenue, Belfast — Belfast 27411

SCOTLAND

Scottish Director : M. DINWIDDIE, C.B.E., D.S.O., M.C.
Broadcasting House, Queen Margaret Drive, Glasgow — Glasgow Western 6721

Edinburgh Office :
Broadcasting House, Queen Street, Edinburgh — Edinburgh 30111

Aberdeen Director : A. H. S. PATTERSON
Broadcasting House, Beechgrove Terrace, Aberdeen — Aberdeen 8204

WALES

Welsh Director : A. B. OLDFIELD-DAVIES
Broadcasting House, Park Place, Cardiff — Cardiff 3207

North Wales Representative : S. JONES
Broadcasting House, Meirion Road, Bangor — Bangor 214

West Wales Representative : T. J. PICKERING
Temporary premises at Swansea: The Grove School Room, Uplands, Swansea — Swansea 56451

WEST REGION

Regional Director : G. C. BEADLE
Broadcasting House, Whiteladies Road, Clifton, Bristol — Bristol 33052

Plymouth Director : R. S. STAFFORD, D.S.O., M.C.
Broadcasting House, Seymour Park Road, Mannamead, Plymouth — Plymouth 2283

U.S.A.

North American Director : W. R. REID
630 Fifth Avenue, New York, 20 N.Y., U.S.A. — Circle 7-0656
Cables : Broadcasts, New York

CANADA

BBC Canadian Representative : M. BARKWAY
354 Jarvis Street, Toronto 5, Ontario, Canada — Midway 5481
Cables : Broadcasts, Toronto

MIDDLE EAST

BBC Middle East Representative : E. GUEST
11 Sharia Ahmed Pasha, Garden City, Cairo, Egypt — Cairo 58857
Cables : BBC, Cairo

BBC Representative in the British West Indies:
MRS. G. R. LINDO — Lindo Postbox 408 Jamaica
Post Box 408
Kingston, Jamaica

INDIA AND PAKISTAN

BBC Representative in New Delhi : B. W. CAVE-BROWN-CAVE
Prem House, Connaught Place, New Delhi — New Delhi 8009
Cables : Loncalling, New Delhi

PACIFIC

BBC Australian Representative : N. HUTCHISON
National Buildings, 250 Pitt Street, Sydney, Australia — M6991 M3894
Cables : Abcom, Sydney

LATIN AMERICA

BBC Argentinian Representative : G. A. M. HILLS
La BBC de Londres
Corrientes 485, 4th Floor, Buenos Aires, Argentina — (31) Retiro 4903
Cables : Broadcasts, Baires

BBC Mexican Representative : W. P. WESSEL (*acting*)
La BBC de Londres
Madero 1313, Mexico, D.F., Mexico — Mex. 35.82-12
Cables : Broadcasts, Mexicocity — Eric. 12.36-17

BBC Colombian Representative : W. O. GALBRAITH
La BBC de Londres
Edifico San Juan de Dios, Calle 11B No. 9-32
Oficina 302, Bogotá, Colombia
Box Offices : (Airmail) Apartados Acroa 4247, Bogotá
(Surface) Apartados Nacional 2376, Bogotá
Cables : Broadcasts, Bogotá

BBC Brazilian Representative : J. C. L. R. BRITTAN
La BBC de Londres
Avenida Rio Branco 251 140 Andar
Rio de Janeiro, Brazil — Brazil 42-6170
Cables : Broadcasts, Rio de Janeiro

Advisory Councils and Committees

Central Appeals Advisory Committee

The Countess of Limerick, D.B.E. (*Chairman*)
B. E. Astbury, O.B.E.
The Hon. Mrs. Sydney Marsham, D.B.E.
J. R. Griffin, O.B.E.
Sir Gerald Hickson, C.B.E.
Sir Frederick Menzies, K.B.E.
G. E. Haynes, C.B.E.

Chairmen of Regional Appeals Advisory Committees

Midland	H. F. Harvey
North (Northern Area)	Sir Arthur Lambert, M.C., J.P.
North (Southern Area)	Alderman W. Robinson
Northern Ireland	Rt. Hon. Sir James Andrews, Bt., LL.D.
Wales	Major E. Jones, O.B.E.
West of England	Lieut.-Colonel J. A. Garton, M.C.
Scotland	G. E. Troup

Central Religious Advisory Committee

The Rt. Rev. the Lord Bishop of Gloucester (*Chairman*)
The Rt. Rev. and Rt. Hon. the Lord Bishop of London
*The Rt. Rev. the Lord Bishop of Durham (*North Region*)
*The Rt. Rev. the Lord Bishop of Bristol (*West Region*)
The Most Rev. J. Masterton (R.C.), Archbishop of Birmingham
The Rt. Rev. E. Ellis (R.C.), Bishop of Nottingham
The Rt. Rev. J. D. Scanlan (R.C.), Coadjutor Bishop of Dunkeld
The Rev. Dr. A. D. Harcus
The Rev. M. E. Aubrey, C.H.
The Rev. Dr. S. M. Berry
The Rev. W. J. Noble
The Rev. R. D. Say
The Rev. M. Stockwood
*The Very Rev. Professor J. Baillie (*Scotland*)
*The Rev. J. Roberts (*Wales*)
*The Very Rev. Dr. J. Waddell (*Northern Ireland*)
*The Very Rev. R. T. Heward (*Midland Region*)
Mrs. Kathleen Bliss
Mr. J. T. Christie
Mr. W. G. Moore

* Denotes chairman of Regional Religious Advisory Committee.

