

The B.B.C.
Year-Book
1934

*The Programme Year covered by this book
is from November 1st, 1932, to
October 31st, 1933*

THE BRITISH BROADCASTING
CORPORATION
BROADCASTING HOUSE
LONDON

Readers unfamiliar with broadcasting will find it easier to understand the articles in this book if they bear in mind the following:—

(1) *The words "Simultaneous(ly) Broadcast" or "S.B." refer to the linking of two or more transmitters by telephone lines for the purpose of broadcasting the same programme; e.g. the News Bulletins are S.B. from all B.B.C. Stations.*

(2) *The words "Outside Broadcast" or "O.B." refer to a broadcast outside the B.B.C. studios, not necessarily out-of-doors; e.g. a concert in the Queen's Hall or the commentary on the Derby are equally outside broadcasts.*

(3) *The B.B.C. organisation consists, roughly speaking, of a Head Office and five provincial Regions—Midland Region, North Region, Scottish Region, West Region, and Belfast. The Head Office includes the administration of the National Programmes, wherever they originate, and also the London Regional programmes. The provincial centres supply the bulk of the Regional programme broadcast from their respective Regional transmitters, although there is a considerable interchange of material between the various Regional services. The words "Region" or "Regional" refer throughout the book to this system of organisation.*

PRINTED AND MADE IN ENGLAND

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THE BRITISH BROADCASTING CORPORATION



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BROADCASTING HOUSE
LONDON, W. 1

A MESSAGE BY HIS MAJESTY

THE KING

BROADCAST TO THE EMPIRE ON CHRISTMAS DAY

1932

Through one of the marvels of modern science I am enabled this Christmas Day to speak to all my people throughout the Empire. I take it as a good omen that wireless should have reached its present perfection at a time when the Empire has been linked in closer union, for it offers us immense possibilities to make that union closer still.

It maybe that our future will lay upon us more than one stern test. Our past will have taught us how to meet it unshaken. For the present the work to which we are all equally bound is to arise to a reasoned tranquillity within our borders, to regain prosperity without self-seeking, and to carry with us those whom the burden of past years has disheartened or overborne. My life's aim has been to serve as I might towards those ends. To your loyalty, to your confidence in me, has been my abundant reward.

I speak now from my home and from my heart to you all, to men and women so cut off by the snows and the deserts, or the seas, that only voices out of the air can reach them. To those cut off from fuller life by blindness, sickness or infirmity, and to those who are celebrating this day with their children and their grandchildren, to all, to each, I wish a happy Christmas.

God Bless You.



THE LATE MR. J. C. STOBART

INTRODUCTION

THE YEAR 1932 saw the close of the first decade of British broadcasting, a decade marked by a record of achievement which can have few parallels in the history of new-born public institutions.

This Year-Book for 1934, the seventh of the series, continues the story of progress and development. At the end of August, 1932, the number of licensed listeners in the United Kingdom and Northern Ireland had reached a figure of 4,821,436. A year later, on August 31st, 1933, this total had increased to 5,654,408, representing a listening public of probably not much less than twenty-five million people; and there is as yet no evidence that saturation point is in sight.

The B.B.C. has always set before itself an ideal of the highest standard of public service; and if an incentive were needed to fulfil the responsibilities which that ideal implies, it would surely be found in the remarkable and progressive increase in the number of listeners which the Corporation is called upon from year to year to serve.

In the following chapters ample evidence will be found of the determination of the B.B.C. to maintain constant improvement in every sphere of its activities. At home, during the year reviewed, the opening of the West Regional Station at Watchet has brought Wales and the West Country within the plan of distribution by high-power twin-wave transmitters, the object of which is to provide listeners with alternative programmes. In a wider field the Empire Service, which was inaugurated by His Majesty the King's imperial broadcast on

Christmas Day 1932, has been steadily progressing through the early stages of necessary experiment towards the goal of an established service, which will forge a new and powerful link to bind together ever more closely the scattered peoples of the great British Commonwealth of Nations.

As broadcasting tends to become more and more a normal adjunct of the home, and less a luxury for the few, the progressive improvement made by the Wireless Industry in the design of receiving sets and the extension of their range makes reception conditions better and more cheaply available to all. And as a result of this, the ever-widening sphere of entertainment and of information that broadcasting brings within the reach of every home cannot fail to enrich existence with a store of new interests and of new knowledge, which will surely be reflected in a fuller and a happier life, and in a better capacity to meet and face its problems.

NOTES OF THE YEAR

IT IS FITTING that these notes should begin by placing upon record the Corporation's profound regret at the loss of a unique personality in its history, John Clark Stobart, who died on May 11th, 1933, after a long illness.

In him scholarship was interwoven with good sense, irony with humanity, deep piety with charm and (as he himself described it) flippancy. For the general public his name is connected with educational and religious broadcasting and with the "Grand Good Night." But it is not generally known, even within the B.B.C., that at one time, when the multitudinous tasks that were falling to a single "Education Director" who was responsible for almost every aspect of the "spoken word" and Children's Hour to boot, were becoming too much for his health, the idea was mooted and seriously considered, that here was a man who might create and develop a specific "radio" type of humour. That the proposal proved impracticable is unimportant. That it was possible to suggest that the director of educational and religious broadcasting and the poet of the "Grand Good Night" should also create and launch a series of variety programmes is surely not an unimportant footnote to his biography.

The scope of his more serious work, the influence he exercised on the public for whom he worked, need no further comment here. It will be enough to say that St. Martin's-in-the-Fields—and that on a week-day morning—just sufficed to hold those who, in London alone, wished to pay the tribute of attending the Memorial Service. A personality that, rooted in religion, sent forth live shoots that met and embraced ordinary humanity at a score of points.

* * *

It is appropriate, too, that the Year-Book should record the B.B.C.'s appreciation of the work accomplished for it, as for British music in general, by the late Percy Pitt. The last of Pitt's many activities—and may it perhaps be said the most far-reaching in its influence?—was his tenure of the position of B.B.C. Music Director from 1923 until the end of 1929, the formative years of broadcasting in Britain. Although he had retired from this post, his contact with his old colleagues and

the listening public was kept up in one connection and another almost to the day of his sudden death on November 23rd, 1932. A public Memorial Concert of his works was broadcast on March 10th, 1933, in the Concert Hall at Broadcasting House, and a tablet to his memory has been placed in All Souls' Church, South Hampstead.

* * *

Yet another loss to be recorded is that of Mr. John Kettelwell, organiser of the Children's Hour since March 1932, who died on October 24th, 1933, just after returning from sick leave. Though relatively new to the broadcasting service, he had already endeared himself to his audience and his colleagues alike. He, too, was a characteristic figure that will not be forgotten.

* * *

The celebration of the tenth anniversary of British Broadcasting in November, 1932, synchronised with the attainment of five million licensed listeners. The week of special programmes signalling the tenth anniversary attracted much favourable comment both at home and abroad.

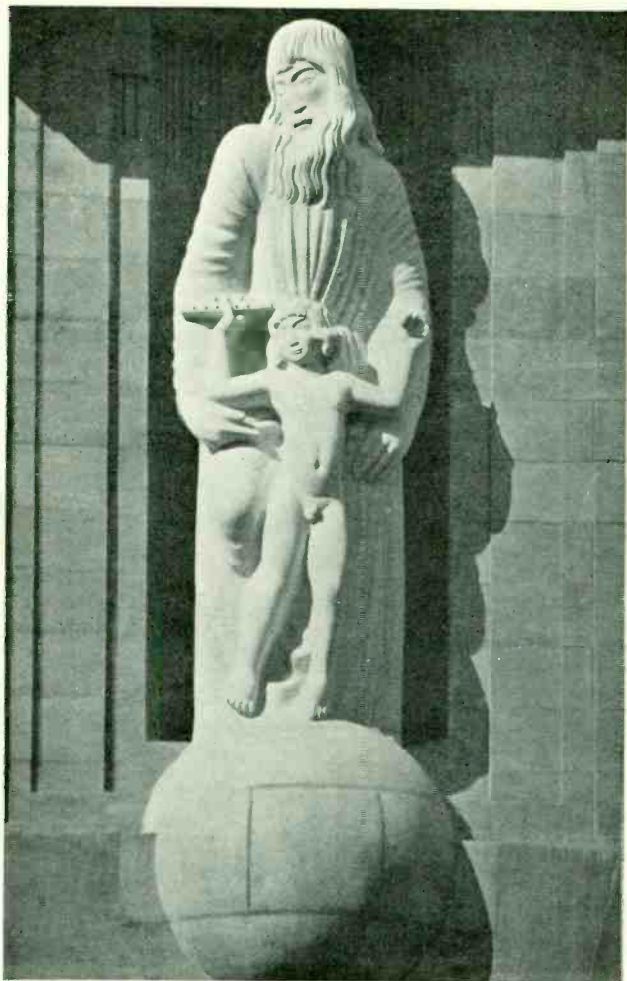
The Radio Times also celebrated its tenth anniversary with a special number published on September 29th, 1933. Over 2,000,000 copies of this issue were sold—a record for any number published at that time of the year. On this occasion the journal announced that in the first issue of 1934 the Northern and Southern editions would be amalgamated and the make-up of the programme pages would be revised in the interests of clarity, so that every reader could find his programmes at a glance.

* * *

World-Radio has been developed during the past year. On November 11th, 1932, *World-Radio* published its first Empire edition, giving detailed information of the programmes to be broadcast from the Empire Station. The make-up of this edition was very carefully planned in order to enable the details of the programmes for the Empire to be received well in advance of the broadcasts. The Empire edition is also published weekly, and in addition to instructive technical articles, reprints some of the talks which are broadcast in the Empire programmes, and other information likely to be of interest to



BROADCASTING HOUSE
with All Souls' Church, Langham Place, in the foreground.



PROSPERO AND ARIEL

The Sculpture by Eric Gill in the niche above the Entrance of Broadcasting House

its subscribers. This new service has been greatly appreciated by listeners overseas.

* * *

The Listener is now established as a leading literary weekly, its circulation steadily advancing and its influence increasing even more widely. On the art side in particular *The Listener* has achieved a unique position in providing lavish illustrations for its comprehensive surveys of art of all kinds.

* * *

A feature of the year has been the number of wireless exhibitions which have been held in various parts of the country. It is realised that they provide a new and expanding field of public interest, and during 1933 B.B.C. exhibits were shown at the Olympia, Glasgow, Belfast, Manchester, Bristol, Edinburgh, and Birmingham Radio Exhibitions, the Advertising Exhibition, the British Industries Fair, and the Bath and West Agricultural Show.

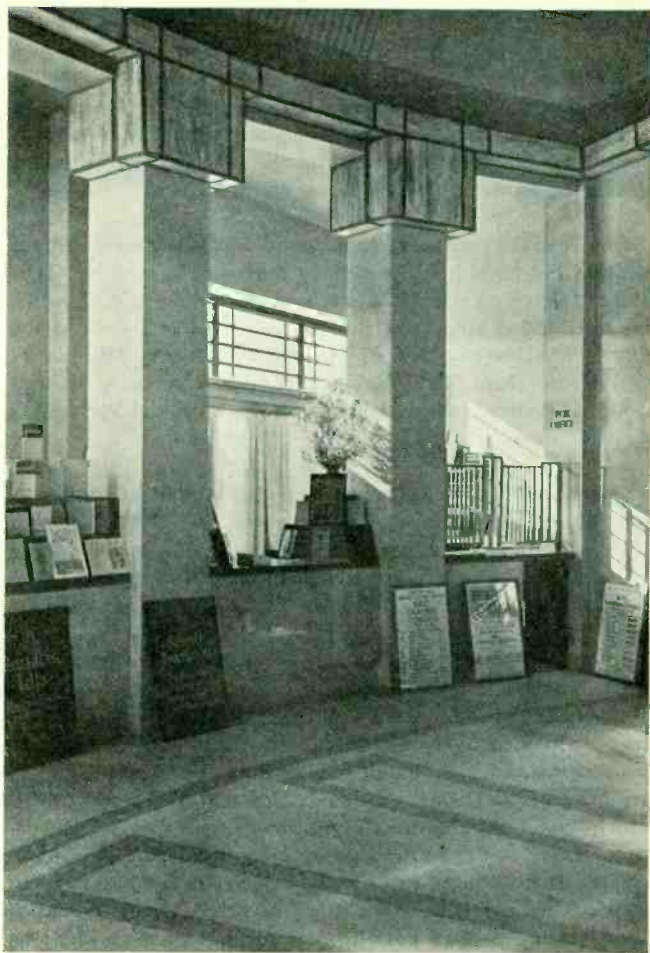
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The newspaper Press continues its active interest in broadcasting. More and more space is being devoted to the publication of programmes, notes, and news. There is also on the part of serious periodicals a more noticeable tendency to give consideration to broadcasting policy.

* * *

Empire broadcasting was developed both on the technical and programme sides. An analysis of reports of reception over a considerable period made it possible to allot the available wavelength channels to the maximum advantage and to study improvements in aerial design. The world tour of a special representative of the Department concerned with this work yielded much useful information. The special 1932 Christmas Day programme, with the message by His Majesty the King, and clearly received in all parts of the British Empire and beyond, is probably the high-water mark of achievement of British broadcasting so far. This programme not only thrilled the Empire, but also did much to demonstrate the unifying and consolidating effect of broadcasting when properly employed. It is hoped that soon Empire programmes of similar standard will be as widely radiated from the various Dominions.

* * *



THE B.B.C. BOOKSHOP IN THE ENTRANCE HALL, BROADCASTING HOUSE, AT WHICH B.B.C. PUBLICATIONS CAN BE OBTAINED

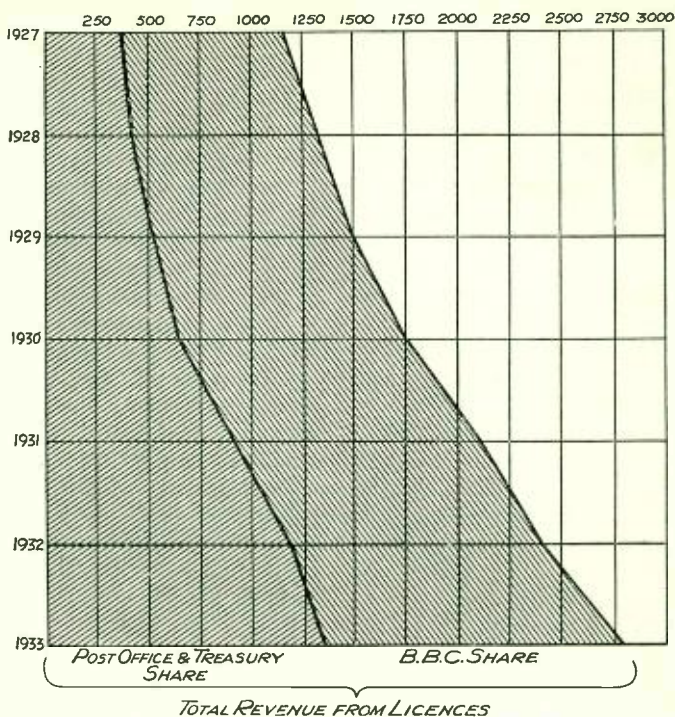
A B.B.C. official was sent to Canada on a special mission to advise the Federal Government on the organisation of National Broadcasting. The resultant Report was published in August. The recommendations were designed to help in adapting to Canadian needs those principles of public service broadcasting which had been successfully tested elsewhere. Special attention was paid to the interests of the Provinces, to minority considerations, and to the gradual progressive adaptation of existing facilities on a kind of "Five-Years' Plan," the cost of which would not exceed the revenue from licences and from limited controlled advertisements. The Report concluded:

"Canada has an exceptional advantage in the possession already of a licence system. Broadcasters of the United States, dependent solely on advertisement revenue, faced with the increasing difficulty of providing good sustaining programmes—and these are better than most and as good as any—naturally look with envy to the state of affairs in Canada, where licence revenue provides a steady income and the freedom for planning programmes without extraneous considerations.

"In the development of public service broadcasting on a co-operative constructive basis, with management on efficient business lines and State control remote yet secure, Canada will be in a position to add immeasurably to the amenities of her civilisation and also to produce a decisive new instrument of national unity and stability."

* * *

Plans for political broadcasting are bringing the B.B.C. into prominence in Parliament. Political leaders are realising as never before the great educative potentialities of the microphone. The B.B.C., however, has to bear in mind that the public appetite for political broadcasts is not unlimited. In this connection an interesting series of talks, "The Debate Continues," is being given in which the political parties have complete freedom in their speakers and the selection of their subject, and are free to defend the Government's policy or to attack it, and to put forward their views for the furtherance of the aims of the parties they represent. Among the speakers taking part in this series are Mr. Stanley Baldwin, Mr. George Lansbury, Mr. J. H. Thomas, Sir Herbert Samuel, Sir Stafford Cripps, and Mr. Ramsay MacDonald.



SEVEN YEARS OF LICENCE REVENUE

Note: the revenue for the years 1922-1926 (total £2,925,000—B.B.C. £1,768,000, Government £1,157,000) is not included in the diagram, owing to complications arising from a different financial year and (in the first year) royalties on receiving sets.



HOW YOUR LICENCE MONEY IS SPENT

THE listener's licence fee of TEN SHILLINGS a year was, in 1932, shared between the Government and the B.B.C. in this way:—

THE GOVERNMENT RECEIVED, OF EACH LICENCE FEE—

	s.	d.
1. Post Office—for the issue and renewal of licences; for salaries, pensions, engineering costs; for the detection of unlicensed listeners; for the diminution of electrical interference, etc.	1	0
2. The Treasury—the balance left after the Post Office and the B.B.C. have received their fixed proportions	3	5½
3. Income Tax, paid to the Exchequer on the difference between the B.B.C.'s income and its revenue expenditure	5	
4. Additional contribution to the Government's general revenue. To assist the national finances the B.B.C. agreed to relinquish to the Government an additional sum amounting, per licence, to	6	½
TOTAL	5	5