School Broadcasting Council for the United Kingdom

Chairman: Sir Henry Richards, C.B.
R. N. Armfelt (*Secretary*)

Ministry of Education
Sir Martin Roseveare
Miss D. M. Hammonds, C.B.E.
P. Wilson

Association of Education Committees
H. M. Spink, M.C.

County Councils Association
W. R. Watkin

Association of Municipal Corporations
Councillor Norman Whatley

London County Council
Dr. A. G. Hughes

Association of Education Officers
S. Moffett
Dr. C. F. Strong

Association of Teachers in Colleges and Departments of Education
Professor J. Lauwerys
Dr. E. H. Walters

National Union of Teachers
Miss S. C. Bertie
W. Griffith
C. A. Roberts, J.P.
J. H. Wooldridge

Incorporated Association of Head Masters
H. Raymond King

Incorporated Association of Head Mistresses
Miss A. M. Ashley

Incorporated Association of Assistant Masters
A. W. S. Hutchings

Association of Assistant Mistresses
Miss G. E. Ford

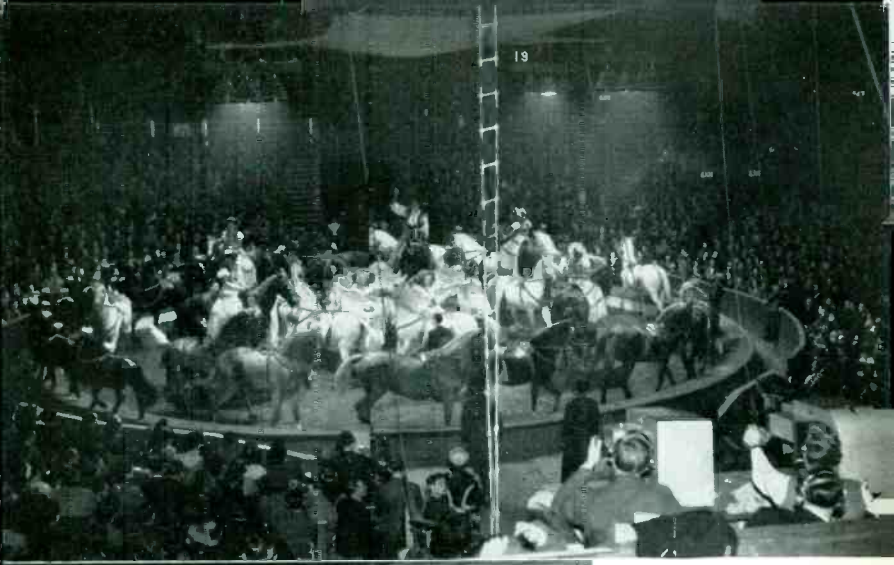
Independent Schools Association
Miss E. M. Billham

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

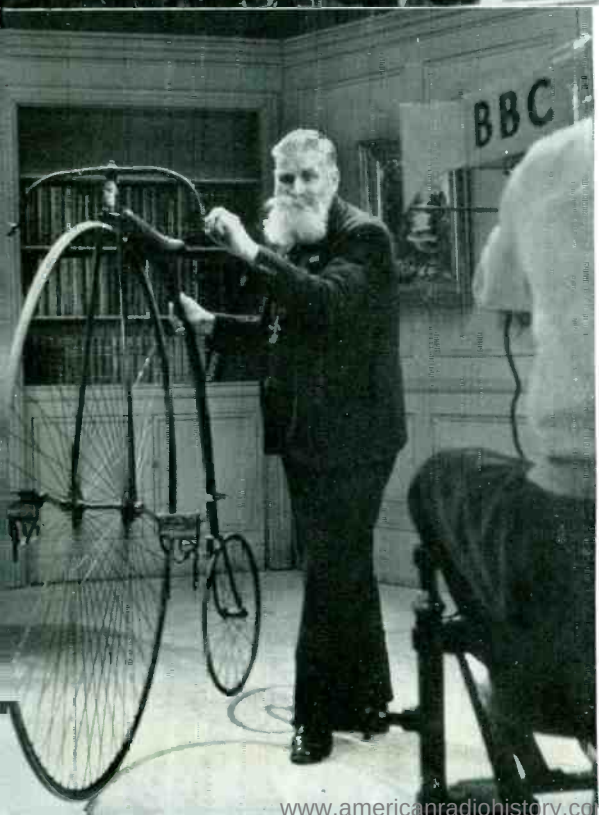
Joint Committee for the Technical and Art Associations representing: Association of Principals of Technical Institutions, Association of Teachers in Technical Institutions, National Society of Art Masters
A. E. Evans