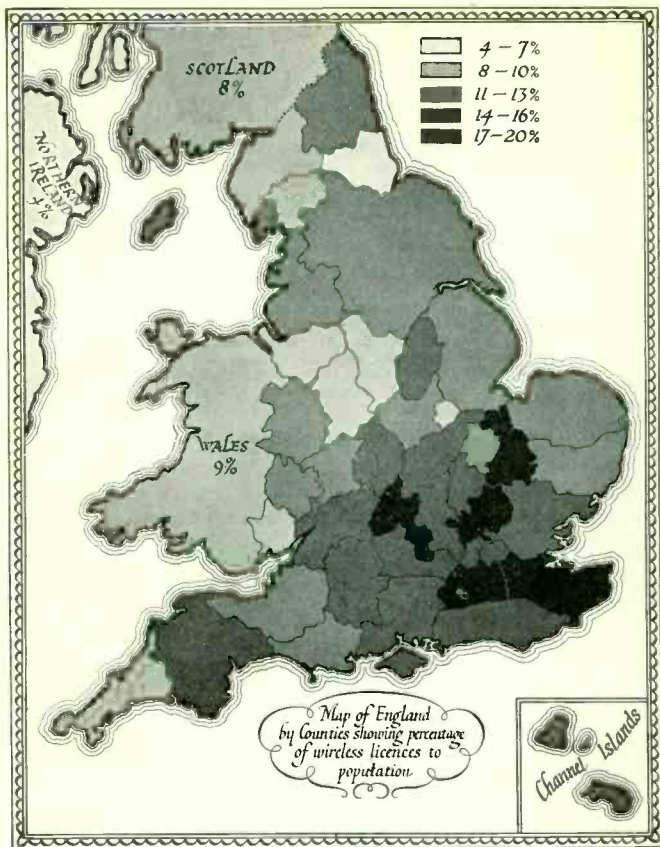
THE B.B.C. RECEIVED FOR THE BROADCASTING SERVICE THE BALANCE	4	7
	<u>10</u>	<u>0</u>

THE INCOME AVAILABLE TO THE B.B.C. IN 1932, PER LICENCE, WAS:—

1. The B.B.C.'s share of licence income, as shown above	4	7
2. The additional income—mainly profits on the issue of publications ancillary to broadcasting—amounting, per licence, to	1	3
TOTAL	5	10

THIS TOTAL WAS EXPENDED ON THE SERVICE IN THE FOLLOWING PROPORTIONS:—

A. REVENUE EXPENDITURE—		
1. Programmes—including artists' fees, orchestras, news service, performing rights, simultaneous broadcast telephone system, programme staff salaries and expenses	2	6½
2. Engineering—including maintenance of plant, power, research, engineering staff salaries and expenses	11	½
3. Standing Charges—including rents, rates, taxes, insurance, heating and lighting, upkeep of premises, telephones, bank interest, etc.	7	½
4. Provision for depreciation and replacement of wireless plant, furniture and fittings, premises, etc.	4	½
5. Administration—staff salaries, travelling expenses, etc.	3	½
6. Pension Fund—B.B.C. payments to the contributory fund to provide for staff superannuation	1	
7. Governors' Fees	1	½
TOTAL	4	10½
B. PROVISION FOR CAPITAL EXPENDITURE		
The B.B.C. having no capital resources, all Capital Expenditure must be provided out of income.	11	½
TOTAL	5	10



PERCENTAGES OF LICENCES TO POPULATION AS
AT AUGUST 31ST, 1933

	Licences.	Population.	%.
Bedfordshire . . .	35,423	220,474	16
Berkshire . . .	51,577	331,334	16
Buckinghamshire . . .	38,653	271,565	14
Cambridgeshire . . .	36,596	217,709	17
Cheshire . . .	90,927	1,087,544	8
Cornwall . . .	29,341	317,951	9
Cumberland . . .	22,799	262,897	9
Derbyshire . . .	64,491	757,332	9
Devonshire . . .	102,784	732,869	14
Dorset . . .	25,489	239,347	11
Durham . . .	81,169	1,485,978	5
Essex . . .	272,428	1,755,240	15
Gloucestershire . . .	108,237	785,656	14
Hampshire . . .	159,394	1,102,515	14
Herefordshire . . .	13,517	111,755	12
Hertfordshire . . .	82,041	401,159	20
Huntingdonshire . . .	6,751	56,204	12
Kent . . .	208,410	1,218,565	17
Lancashire . . .	671,892	5,039,097	13
Leicestershire . . .	72,422	541,794	13
Lincolnshire . . .	78,931	624,553	13
Middlesex . . .	246,098	1,638,521	15
Monmouthshire . . .	38,461	434,821	9
Norfolk . . .	60,341	504,846	12
Northamptonshire . . .	57,747	361,273	16
Northumberland . . .	87,895	756,723	12
Nottinghamshire . . .	103,506	712,681	15
Oxfordshire . . .	34,873	209,599	17
Rutland . . .	1,479	17,397	9
Shropshire . . .	29,124	244,162	12
Somerset . . .	53,942	475,120	11
Staffordshire . . .	128,271	1,431,175	9
Suffolk . . .	45,996	401,114	11
Surrey . . .	208,941	1,180,810	17
Sussex . . .	112,653	770,078	15
Warwickshire . . .	229,469	1,534,782	15
Westmorland . . .	5,469	65,398	8
Wiltshire . . .	42,602	303,258	14
Worcestershire . . .	55,442	420,156	13
Yorkshire . . .	569,620	4,389,465	13
London County Area . . .	624,539	4,396,821	14
	4,989,640	37,789,738	13
Isle of Man . . .	5,945	49,338	12
Channel Islands . . .	10,992	93,061	12

SCOTLAND, N. IRELAND, AND WALES

	Licences.	Population.	%.
Aberdeen and Kincardine	28,234	340,294	8
Argyllshire	4,039	63,014	6
Ayrshire	23,124	285,182	8
Banffshire	2,514	54,835	5
Berwickshire	769	26,601	3
Bute	1,263	18,822	7
Caithness	1,049	25,656	4
Clackmannan	2,184	31,947	7
Dumbartonshire	4,603	147,751	3
Dumfriesshire	5,825	81,060	7
Edinburgh	60,987	526,277	12
Fife and Kinross	24,176	283,715	9
Forfarshire	24,136	270,190	9
Haddington	3,809	47,369	8
Inverness-shire	3,578	82,082	4
Kirkcudbright	1,750	30,341	6
Lanarkshire and Glasgow	132,276	1,585,968	8
Linlithgow	3,450	81,426	4
Morayshire	2,876	49,099	6
Orkney	930	22,075	4
Peebles	1,005	15,050	7
Perthshire	9,744	120,772	8
Renfrewshire	20,991	288,575	7
Ross and Cromarty	1,521	62,802	2
Roxburgh	3,604	45,787	8
Selkirk	3,657	22,608	16
Shetland	766	21,410	4
Stirlingshire	18,321	166,447	11
Sutherland	534	16,100	3
Wigtownshire	2,382	29,299	8
	394,097	4,842,554	8
Anglesey	1,562	49,025	3
Brecknockshire	1,706	57,771	3
Caernarvonshire	18,641	120,810	15
Cardiganshire	3,173	55,164	6
Carmarthenshire	13,794	179,063	8
Denbighshire	11,711	157,645	7
Flintshire	8,606	112,849	8
Glamorganshire	112,318	1,225,713	9
Merionethshire	2,428	43,198	6
Montgomeryshire	4,162	48,462	9
Pembrokeshire	6,196	87,179	7
Radnorshire	1,726	21,314	8
	186,023	2,158,193	9
Northern Ireland	50,809	1,256,561	4

“IN THE EYES OF THE LAW”

FROM A PRACTICAL point of view it is not very easy to discuss broadcasting in relation to the law, as with the exception of copyright (some problems of which are dealt with elsewhere) there are few cases in English Law to guide.

Broadcasting may be considered in so far as it affects *property* and in so far as it affects *personal relations*.

Under the first heading come such matters as electrical interference, overhead wires and aerials, nuisance on account of sound, and the obligations of electricity supply corporations to the owners of all-mains receiving sets, and under the second heading, libel and slander.

Electrical interference with reception caused by X-ray equipment, tramways, dynamos and other electrical apparatus falls to be considered in the light of the famous rule laid down by Lord Blackburn in the case of *Ryland v. Fletcher*, 1868, L.R. 3 H.L. 330, as follows: “We think that the true rule of law is, that the person who for his own purposes brings on his land and keeps there anything likely to do mischief, and it escapes, must keep it at his peril, and if he does not do so, is *prima facie* answerable for all the damage which is the natural consequence of its escape.”

This rule was held to apply to the escape of an electric current from the land of the party creating it in the case of *National Telephone Co. v. Baker*, 1893, 2 Ch. 186.

The second point of aerials and overhead wires can be dismissed quite briefly with the statement that the owner of the soil is, generally speaking, entitled to control the air space above to a reasonable extent. Although in recent years there has been considerable discussion in regard to this principle—which affects aircraft as well as radio communication—it has nowhere been definitely rejected, and it may therefore be regarded, until further notice, as valid in our own country. Thus the permission of the local authorities should be obtained where it is desired to stretch wires across highways and other passage-ways and the permission of the freeholder should be asked in the case of private property. A landlord and tenant are, of course, free to make any bargain they please with regard to wires, but it is suggested that repressive measures

against reception by a landlord are contrary to public policy. (A leaflet setting forth this law in more detail was prepared some years ago, and is available on application to the B.B.C.)

The third case to be considered is that of nuisance on account of sound from loudspeakers. The amount of sound from a loudspeaker would require to be both considerable and continuous to support a High Court action for injunction. The most satisfactory method of securing control of loudspeakers is by local by-law, provided the by-law is drafted in reasonably broad lines. There are now by-laws of this kind on many districts.

Finally, under the heading of property the rights of the owners of all-mains receiving sets require to be considered. In the recent case of *Lakeman v. The Corporation of Chester*, reported in *The Times* of 3rd March, 1933, page 4, it was decided that the owner of a plant for charging batteries was entitled to have his apparatus altered or replaced as a consequence of a change-over by a local electricity authority from direct to alternating current. It is to be noted that in this case the apparatus involved was installed before there could be any knowledge on the part of its owner that a change-over in the supply of current was contemplated. There is no case on record where a wireless receiving set has been the apparatus involved, but the decision quoted above would appear to have a bearing on such a case.

Such, in briefest summary, is the law concerning broadcasting in its relation to things. It remains to discuss it in one aspect in which it affects persons.

Happily, the microphone is so prudently administered in most countries that occasions on which it has been made the vehicle for personal attack have arisen very rarely, and there is little positive law, either statutory or "judge-made," on the subject. It is, however, somewhat interesting to consider whether the cause of action is of the nature of libel or of slander.

Defamation by wireless broadcasting is oral between a person speaking into the microphone and the listener and so constitutes slander and not libel. But if the announcer or speaker who is broadcasting reads from a written defamatory statement there would be elements of both slander and libel; the utterance of slander and the publication of a libel.

BROADCASTING COPYRIGHT PROBLEMS

IT IS BY NOW a commonplace that broadcasting has created new problems of copyright. Its advent was taken into account in the International Convention of Berne as revised at Rome in 1927, and a number of European countries have subjected, or are subjecting, their copyright laws to drastic revision in order to provide for the vast development that has taken place in broadcasting and recording. In this country, however, the legislation on the subject is twenty-two years old; that is, it was unfortunate in its date. It was the "last word" in adaptation of law to the old condition of things, but given on the verge of a revolution. And yet even that revolution did not make, and has not made it so absolute as to be quite unmanageable, and it is the boast of English jurisprudence that new legislation is the last, and not the first, method to be chosen in coping with new problems.

Hence the Act of 1911 has held the field, though in the face of increasing difficulties. Actually, however, it is perfectly possible, for instance, that the literal application of the Act would result in injustice to the copyright owner himself, particularly where electrical recording solely for broadcasting, talks and running commentaries are concerned. Needless to say, such a state of affairs is contrary to the principles of all copyright legislation, of which the very object is to protect the copyright owner in so far as they do not conflict with the interests of the community. There is therefore urgent need for a modernised Act to meet the contingencies arising as a result of broadcasting and the development of the entertainment industries generally.

As an example of a possible ill effect of the present law we may take the case of electrical recording for broadcast programme purposes. Here, the owner of the copyright in a musical work is immediately faced with a difficult problem if the work for which recording permission is asked has never previously been recorded. According to the Copyright Act, once a permission has been given for the making of a contrivance by means of which a musical work can be mechanically performed, there is nothing to prevent further recording of the

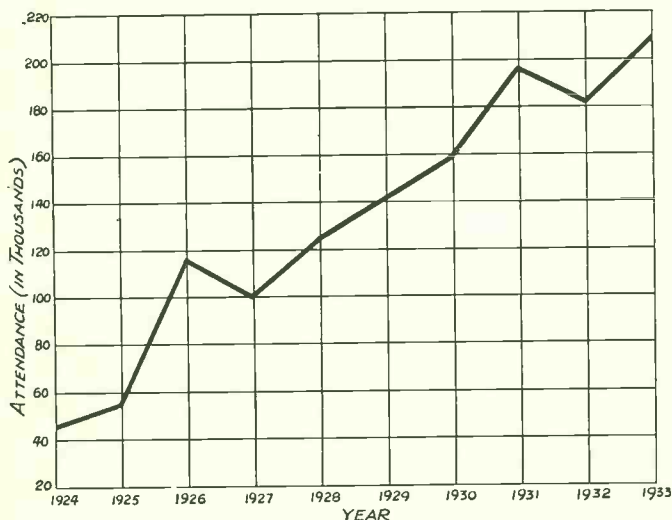
same work by others provided the statutory royalty is paid. The probable object of this was to prevent unfair monopoly in the record manufacturing trade, but it would also seem to have the effect of releasing a musical work which was electrically recorded *for broadcasting only* to the gramophone trade for ordinary commercial distribution. Naturally in such circumstances the copyright owner hesitates to give the initial permission if he does not wish the work to appear on gramophone records, even though he may have no desire to prevent broadcasting by means of a recording process, knowing, as he does, that such recording is frequently a convenient and sometimes the only possible method of doing so. A definite legal decision on this matter has not yet been sought.

On the other hand, it is interesting to note that it was found possible to apply the Act without difficulty to public loud-speaker "rediffusion," as in the recent case of the Performing Right Society, Ltd., *v.* Hammond's Bradford Brewery Co., Ltd. This was a test action of considerable importance, resulting in the decision that copyright material made audible by means of a loudspeaker operated in a public place is protected to the same extent as its public performance by ordinary physical means or by means of gramophone records, in that such performance may not take place without the licence of the owner of the copyright. The defendants' contention to the effect that their apparatus was merely a device for magnifying distant sounds, the production of which was already authorised by the licence to broadcast the Performing Right Society's repertoire held by the B.B.C., was not upheld, the learned Judge ruling that the sounds from the apparatus definitely constituted a reproduction which was under the direct control of the proprietors of the apparatus. This decision clarified a hitherto obscure situation, and those who operate loudspeakers in public places are now in the position of having to make their own arrangements for the rediffusion of copyright material as they would if they were themselves employing artists and bands.

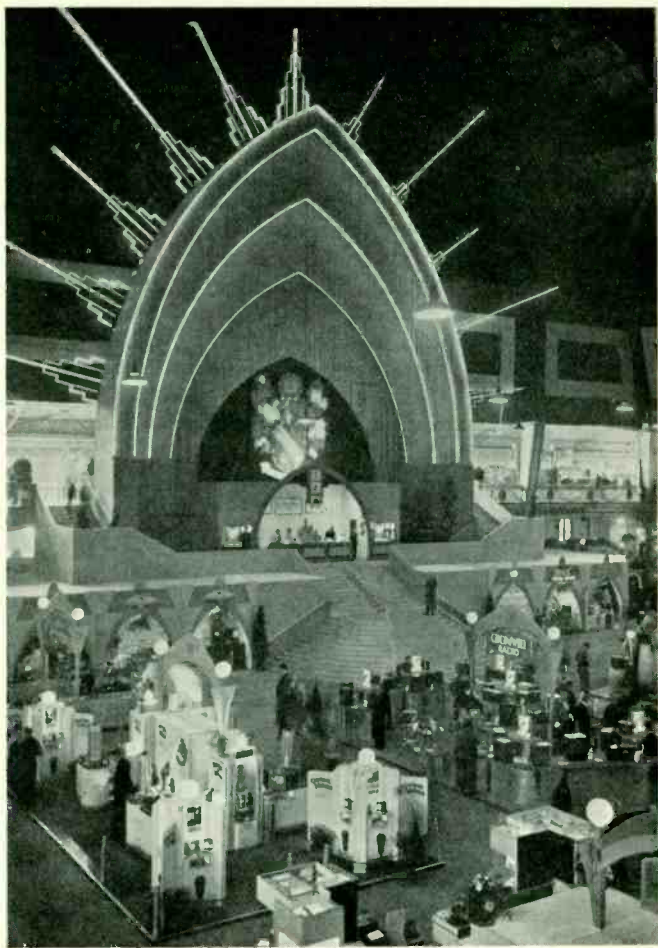
It is possible that the wireless exchange may, in certain quarters, be regarded as a form of rediffusion, but having regard to the fact that it is merely a facility for private reception it would appear that the various licences held by the B.B.C. for the use of copyright matter are adequate.

An analogous problem which is arising for the B.B.C. and broadcasting organisations generally is that of the reproduction of artists' performances in connection with recording for programme purposes. An artist can have no copyright or right of property in his performances, but by virtue of the Dramatic and Musical Performers Protection Act, 1925, he has a summary (*i.e.* police-court) remedy if records of them are made without his written consent, and he is thus, and rightly so, in a position to make terms for that consent. This, of course, applies also to bodies of artists such as orchestras, and negotiations with a view to arriving at fair and mutually satisfactory rates of remuneration for the use made of recorded performances have been difficult and involved.

That there will be further copyright and other similar problems to be dealt with there is not the slightest doubt. Television alone should account for some. But at the moment there seems little hope of assistance from a new Statute.



THE GROWTH OF THE ATTENDANCE AT THE NATIONAL RADIO EXHIBITION AT OLYMPIA



THE RADIO EXHIBITION AT OLYMPIA, 1933

EXHIBITIONS

IN THE ORDINARY COURSE of events the B.B.C. to most people is the organisation behind the sound that emanates from their loudspeakers ; something that cannot be approached, only switched off. It is on this account that exhibitions afford a common meeting ground, and the B.B.C. welcomes these occasions, when personal contact with listeners is possible. Much useful information is obtained by these conversations, and many of the difficulties experienced by listeners are capable of explanation.

The first time that the B.B.C. took part in an exhibition was in 1923, when the N.A.R.M.A.T. (National Association of Radio Manufacturers and Traders) organised their first independent Exhibition, which was held at the White City in London.

In 1927 an Exhibition Section was formed, and the activities were greatly increased. Exhibits were arranged at the Manchester and Scottish Wireless Exhibitions, as well as at a number of Ideal Homes Exhibitions throughout the country, and it was found that great interest was always taken in the B.B.C. stand. The main object of an exhibition is to put before the public in an interesting manner some of the many activities that go on daily behind the scenes, and of which the general public has very little knowledge. There is considerable mystery still attached to the business of broadcasting, and this is all to the good ; there is also a general tendency for listeners to try to probe these mysteries, and it is through the B.B.C. exhibits that it is possible to let in light on some of the inner mechanisms of broadcasting. In fact, exhibitions might be termed the shop-window of the B.B.C., where each year some different aspect of broadcasting is set out.