'Jocs Florals', Catalan Literary Festival held in London

The television camera visits the last night of the 'Proms'



A view of the television cameras at work during the closing Carousel of Bertram Mills' Circus at Olympia

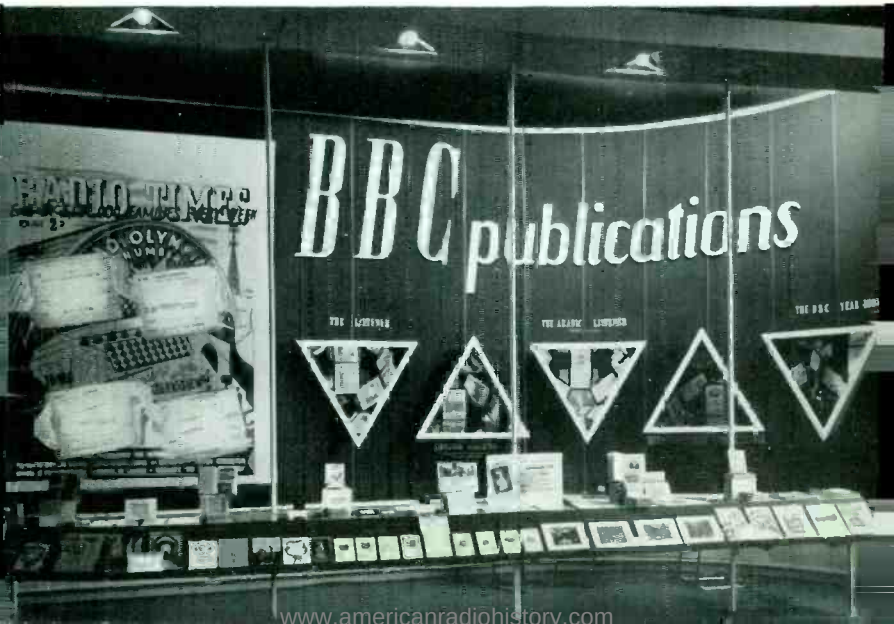


Veteran cyclist John Miller with his penny-farthing bicycle in the television magazine programme 'Picture Page'

Ivor Novello (left), Frank Cantell (conductor of the BBC Revue Orchestra), and Variety producer Tom Ronald

Vera, a popular international cabaret star who sings songs in a variety of languages to her own guitar accompaniment

The BBC at Radiolympia, 1947: two of the stands



School Broadcasting Council for the United Kingdom (*contd.*)

Members appointed by BBC
Dr. P. A. Browne
H. F. Collins
J. L. Longland
W. H. Perkins, O.B.E.
Miss M. E. Reeves
Sir Henry Richards, C.B. (*Chairman*)
G. A. Riding
J. H. Simpson
W. O. Lester Smith, C.B.E.

Representatives of School Broadcasting Council for Scotland
J. Crawford, O.B.E.
G. Gunn
J. L. Hardie
Dr. W. A. F. Hepburn, O.B.E., M.C.
Professor A. S. Skinner
G. Watson

Representatives of School Broadcasting Council for Wales
T. Glyn Davies
Dr. W. Thomas
Sir Wynn Wheldon, D.S.O.

Ministry of Education for Northern Ireland
R. S. Brownell, C.B.E.

Association of Northern Ireland Education Committees
Dr. J. Stuart Hawnt

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

School Broadcasting Council for Scotland

Chairman: Dr. W. A. F. Hepburn, O.B.E., M.C.
Vice-Chairman: J. L. Hardie
A. D. Adam (*Secretary*)

Scottish Education Department
W. F. Arbuckle
G. Watson

Association of County Councils in Scotland
Provost G. Izatt
Treasurer A. S. Lawson

Scottish Counties of Cities Association
Councillor A. Hood
Councillor Mrs. A. M. Ross

Association of Directors of Education in Scotland
Dr. J. A. Maclean
A. C. Marshall

National Committee for the Training of Teachers
Rev. J. M. Hunter
Professor A. F. Skinner

Educational Institute of Scotland
G. Gunn
Miss P. Kettles
G. D. Montgomerie
A. B. Simpson

Scottish Council for Research in Education
Dr. N. T. Walker, O.B.E.

Members appointed by BBC
Professor A. M. Boase
J. Crawford, O.B.E.
J. L. Hardie (*Vice-Chairman*)
Dr. W. A. F. Hepburn, O.B.E., M.C. (*Chairman*)
Professor R. Knight
Miss E. Luke, M.B.E.
R. Macintyre
Professor A. G. Ogilvie, O.B.E.
W. D. Ritchie
J. Wishart, C.B.E.

School Broadcasting Council for Wales

Chairman: Sir Wynn Wheldon, D.S.O.
D. W. Roberts (*Secretary*)

Welsh Department, Ministry of Education
Dr. W. Thomas
Dr. W. King

Federation of Education Committees (Wales and Monmouthshire)
T. Glyn Davies
C. E. Gittins

University of Wales
Professor E. J. Jones

University Board for Training Colleges, University of Wales
Professor I. Jones
Principal T. J. Webley

Central Welsh Board
D. Brynmor Anthony

National Union of Teachers
G. Davies
Miss C. Gruffydd
G. Rees
D. Ll. Thomas
Miss L. Walters

Welsh Secondary Schools Association
J. Elwyn James

Welsh Joint Secondary Committee
G. Davies

National Union of Teachers of Wales
Miss H. Bassett

Members appointed by BBC
Professor E. G. Bowen
Professor H. Lewis
B. B. Thomas
Sir Wynn Wheldon, D.S.O. (*Chairman*)

Agricultural Broadcasting Advisory Committee

W. S. Mansfield, C.B.E. (*Chairman*)

E. G. Gooch, M.P.
C. Higgs
A. Hurd, M.P.
Professor R. W. Wheldon
A. Thompson
Professor E. J. Roberts
R. T. Pearl
F. R. Scott

Ministry of Agriculture Observers
A. W. Knee
J. A. Scott Watson, C.B.E.

Regional Advisory Councils

North Region

Chairman: G. Gibson, C.H.

Alderman J. J. Adams, O.B.E., J.P.
Miss P. Bentley
* The Rt. Rev. the Lord Bishop of Durham
Mrs. M. Emmerson, J.P.
G. E. Hewitt
R. W. Huck
Dr. E. J. F. James
Prof. B. Mouat Jones, D.S.O.
T. C. Kershaw
* Sir A. Lambert, M.C., J.P.
Miss E. Lawton
Miss G. Malbon
W. J. McCowan
W. B. Nelson
Principal J. R. Nicholson
Dr. L. du Garde Peach
* Alderman W. Robinson
Prof. F. H. Shera
Mrs. M. Thomas
T. Thompson
C. Whittaker
Mrs. Brian Stanley
Miss C. M. Troughton

* Ex-officio members.

Midland Region

Chairman: H. F. Harvey.

The Rev. K. Bell
Mr. J. Hartwright
H. Gilmore
H. W. Howchin
W. B. Jarvis, O.B.E.
*G. H. Jones, O.B.E.
Mrs. D. Little
Lady Martineau
Mrs. W. E. Moore-Ede
E. E. Morgan
Dr. R. Priestley, M.C.
*Mrs. U. Roseveare
*W. H. Stokes
C. S. Swann
*J. H. Wedgwood
R. P. Winfrey
Mrs. M. E. Downes

* Due to resign from the Council at the end of 1947.

West Region

Chairman: Sir Philip Morris, C.B.E.

* The Rt. Rev. the Lord Bishop of Bristol
V. J. Collins, O.B.E., M.P.
The Rt. Hon. Isaac Foot
E. H. Gardener
*Lt.-Col. J. A. Garton, M.C.
L. A. Guillemette, M.B.E.
Mrs. A. V. Hayman, M.B.E.
Mrs. H. M. Houstoun-Barnes
The Hon. Lady Inskip
Miss K. M. Maddaford
F. D. Newcombe
†J. A. Perry
M. Petherick
E. V. Rees
C. D. Ross O.B.E.
†The Rev. M. Stockwood
D. Thompson
†W. R. Trehane
The Countess Waldegrave
†Colonel M. Whitwill, D.S.O., M.C.
Mrs. H. Woollcombe

* Ex-officio members. † Due to retire from the Council at the end of 1947.

Welsh Council

Chairman: Professor T. H. Parry-Williams

G. E. Aeron-Thomas
Mrs. E. Bebb
Miss M. Copland
The Rev. G. Davies
Sir Leonard Twiston Davies, K.B.E.
S. K. Davies
H. T. Edwards
G. Evans
D. R. Grenfell, M.P.
Miss E. Grey
G. F. Hamer
G. E. Hughes
Major E. Jones, O.B.E.
G. H. Jones
T. H. Lewis
R. Lloyd
Mrs. E. Parry
Mrs. P. I. Rees
E. Roberts
The Rev. J. Roberts
The Rt. Rev. the Lord Bishop of St. Asaph
Sir Wyn Wheldon, D.S.O.
G. Whitehead
Mrs. M. T. Williams

Northern Ireland

Chairman: The Rt. Hon. Sir Harry Mulholland, Bart.