Experience has proved that the public likes to be able to see an artist performing before the microphone—the eight months' waiting list of visitors to our studio variety broadcasts is a proof. This year, to help listeners in this respect, the B.B.C., in co-operation with the Radio Manufacturers' Association, arranged for broadcasting actually to take place in public. This was achieved by the erection of a huge theatre at Olympia, capable of seating 2,300 people. A special stage was necessary, as minute attention had to be devoted to the material used, both



"THE RADIO TIMES BEING PRINTED AT THE WORKS OF MESSRS.
NEWNES AND PEARSON

TEN YEARS OF "THE RADIO TIMES"

IN FEBRUARY 1923 the daily newspapers began a boycott of the B.B.C. programmes, which they had been in the habit of printing in much the same way as at present. The boycott lasted for one day; but the effect of it still remains:—*The Radio Times*, which celebrated its tenth birthday in a special number issued on September 29th 1933. The circulation of that issue (No. 522) was approximately 2,000,000 copies; that of No. 6, the earliest for which figures are recorded, was 226,114. The first agreement with George Newnes Ltd., the B.B.C.'s partners in the venture, guaranteed the B.B.C. an annual profit of £1,000, an expression of faith to which no other publishers at the time would commit themselves; in the current Revenue Account, printed in the Appendix, the figure of Net Revenue from Publications stands at approximately £322,000.

These are the bare statistics of one of the most surprising achievements of modern journalism; not surprising in retrospect perhaps, but an achievement which was more rapid and complete than anyone anticipated in the early days, even after broadcasting itself had emerged from the mechanical toy stage and proved itself to be one of the practical necessities of life.

For its first two years *The Radio Times* was under the joint editorial control of the B.B.C. and George Newnes Ltd. Mr. Leonard Crocombe, the Editor of *Tit-Bits*, acted for the latter, and was virtually the Editor, as the B.B.C.'s contribution was usually confined to the details of the programmes and a weekly front page article dealing with policy and programme matters. Even now the sight of the old front page, with its perspective map and aerials and the "What's in the Air" article with the writer's face inset like a postage stamp, has power to conjure up the days of "Will Tommy Jones look under the sideboard" or "Will residents in Acacia Avenue, Brixton, look to their sets, as they are causing severe interference to their neighbours."

In January 1926 the B.B.C. assumed full control, and the late Walter Fuller, who had come to the B.B.C. from *The Saturday Westminster*, became first Editor of *The Radio Times*. The typography and arrangement were improved, and in September the programmes appeared with notes and illustrations in a

dignified and clear three-column lay-out, which has never been bettered to this day. The Christmas number of that year, abandoning the "kiddies round the loudspeaker" tradition, appeared on the bookstalls in a modern cover, a virile design in bold colours by the great poster artist, E. McKnight Kauffer. Another landmark of this period was the Beethoven Centenary Number of March 18th, 1927, which, besides being a magnificent piece of journalism, was also the first occasion on which the printing of *The Radio Times* reached a million copies.

The second million was reached, in the Christmas number of 1931, under another Editor; for Walter Fuller died suddenly in September 1927, just a year after his reform of the programme pages, leaving an improvement in the general editorial contents to be carried out by his immediate successor, the present Variety Director of the B.B.C. The new Editor gradually improved the literary standard of the paper and in particular added a lightness of touch and a vivacity of writing and editing which helped to establish the paper as a popular favourite on its own merits. A feature which perhaps contributed to this result more than any other, was the weekly gossip of "The Broadcasters" which appeared under the heading of "Both Sides of the Microphone" and was written, mainly by the Editor himself, in a light and often frivolous vein. Every week of the five years of its publication Arthur Watts has contributed the now familiar humorous black-and-white drawings.

A problem that has always faced the staff of *The Radio Times* has been that of the design of the cover. The original design has already been mentioned. It was soon seen to be undignified and unsatisfactory artistically, and after several attempts at having it redrawn an effort was made, in the spring of 1928, to secure a better one by means of a public competition with a £50 prize. The competition was a popular success—there were over 5,000 entries—but it failed to produce anything permanently acceptable. Six well-known artists were then commissioned to try their hands, the size and shape being limited to the top third of the page and the inclusion of the B.B.C.'s coat of arms being obligatory. The result of this was the present formalised design by Karl Hagedorn, which has now been in use for five years without finding anything to displace it; and in fact when coupled with a striking photograph, as is the usual practice, it

makes an extremely effective cover. Experiments have been made continually with full-page designs for special numbers, but none of them so far have been able to show those qualities of simplicity and appropriateness which enable a design to stand the strain of being looked at week after week without appearing to "date" or lose interest.

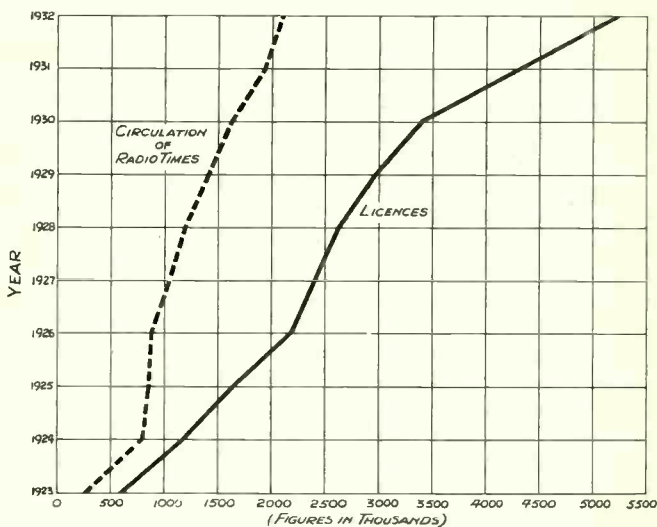
The last three years have been a period of consolidation, in which development has mainly been confined to circulation and revenue, the necessity for the latter, to provide capital for building the new Regional transmitters, resulting in a steady increase of advertisements in the programme pages. The size of the paper has increased continuously, the largest ordinary issue so far published being one of 96 pages, that of November 11th, 1932. Messrs. Newnes and Pearson, the subsidiary printing firm of George Newnes Ltd., still carry out the printing of the paper, on huge rotary presses installed specially for *The Radio Times*. These are capable of printing, folding, and stitching a paper of 96 pages at the rate of six copies a second or 360 a minute. A little calculation on these lines will show why, in spite of this high rate of speed, *The Radio Times* takes a whole week in printing, a fact which accounts for the occasional omissions and inaccuracies in its programmes, which are mainly due to the changes and disappointments that are so apt to occur in the last few days before the performance.

There is not perhaps very much to be learned from an examination of the circulation figures for the past ten years or from a comparison of them with the licence figures. At the end of the first fifteen months of *The Radio Times* its circulation was about 800,000. In 1925-6 the circulation was almost stationary, the increase being not more than 50,000. Licences meanwhile had been going ahead at the rate of half-a-million a year. In the next three years there was a relative slump in licences, and the increases only averaged a quarter of a million, but the circulation of *The Radio Times* picked up and was only slightly under the 200,000 a year average for the six years 1927-32. In 1930 the licence increases went back to the half-million and in 1931 and 1932 almost doubled the previous best by averaging over 900,000, an increase which was in some respects the result of an intensive campaign against "pirates." This tremendous rise of licences was, however, scarcely reflected in the circulation

figures except in 1931, when the annual increase was 50 per cent. above the average.

Speculation is perhaps permissible as to the title of *The Radio Times*. How did it come about that in a country which has always talked of "wireless" and "broadcasting" and has never taken kindly to the foreign word "radio," that the British Broadcasting Company adopted the name *Radio Times* and as a corollary *World-Radio*? Suppose that from the beginning it had been called "The B.B.C. Programme," what would have been the effect? How many listeners do not realise that *The Radio Times* is the B.B.C.'s official programme?

Important improvements are being introduced during 1934. The programme pages are being cleared of advertisements, the two editions are being re-incorporated in one to enable all listeners to have the programmes of all regions. There will be new editorial features of widened interest, justifying the position of *The Radio Times* as an almost indispensable national magazine.



A COMPARISON OF FIGURES OF LICENCES AND OF THE CIRCULATION OF "THE RADIO TIMES"

HOW BROADCASTING HOUSE IS RUN



ENOUGH HAS BEEN written on Broadcasting House for it to be realised that the house itself is essentially functional, not only from a purely mechanical aspect, but from the point of view of the human element by which it is ensured that

the mechanism carries out its allotted task.

It might be thought that, apart from the actual transmissions or performances in the studios themselves, there is little about Broadcasting House to distinguish it from the thousands of other large offices in London or the Provinces. There are, however, very many differences, and while it is essentially the preparation and presentation of programmes which account for these, the organisation both of personnel and studios provides work which is in marked contrast to the normal business routine. For example, individual programmes and programmes as a whole are built on a co-ordinate design, or may be dependent upon some personality, and it can easily happen that some unexpected defection causes an unavoidable change of plan—an artist may fall sick or a musical work be not available; this will in many cases necessitate a complete revision of many days' arrangements in order to maintain the sequence and balance of the altered programme in relation to those preceding, following, or providing alternatives to it. It is also vitally essential that every cog in the intricate organisation should not only intermesh with its complementary cog, but that each and all of them should work almost to a time schedule of seconds. The organisation must therefore be sufficiently rigid to ensure punctuality in the transmissions, but at the same time be elastic enough to enable the temperamentally minded to give their best work without being irritated by too many regulations.