Miss D. Archibald
Mrs. I. Calvert, M.P.
W. M. Cronin
H. Downey, M.P.
N. Foster
Dr. P. B. Gregory
W. J. Hanson
J. W. Haughton
J. Hewitt
Miss D. E. Kerr
A. A. McGuckian (Ex-officio as Chairman of Northern Ireland Agricultural Advisory Committee)
T. Lyons, M.P.
Lady MacDermott (as Chairman of Northern Ireland Agricultural Advisory Committee)
N. McNeilly
J. McSparran, K.C., M.P.
S. Megraw
Alderman The Rt. Hon. H. C. Midgley, M.P.
Mrs. H. Moran
J. Thompson
Professor T. A. Sinclair
The Very Rev. J. Waddell (Ex-officio member as Chairman of the Northern Ireland Religious Advisory Committee)

Scotland

Chairman: Sir Hector Hetherington

The Very Rev. Prof. J. Baillie
A. Borthwick
A. D. Buchanan-Smith
Miss G. Collyns
J. F. Duncan
A. Duthie
R. Ellis
Dr. W. A. F. Hepburn, O.B.E., M.C.
R. Howie
R. Hurd
Mrs. R. Knight
Mrs. G. MacDonald
Dr. D. J. MacLeod, O.B.E.
Mrs. E. Menzies
C. Murdoch
Dr. J. R. Peddie, C.B.E.
The Earl of Selkirk, O.B.E.
G. E. Troup
J. L. Welsh
Sir Garnet Wilson
D. Young
Mrs. M. Young

BALANCE SHEET AS

CAPITAL, RESERVES, AND LIABILITIES

31 March, 1946		31 December, 1946	
£		£	£
	CAPITAL ACCOUNT:		
	Appropriations towards meeting Capital Expenditure, made from Revenue up to 1 September, 1939, and from Grants-in-Aid subsequent thereto :—		
	Total to 31 March, 1946	7,807,376	
	Add: Amount provided in respect of Capital Expenditure during the nine months ended 31 December, 1946 (*see* Net Revenue Account)	390,649	
		8,198,025	
	Deduct: Book Value of Plant, etc., transferred from Fixed Assets as surplus to requirements at 31 December, 1946	152,749	
7,807,376			8,045,276
	PROVISION FOR DEPRECIATION AND RENEWAL OF PREMISES, PLANT, FURNITURE AND FITTINGS, ETC.:		
	Balance as at 31 March, 1946, of appropriations from Revenue to 1 September, 1939 (since which date no further appropriations have been made) . .	1,574,200	
	Less: Book Value of Plant, etc., disposed of and not replaced during the nine months ended 31 December, 1946	59,619	
1,574,200			1,514,581
9,381,576			9,559,857
	CREDITORS AND RESERVE FOR CONTINGENCIES:		
1,152,771	Sundry Creditors	1,160,424	
20,000	Reserve for Contingencies . . .	20,000	
		1,180,424	
	EXCESS OF GRANT-IN-AID OVER NET EXPENDITURE TO DATE: carried forward as shown by the Net Revenue Account		
106,230	and subject to the Notes thereon . .	141,501	
			1,321,925

Signed STELLA READING } *Governors.*
Signed BARBARA WARD }

Signed W. J. HALEY { *Director-General.*

£10,660,577	£10,881,782

REPORT OF THE AUDITORS TO THE MEMBERS

We have examined the above Balance Sheet, dated 31 December, 1946, with the books of the have required. The Balance Sheet is, in our opinion, properly drawn up so as to exhibit a true best of our information and the explanations given to us and as shown by the books of the

5, LONDON WALL BUILDINGS, LONDON, E.C.2.
9 *January*, 1948

AT 31 DECEMBER, 1946

ASSETS

31 March, 1946		31 December, 1946	
£		£	£
	FREEHOLD AND LEASEHOLD LAND AND BUILDINGS—at Cost		
	As at 31 March, 1946	3,854,270	
	Net *Additions* during period	204,894	
3,854,270			4,059,164
	PLANT—at Cost		
	As at 31 March, 1946	4,632,004	
	Deduct: Book Value of items disposed of, less additions during period	45,190	
4,632,004			4,586,814
	FURNITURE AND FITTINGS—at Cost		
	As at 31 March, 1946	465,265	
	Additions less Book Value of items disposed of during period	11,357	
465,265			476,622
	MUSICAL INSTRUMENTS, MUSIC AND BOOKS—at Cost		
	As at 31 March, 1946	114,257	
	Additions less Book Value of items disposed of during period	7,220	
114,257			121,477
9,065,796			9,244,077
	STORES ON HAND:		
863,724	At Cost or under		583,802
	DEBTORS AND UNEXPIRED CHARGES:		
	Sundry Debtors (less provision for Doubtful Debts)	415,412	
	Balance of Grant-in-Aid for nine months to 31 December, 1946, subsequently received	150,000	
	Expenditure to date in making good War Damage—not yet recovered	176,527	
	Unexpired Charges	72,958	
536,556			814,897
194,501	BALANCES WITH BANKERS AND CASH IN HAND		239,006
£10,660,577			£10,881,782

OF THE BRITISH BROADCASTING CORPORATION.

British Broadcasting Corporation, and have obtained all the information and explanations we and correct view of the state of the Corporation's affairs at 31 December, 1946, according to the Corporation.