Let us consider the formation of a broadcast programme through its various stages from conception to performance, together with the ancillary services which those primarily con-

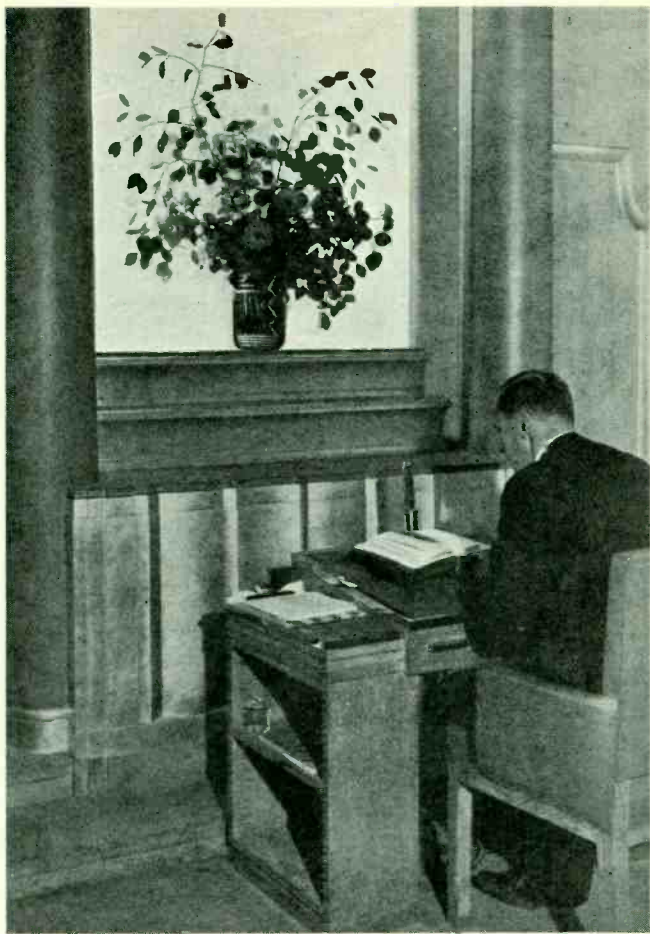


ONE OF THE DETAILS

cerned must needs either call upon, or with which liaison must be effected. The booking of artists is by no means necessarily the first step. An earlier stage is the casting of the programme, the requisitioning—either from the Corporation's own libraries or by hire—of the music or play as the case may be, and the settlement of any copyright questions which may be involved. Here naturally the Library, Booking, and Copyright Sections are brought in, while simultaneously the Programme Routine Section must be given the fullest possible details of the programme, in order that Regions may be advised what material is available for them to take S.B., and so that their own programmes may be suitably formed to provide good alternatives to the National transmitters. (The Regions, on the other hand, notify Head Office what material of National interest they have available for the London programmes.) The programmes are at this stage many weeks ahead of actual performance, and it is the function of the Programme Routine Section also to feed the *Radio Times* with all its programme pages. This means not only the careful checking of all details such as titles, composers' names, speakers' degrees and qualifications, etc., but also the constant advising of all who may be affected of corrigenda and addenda to programmes. The advent of Empire Broadcasting has of course meant a duplication of these services for Empire programmes, and in this case the Empire Edition of *World-Radio* has similarly to be served with its programme pages at the appropriate period in relation to the date of publi-



PUTTING UP THE DAILY PROGRAMME IN THE ARTISTS' FOYER AT BROADCASTING HOUSE



THE DAILY MORNING SERVICE IN THE RELIGIOUS STUDIO

cation of the various issues in time for the information to be available in the Zones themselves.

It will be appreciated that some differences between the programme actually performed and those published in the *Radio Times* or *World-Radio* are inevitable owing to the aforementioned unexpected changes, but it is vitally essential, not only for the publicity issued to the daily press to be up-to-date, but also for the actual programme which the Announcer uses at the microphone to contain every alteration or addition.

The system of simultaneous broadcasts moreover necessitates absolute accuracy at the time of performance, as the Engineering Branch, which is responsible for the provision of the inter-connecting lines, must be provided with a chart showing in every detail whither and whence every programme is to go and the route which it has to take.

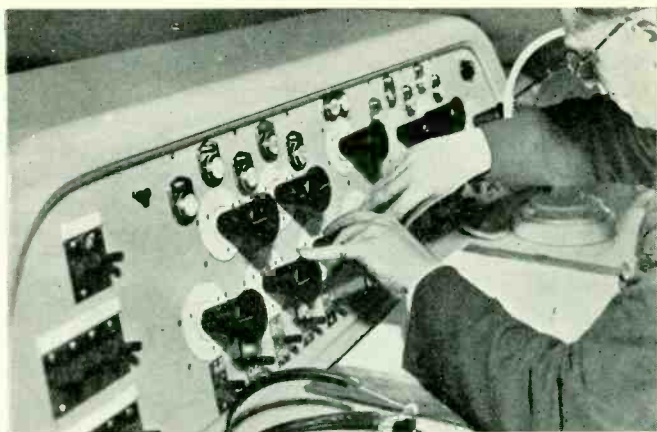
All these are purely routine functions, which are carried out in regard to all programmes of whatever type, and, broadly speaking, do not vary in their nature; they may, in fact, be looked upon as the framework of the actual programme organisation.

Now a little more detail as to the preparation and performance of the programmes themselves. The various departments having been informed which periods of the day's programme they are being asked to fill, the artists, actors or speakers having been booked and their material obtained, it is necessary to arrange for rehearsals. It is probably common knowledge that Broadcasting House has twenty-two studios, and it is equally probable that the question is asked, Why are so many needed for putting out two programmes? In the first place, it is a fallacy to think in terms of two simultaneously transmitted programmes only, since it is quite possible that in transmissions alone Broadcasting House might be doing its own National and Regional programmes at the same time as an Empire transmission, as well as contributing individual items to Regional programmes. There are, however, far more hours spent in rehearsals than in transmissions, and it is a matter of considerable adjustment and mutual give and take between those needing studio accommodation before all can be fitted in. Not only the question of the actual studios has to be considered at this juncture, but also the type of microphone which is necessary for the

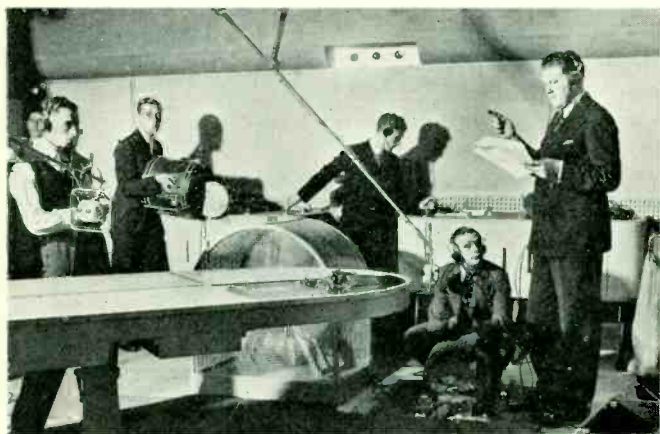
particular programme, whether or not echo is to be used for all or part of the transmission, and such details as what equipment is needed by the performers. Under this latter heading come such items as instruments for bands and orchestras, music stands, the conductor's rostrum or, in fact, any studio furniture of a temporary or removable nature. When, for instance, a military band is rehearsing in a studio on the eighth floor, all its instruments have to be taken from the band-instrument room in the basement, set out in the studio, and returned into safe custody afterwards; at the same time a section of the main orchestra may be playing in "No. 10" studio by Waterloo Bridge—with similar transport implications. The average listener possibly does not realise the extreme delicacy of musical instruments and the fact that only experts can be employed in handling them. Even so, damage is apt to occur, and it is essential for the Corporation to cover such contingencies by insurance, lest its employees should be responsible. In this connection an interesting point arose at No. 10 studio when it was first adapted. This building was originally a wine store, and as such was specially constructed to avoid possible deterioration of the wine through damp. This was in many ways very desirable, but it was only after a band-instrument room had been made, and used, there that it was discovered that the dryness of the atmosphere caused wooden instruments, double basses and such like, to crack. This was, of course, most serious, but the bother was eventually overcome by the construction of a series of trays containing water round the walls of the instrument-room, which provided the requisite humidity.

But to return to programmes, there are not only musical transmissions to be rehearsed; speakers, the Children's Hour, plays and variety, all and sundry, must be perfected before the final presentation. Plays, for example, need their effects, which in their turn call for the studio and staff allocated specially for producing "noises off," whilst the Dramatic Control Panel has to be manned either by the producer himself or a member of the Balance and Control staff. These activities need also the collaboration of the Engineering Branch in the form of the connecting mechanism of the Control Room—the technical nerve-centre of broadcasting.

Alongside these preparations for actual programmes there



THE DRAMATIC CONTROL PANEL



IN THE EFFECTS STUDIO

are a certain number of auditions of new talent to be held, for although at the present time there is an excess of "straight" musical artists, the Dramatic and Variety Departments, the Children's Hour and the Talks Branch are always on the look-out for new material with which to vary their fare. Thus there are the three stages of audition, rehearsal, and transmission all proceeding (though of course in relation to different programmes) simultaneously and continuously. Nor is this all that attaches to the finished article—all programmes over a given period must come within a scheduled financial budget, and it is the business of the Programme Finance Section to watch this and to keep a fatherly eye both on expenditure and—in conjunction with the respective booking sections—on the terms of the contracts themselves.