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

REVENUE ACCOUNT FOR THE NINE

EXPENDITURE

	Amount	Percentage of Total
	£	%
PROGRAMMES:		
Artists, Speakers, etc.	1,800,549	23·74
Permanent Orchestras	234,820	3·10
Performing Rights	345,088	4·55
News Royalties	59,231	·78
Publicity and Intelligence	67,680	·89
Salaries and Wages	1,499,428	19·78
Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	137,127	1·81
	4,143,923	54·65
ENGINEERING:		
Simultaneous Broadcast and Intercommunication Lines	198,742	2·62
Power, Lighting and Heating	387,768	5·11
Plant Maintenance	203,795	2·69
Transport	96,102	1·27
Salaries and Wages	1,122,554	14·81
Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	72,920	·96
	2,081,881	27·46
PREMISES:		
Rent, Rates and Taxes	258,900	3·41
Telephones	39,292	·52
Insurance	20,152	·27
Household Maintenance	16,860	·22
Alterations to and Maintenance of Buildings, Services and Masts, etc.	174,295	2·30
	509,499	6·72
REGIONAL AND AREA ESTABLISHMENTS:		
Billeting, Hostels and Catering	86,310	1·14
Salaries and Wages	346,981	4·58
Sundry Expenses including Travelling, Stationery, Postage, etc.	26,713	·35
	460,004	6·07
MANAGEMENT AND CENTRAL ADMINISTRATIVE SERVICES:		
Salaries and Wages	259,915	3·43
Sundry Expenses including Travelling, Stationery, Postage, etc.	32,656	·43
	292,571	3·86
PAYMENTS TO STAFF ON NATIONAL SERVICE	8,606	·11
CONTRIBUTIONS TO STAFF PENSION SCHEME AND BENEVOLENT FUND	78,246	1·03
GOVERNORS' FEES	6,748	·09
PLANT, ETC., DISPOSED OF AND REPLACED, WRITTEN OFF	450	·01
	£7,581,928	100·00

MONTHS ENDED 31 DECEMBER, 1946

INCOME

	Amount	Percentage of Total
	£	%
NET REVENUE FROM PUBLICATIONS	640,693	8·45
INTEREST	1,481	·02
NET REVENUE EXPENDITURE FOR THE NINE MONTHS CARRIED TO NET REVENUE ACCOUNT	6,939,754	91·53
	£7,581,928	100·00

NET REVENUE ACCOUNT FOR THE NINE

	£
Net Expenditure for the nine months ended 31 December, 1946, per Revenue Account	6,939,754
Amount written off in respect of surplus Stores to be handed over to Government Agencies for disposal and losses on realization	223,865
Balance, being excess of Grant-in-Aid over Net Expenditure to date, carried forward	141,501
	£7,305,120

NOTES.

1. No provision has been made out of Revenue since 1 September, 1939, for:

   (*a*) the accrued liability in respect of payments which will
   (*b*) dilapidations and deferred maintenance of premises

2. No provision for Depreciation has been made since 1 September, 1939, as the payments from premises, plant, etc., at rates now considered appropriate, the reserve for depreciation

	£
Balance brought forward at 31 March, 1946	106,230
Grant-in-Aid receivable for the nine months ended 31 December, 1946	7,500,000
Lease-Lend Equipment	50,067
	7,656,297
Less:	
Amount provided in respect of Capital Expenditure during nine months (after deducting £39,472 receipts from sales of assets disposed of)	351,177
	£7,305,120

become due to permanent staff on retirement.
and equipment still to be carried out.

Grant-in-Aid do not include such provision. Had depreciation been provided to date, on all would have amounted, at 31 December, 1946, to £4,775,000 approximately.

BALANCE SHEET AS AT 31 MARCH, 1947

CAPITAL, RESERVES, AND LIABILITIES

HOME AND TELEVISION SERVICES

	£	£	£
CAPITAL ACCOUNT:			
Balance of Appropriation for Capital Expenditure and of Provision for Depreciation to 31 December, 1946		6,146,931	
Appropriations for the three months to 31 March, 1947—per Revenue Appropriation Account:—			
In respect of Depreciation	80,000		
For Capital Requirements, including Reserve for Future Capital Expenditure	1,090,000	1,170,000	
		7,316,931	
Less: Plant, etc., disposed of during the three months to 31 March, 1947—at Cost		2,653	
		7,314,278	
Deduct: Depreciation of Buildings, Plant, etc., accrued to 31 March, 1947—deducted from Home and Television Services Assets per contra		3,377,909	3,936,369
REVENUE APPROPRIATION ACCOUNT: Balance (Unappropriated Net Revenue) at 31 March, 1947, carried forward as per Account			7,624
			3,943,993