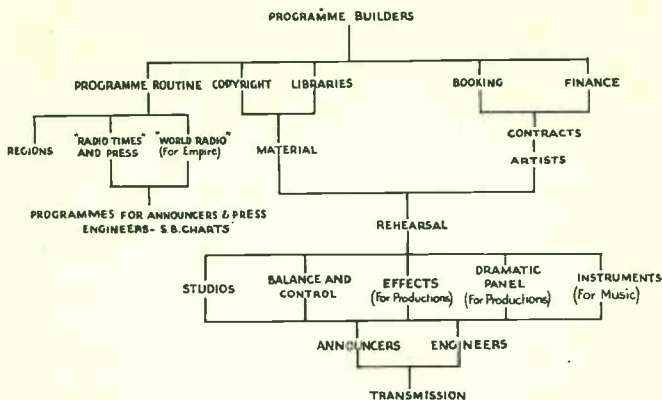
There are many opportunities for the B.B.C. to come into contact with matters legal, not only defensively on the few occasions when, perhaps, a speaker may inadvertently give offence to some vested interest, but more often to guard the rights and privileges of the Corporation against broken contracts, infringements of copyright, and such-like happenings. For this purpose, as well as for other administrative necessities (leases, agreements, etc.), there exists a legal department which must be kept in close touch with all activities which involve contractual relations with outside bodies or persons.

Finally, the broadcast itself has to put a fitting crown on all the weeks of preparation which have gone before. From the Commissionaire on the door, the Receptionist in the hall, the Lift Attendant and finally up to the Announcer at the microphone, the artist must be conveyed easily and comfortably in order that the best result may be obtained.

As to programmes, then, the following chart gives them in skeleton form, in order to show briefly the sequence of programme construction and the departments closely affected.

This naturally only visualises programmes in the form of a generalisation, and ignores such entertainments as Outside Broadcasts, Foreign Relays, News, or the hundred and one varieties of music and speech which are capable of being broadcast.

Foreign relays may take the form of an ordinary Outside Broadcast, a relay of some foreign programme, or a special



broadcast from the studio of some overseas broadcasting organisation which is not broadcast by that organisation (some of Mr. Vernon Bartlett's talks from foreign capitals are instances of the last type; see also 1933 Year-Book, pp. 139-142).

The last kind of relay quite naturally gives rise from time to time to reciprocal facilities being asked for in this country for representatives of foreign stations. This is relatively simple where time differences between this country and the places of broadcast are not great, but with America, for example, it may mean special arrangements being made as to staff, etc., in the small hours of the morning. This, however, does not call for so much extra organisation since the regular Empire service started as when midnight or thereabouts really was the B.B.C.'s "Goodnight."

More mundane matters need the attention of the broadcasting staff, and such commonplace factors as food, and even sleep, have to be catered for within the walls of Broadcasting House. As has been said, rehearsals of many programmes are taking place daily, and every session must be broken at some given time for a "breather." In the basement at the broadcasting headquarters there is a restaurant which must be capable of providing meals or light refreshments throughout the twenty-four hours of each day, since a fifteen-minute interval does not afford time to the artists to go outside for a coffee. Contrary to rumours which have been current from time to

time, the building is not licensed for the sale of alcoholic beverages, but this does not affect the patronage of the restaurant. Should the B.B.C. chorus and a large section of the orchestra be at rehearsal on the same day, as many as three hundred persons may want food within a short space of time, and it may be taken for granted that producers and conductors will brook no untoward delays.

The Empire transmissions run into most of the early morning hours—and the staff on night shift must be fed at the normal mealtime intervals as though it were day. Furthermore, it is not possible for one Announcer to cover the late evening and early morning programmes (finishing with the Canadian Zone at 3 a.m.), and also to take the Australasian Zone transmission, which begins at certain times of the year at 5.30 a.m. Neither is it economically practicable to expect these members of the staff to live either on top of the building or permanently in a near-by hotel. As a result, arrangements must be made whereby one Announcer may go to bed at 3 a.m. and be able to get a reasonable period of sleep (which means that his quarters must be sufficiently quiet to enable him to sleep whilst the day-time staff arrive and work), whilst the man who starts announcing at 5.30 a.m. must have facilities for sleeping up to the time he has to prepare for his programme. Similarly the Control Room staff concerned must be present all night as well as those House Engineers who are responsible for services such as the ventilation plant, heating, lighting, lifts, etc.

Some little time ago the listening public was “scandalised” by a speaker being unable to give his talk owing to a missing manuscript. There was naturally no excuse for such a lapse, but it may be of interest to realise that the routine must be such that the manuscript is submitted in reasonable time for it to be read, altered if necessary, and returned to the speaker, and for copies to be made for the *Listener* and *World-Radio* (in case it is desired to publish), for the Announcer (in case the speaker forgets to bring his copy), for file purposes (in case the speaker takes away the copy he has used) and in many cases for re-reading later in the evening for an Empire Zone. This is all fairly plain sailing provided the original MS. comes in punctually—which it frequently does not—although last-minute alterations are apt to be troublesome, but there are

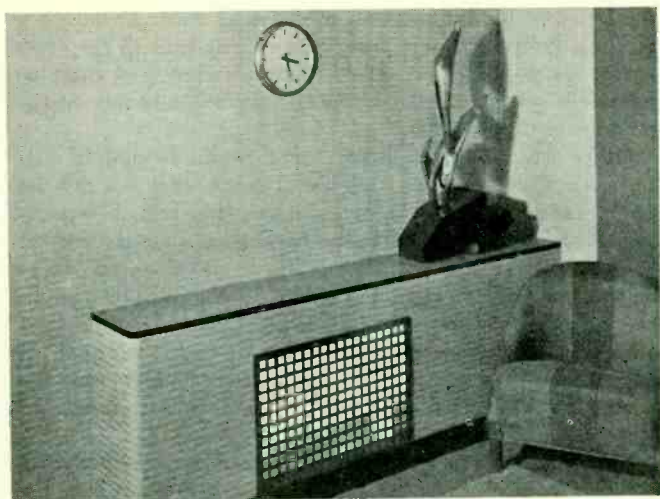


THE RESTAURANT

added complications when a topical talk is broadcast without a manuscript having been submitted or when a debate is extempore. The B.B.C. must be in a position to know definitely what has been said over the microphone, and where there is no manuscript a night stenographer (with reporter's speed of shorthand) must be present, who will not only provide a permanent record of the talk, but may have to get it typed in time for an Empire Zone the same night, or for sending to the printers the next morning if it happens to be press day for the journal concerned in the publication of it.

Some talks, or maybe composite programmes, are recorded either on wax or on magnetised steel tape for subsequent reproduction to the Empire Zones. This is an obvious convenience, since it enables the Empire listeners to benefit by items which could not be repeated several times for their especial benefit. The Blattner-Stille system, which uses steel tape, provides facilities for immediate replaying, while wax recording necessarily involves some delay between the actual performance and its reproduction. The Recorded Programmes Section of the B.B.C. handles the programme aspect of this work in liaison with the Engineers, who are responsible for the technical side. It is the Recorded Programmes Section also which provides—in response to requisition from the programme builders—the gramophone recitals which are such a popular feature of current programmes. This work may not be quite so simple as it appears on the surface, since not only must the gramophone programmes be constructed as artistic entities, but it is desirable in common equity to ensure that no one publisher, composer or record-making company obtains an unfair representation in them. There is also the routine work of obtaining from the manufacturers the records required, and, in the case of Regional recitals, their packing and despatch. The Corporation is building an extensive library of gramophone records, and the provision of records for all broadcast recitals is handled at Broadcasting House; the records being returned to the library after use. It is not usual to employ the same actual disc for transmission as has been used in rehearsal.

It is naturally most useful to the Corporation to know from listeners' letters how programmes are appreciated or disliked, and the Correspondence Sections provide tabulated details of



A CORNER OF ONE OF THE ARTISTS' LOUNGES



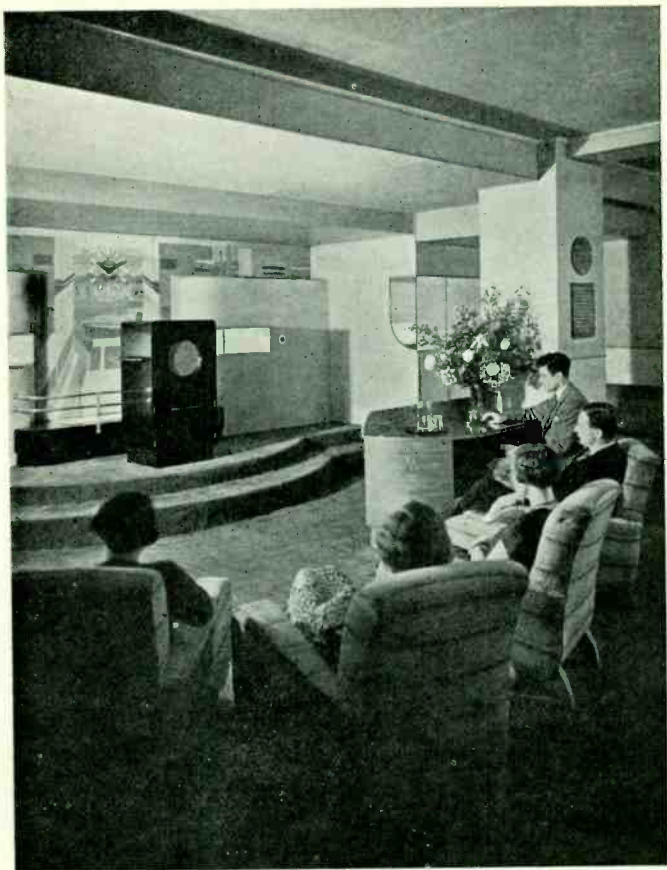
BROADCASTING IN THE VAUDEVILLE STUDIO

criticism or appreciation, as the case may be, besides answering the innumerable inquiries on programme matters which are received daily. For this latter purpose, as well as for other needs, a detailed record of every item transmitted must be prepared—which in itself forms an invaluable history of the progress of broadcasting.