ASSETS

HOME AND TELEVISION SERVICES

	£	£	£
FREEHOLD AND LEASEHOLD LAND AND BUILDINGS:			
As at 31 December, 1946—at Cost	3,014,660		
Additions during the three months—at Cost	5,000		
	3,019,660		
Deduct: Depreciation accrued to date	1,368,705	1,650,955	
PLANT:			
As at 31 December, 1946—at Cost	2,312,882		
Additions during the three months (less items disposed of during the three months)—at Cost	26,435		
	2,339,317		
Deduct: Depreciation accrued to date	1,637,607	701,710	
FURNITURE AND FITTINGS:			
As at 31 December, 1946—at Cost	382,132		
Additions during the three months (less items disposed of during the three months)—at Cost	4,536		
	386,668		
Deduct: Depreciation accrued to date	268,614	118,054	
MUSICAL INSTRUMENTS, MUSIC AND BOOKS:			
As at 31 December, 1946—at Cost	121,477		
Additions during the three months (less items disposed of during the three months)—at Cost	1,748		
	123,225		
Deduct: Depreciation accrued to date	102,983	20,242	
			2,490,961

OVERSEAS SERVICES			
CAPITAL ACCOUNT:			
Balance of Appropriation for Capital Expenditure to 31 December, 1946	3,412,926		
Appropriations from Grant-in-Aid Account for the three months to 31 March, 1947	1,871		
	3,414,797		
Less: Plant, etc., disposed of during the three months to 31 March, 1947—at Cost	463		
		3,414,334	
GRANT-IN-AID ACCOUNT:			
Balance of receipts over expenditure at 31 March, 1947, carried forward as per Account		250,638	
			3,664,972
GENERAL			
Provision for contractual payments to Staff		100,000	
Provision for estimated Income Tax 1947/8		300,000	
Creditors		1,024,389	
			1,424,389
			£9,033,354

NOTES.

1. No provision has been made for Depreciation of Overseas Services Fixed Assets. Payments from Grant-in-Aid do not include any such provision but only the cost of the renewal of these assets.
2. No provision has been made out of Revenue since 1 September, 1939, for:
   (*a*) The accrued liability in respect of payments which will become due to permanent staff on retirement.
   (*b*) Dilapidations and deferred maintenance of premises and equipment still to be carried out.
3. The balance of uncompleted work on contracts for Capital Expenditure amounted at 31 March, 1947, approximately to £53,000.

OVERSEAS SERVICES			
FREEHOLD LAND AND BUILDINGS:			
As at 31 December, 1946—at Cost		1,044,504	
PLANT:			
As at 31 December, 1946—at Cost	2,273,932		
Additions during the three months (less items disposed of during the three months)—at Cost	1,541		
		2,275,473	
FURNITURE AND FITTINGS:			
As at 31 December, 1946—at Cost	94,490		
Deduct: Items disposed of during the three months (less additions during the three months)—at Cost	133		
		94,357	
			3,414,334
GENERAL			
STORES ON HAND:			
At Cost or under		568,210	
DEBTORS AND UNEXPIRED CHARGES:			
Sundry Debtors less provision for Doubtful Debts	398,143		
Expenditure to date making good War Damage—not yet recovered	181,842		
Unexpired Charges	60,414		
		640,399	
BALANCES WITH BANKERS AND CASH IN HAND		1,919,450	
			3,128,059
			£9,033,354

Signed STELLA READING } *Governors*
Signed BARBARA WARD }

Signed W. J. HALEY { *Director-General*

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

We have examined the above Balance Sheet, dated 31 March, 1947, with the books of the British Broadcasting Corporation, and have obtained all the information and explanations we have required. The Balance Sheet is, in our opinion, properly drawn up so as to exhibit a true and correct view of the state of the Corporation's affairs at 31 March, 1947, according to the best of our information and the explanations given to us and as shown by the books of the Corporation.

5, LONDON WALL BUILDINGS, LONDON, E.C.2.
9 *January*, 1948.

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

HOME AND TELEVISION SERVICES

NET REVENUE AND APPROPRIATION ACCOUNT FOR THE THREE MONTHS ENDED 31 MARCH, 1947

	£		£
Revenue Expenditure for the three months as per Statement attached	1,653,260	Licence Income	2,905,230
Provision for estimated Income Tax, 1947/8 (after taking account of Wear and Tear allowances for previous years)	300,000	Net Revenue from Publications	203,575
Transfer to Capital Account:		Interest	1,067
In respect of Depreciation	80,000	Receipts from Sales of Assets disposed of	1,012
For Capital Requirements	1,090,000	Reserve for contingencies not now required	20,000
Balance (Unappropriated Net Revenue) carried forward to 1947/8	7,624		
	£3,130,884		£3,130,884

OVERSEAS SERVICES

GRANT-IN-AID ACCOUNT FOR THE THREE MONTHS ENDED 31 MARCH, 1947

	£		£
Revenue Expenditure for the three months as per Statement attached	909,399	Balance of Grant-in-Aid brought forward from 31 December, 1946	141,501
Transfer to Capital Account representing Capital Expenditure for the three months	1,871	Grant-in-Aid receipts for the three months	1,020,000
Balance, being excess of Grant-in-Aid Receipts over Net Expenditure to date carried forward to 1947/8	250,638	Interest	236
		Receipts from Sales of Assets disposed of	171
	£1,161,908		£1,161,908

STATEMENT OF REVENUE EXPENDITURE FOR THE THREE MONTHS ENDED 31 MARCH, 1947

	Home and Television Services		Overseas Services	
	Amount	Percentage of Total	Amount	Percentage of Total
Programmes:	£	%	£	%
Artists, Speakers, etc.	444,619	26·89	184,527	20·29
Permanent Orchestras	68,059	4·12	17,015	1·87
Performing Rights	114,270	6·91	36,162	3·98
News Royalties	20,375	1·23	—	—
Publicity and Intelligence	10,752	·65	9,281	1·02
Salaries and Wages	233,868	14·15	277,373	30·50
Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	18,629	1·13	24,316	2·67
	910,572	55·08	548,674	60·33
Engineering:				
S.B. and Intercommunication Lines	48,583	2·94	26,847	2·95
Power, Lighting and Heating	56,770	3·43	76,157	8·37
Plant Maintenance	30,379	1·84	20,002	2·20
Transport	24,599	1·49	8,428	·93
Salaries and Wages	240,847	14·57	118,685	13·05
Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	14,598	·88	7,533	·83
	415,776	25·15	257,652	28·33

PREMISES:				
Rent, Rates and Taxes	62,320	3·77	30,355	3·34
Telephones	9,959	·60	3,422	·38
Insurance	5,210	·31	2,092	·23
Household Maintenance	4,402	·27	1,761	·19
Alterations to and Maintenance of Buildings, Services and Masts, etc.	39,510	2·39	4,756	·52
	121,401	7·34	42,386	4·66
REGIONAL AND AREA ESTABLISHMENTS:				
Billeting, Hostels and Catering	16,429	·99	6,892	·76
Salaries and Wages	86,231	5·22	25,077	2·76
Sundry Expenses including Travelling, Stationery, Postage, etc..	6,482	·39	1,552	·17
	109,142	6·60	33,521	3·69
MANAGEMENT AND CENTRAL SERVICES:				
Salaries and Wages	70,544	4·27	14,267	1·57
Sundry Expenses including Travelling, Stationery Postage, etc..	7,020	·42	1,459	·16
	77,564	4·69	15,726	1·73
CONTRIBUTIONS TO STAFF PENSION SCHEME AND BENEVOLENT FUND	17,055	1·03	11,440	1·26
GOVERNORS' FEES	1,750	·11	—	—
	1,653,260	100·00	909,399	100·00

BBC Publications

RADIO TIMES

Radio Times is published in seven editions every Friday, price twopence, and is obtainable from all newsagents. It is also available at local currency rates through the principal newsvendors in all European countries. Listeners who for special reasons cannot obtain copies through the usual trade channels can receive it by direct subscription at the following rates:

Subscription for :	12 *months*	6 *months*	3 *months*
Inland	15*s.* 6*d.*	7*s.* 9*d.*	3*s.* 11*d.*
Overseas	13*s.* 0*d.*	6*s.* 6*d.*	3*s.* 3*d.*

THE LISTENER

The circulation of *The Listener* which is now more than 140,000 copies per week reflects the growing popularity of broadcast talks and the desire of the public to have them recorded in permanent form.

The Listener, published every Thursday, price threepence, is obtainable from newsagents in Great Britain and Northern Ireland and the principal booksellers throughout the world. Subscription rates are as follows:

Subscription for :	12 *months*	6 *months*	3 *months*
Inland	20*s.* 0*d.*	10*s.* 0*d.*	5*s.* 0*d.*
Overseas	17*s.* 6*d.*	8*s.* 9*d.*	4*s.* 5*d.*

LONDON CALLING

London Calling is the overseas journal of the BBC for English-speaking people in all parts of the world. It is not on sale in Great Britain, but arrangements can be made for the BBC to send a copy each week to a friend overseas for an annual subscription of ten shillings.

Overseas listeners can remit subscriptions through agents in most countries in the world. Details of these will be sent on application to the address above.

THE ARABIC LISTENER

Published twenty-four times a year at approximately fortnightly intervals, it contains talks broadcast in the BBC's Arabic service, articles and short stories. The subscription rate is 8*s.* 0*d.* per annum, including postage.

MISCELLANEOUS PUBLICATIONS

The *BBC Year Book*, published annually, is a record of the BBC's activities during the preceding year. Copies can be obtained from any bookseller or newsagent in Great Britain, or direct from the BBC Publications Department, price 2*s.* 6*d.* or by post 2*s.* 10*d.*

The BBC Quarterly: for those professionally engaged in the art and science of broadcasting and its organization or actively interested in the medium. It is priced at five shillings.

BBC Diary for 1948 contains current and historical information about the BBC, and also technical notes. It is available in various styles and colours.

The Listener Calendar for 1948: A month is shown on each page of this illustrated wall calendar. Price, including purchase tax, 4*s.* 3*d.* Postage 3*d.*

School Pamphlets: Published in connection with Schools' Broadcasts these pamphlets are of assistance to teachers and pupils.

Communications concerning the above Publications should be sent to:
BBC Publications Department, Scarle Road, Wembley, Middlesex.