Other activities of the B.B.C. comprise the holding of concerts, a part or all of which may be broadcast and to which the public are admitted, including, of course, the annual Promenade season at the Queen's Hall. These necessitate the normal box-office facilities, the ticket office at Broadcasting House being alongside the bookshop where B.B.C. and other publications may be obtained. The *Radio Times*, *World-Radio*, and other broadcasting journals must naturally carry their quota of advertisements to enable them to pay their way, and one of the busiest departments is that responsible for selling advertising space.

Television must be referred to in this survey of the activities within Broadcasting House, even if only because it calls for many requirements (other than technical) that ordinary broadcasting does not. To begin with, the studio itself is peculiar, in that the background for the artist is a white sheet, whilst the floor is designed in large black and white squares—like a chess board. Special lighting is also needed. Then, in view of the fact that television in its present state gives better results when the object is coloured black and white, artists' faces have to be made up with a dead white skin with the features marked out in black. Artificially blacked eyebrows are not perhaps uncommon to-day, but black lips have not yet become generally fashionable. Finally, the necessity for using two wavelengths—one for sound and one for vision—means that television must be given at times which do not interfere with the ordinary programmes; at present, then, these transmissions usually take place between 11 p.m. and midnight.

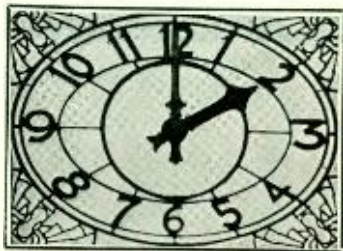
It is not possible to do more than mention many of these services which are so much part and parcel of the satisfactory conduct of a broadcasting organisation, but it may not be obvious to all listeners that such supplementary activities do exist, or that the home of British broadcasting does house so much that is not actual programme compilation or transmission.



IN THE LISTENING ROOM

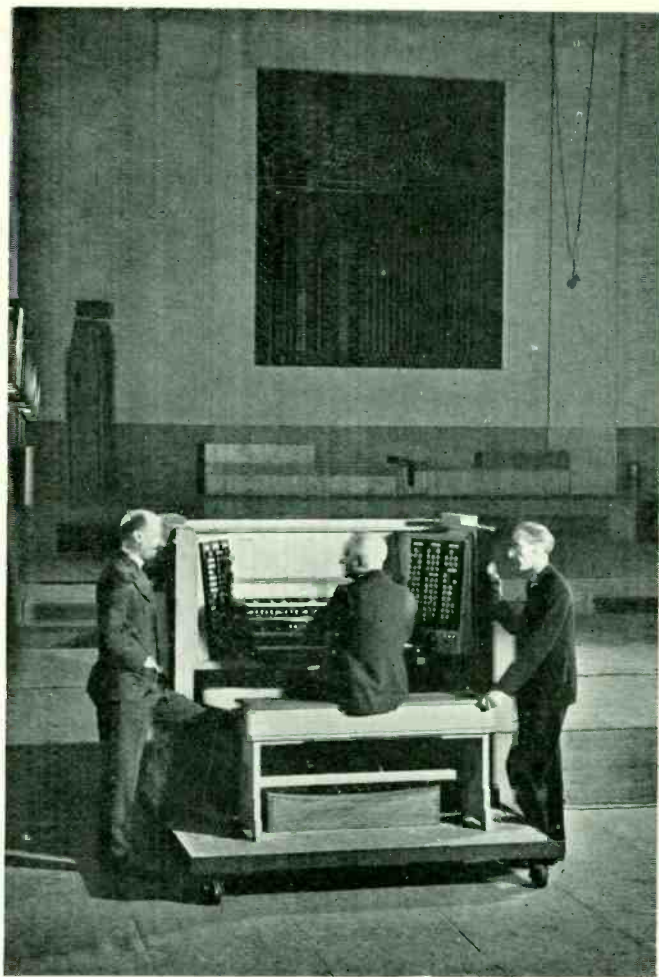
One of these extraneous organisations has been created by the advent of Broadcasting House itself—namely, the handling of the thousands of applications from all and sundry for permission to see over the building. The B.B.C. is anxious to meet such requests from listeners as far as it is able, but it has been found quite impracticable to keep open house for all. In the first place, it is not possible for parties exceeding fifteen at a time to go round the building, since, for one reason, the guide's explanations would not be audible to a greater number; moreover, the congestion in passages, lifts and studios would become impossible. Furthermore it has been found from experience that considerable disturbance is caused to rehearsals by a procession of sightseers passing through studios, whilst, naturally, actual transmissions must exclude visitors from considerable parts of the building at all hours of the day. In consequence, only one tour a day (excluding Saturdays and Sundays, which are "closed" days) is all that can be handled, preference being given to those who have some definite contact with broadcasting, such as technical societies, persons in business relations with the B.B.C., visitors from Empire or foreign broadcasting staffs and so forth. It is regretted, then, that disappointment is caused to many hundreds of applicants each week, but is quite unavoidable.

The administrative machinery required to co-ordinate all the different and differing sides of the B.B.C.'s work must of necessity be comprehensive and exact in its action, since as has already been pointed out, the aim of all departments must be to focus results on a nearly inflexible time schedule, while working under conditions of fluctuating circumstances where the human element is inevitably preponderant. Many details have been covered in this or earlier issues of the Year-Book, and the object here has been to try to enable those interested to picture some of the pieces which go to form the composite structure of broadcast entertainment.



PROGRAMME SECTION

[55]



THE NEW ORGAN IN THE CONCERT HALL, BROADCASTING HOUSE, WAS
OFFICIALLY OPENED ON JUNE 16TH, 1933

*Sir Walter Ayrcock is seated at the Organ, with Dr. Adrian Boult (left) and
Mr. Berkeley Mason.*

NOTES OF THE YEAR

WITH THE REVIVAL of twelve representative broadcast plays during the last three months of 1933, what may be called the first phase of development of radio drama has come to an end. The over-emphasised, over-publicised special technique of presenting drama through the medium of the microphone has now become crystallised as far, at any rate, as its fundamentals are concerned. It now remains to concentrate attention rather on finding the plays. This problem is a very serious one. Firstly, because of the inability of any broadcasting organisation to enter into open economic competition with the theatre or the cinema for the services of the best-known dramatic authors, and secondly, owing to the necessary limitations of subject that must be preserved in the case of a national service presenting drama by every fireside. However, certain steps have already been taken towards finding a solution. The search for material is being extended, and there is considerable probability of obtaining good results from a further pooling of international resources, while it is perhaps not unreasonable to draw certain optimistic conclusions from the fact that during the past few months, certain recognised authors such as Miss E. M. Delafield and Lord Dunsany have written plays specially for the microphone, and others, who have not yet established themselves as writers for the stage proper, have gone a long way towards establishing themselves as writers in the specialised field of broadcasting.

* * *

A notable feature of the year's variety programmes has been the return of the Musical Play to broadcasting. In early days at Savoy Hill there were monthly broadcasts of musical comedy, but between 1928 and 1931 this form of entertainment almost disappeared from the programmes, largely owing to difficulties of copyright. Musical plays broadcast in 1933 include *Chu Chin Chow*, *No, No, Nanette*, *The Circus Princess* (first English performance of Kálmán's famous operetta), *The Pride of the Regiment*, *La Vie Parisienne*, *The Blue Boar* (première of Roger Quilter's first musical play), and *A Waltz Dream*. "Radio-operetta"—i.e. musical fare specially written to microphone requirements—was represented by *The Castle on the Hill* and a "revival" of *Good*

Night, Vienna. Unlike revue the musical play represents an almost ideal form of broadcasting entertainment; the linking story serves to frame the music and to hold the listener's interest (always the first object of the entertainment builder). Proven stage successes of the past, adapted for the studio, provide a fruitful field of material. There are signs, too, of a growing interest in "radio-operetta" among authors and composers.

* * *

New ground has been broken in the field of Burlesque. Satire and Burlesque should provide lively, topical material for Broadcasting, though, as a matter of fact, Satire has so far proved, "on the air" as in the theatre, a little too strong meat for British audiences. Burlesque had almost vanished from the theatre, and it has been left to broadcasting to restore the tradition. Three burlesques by the Melliush Brothers—*Only a Mill Girl*, *The King's Double* and *A Thief in the Night*—were broadcast during the year and welcomed as warmly as the same authors' *Beaten at the Post*.

* * *

Most of the operatic transmissions during the coming season will be relayed from outside theatres, chiefly the Old Vic and Sadler's Wells, and some of the principal continental opera houses. Additional opera from the studio will include *The Magic Flute*, directed by Bruno Walter, and, it is hoped, scenes from Glinka's opera *Khovantchina* in its original version, conducted by Nicolai Malko.

* * *

On 22nd August, 1932, the first television programme was transmitted from Broadcasting House. Singers sang in the position giving a head and shoulders image; dancers worked 20 feet further away, with consequent loss of detail, and were allowed lateral movement of 12 feet. Frontal approach was impossible. New ways of using photo cells enabled artists to be followed from "long shot" to "close up" and vice versa. As the programme technique developed so the field of talent was widened. Programme features included animals; various forms of dancing and Ballet; cyclist and roller skating acts, puppets, shadowgraphs and lightning cartoons. There were topical items such as the appearance of Mr. and Mrs. Mollison after returning from their Atlantic Flight. The Elizabethan



SERGE KOUSSEVITZKY
the guest conductor at the London Music Festival

Exhibition opened by Lord David Cecil was presented to "lookers" before its opening to the public in London, and Winter and Spring fashions were also included. Scenery was introduced first by means of sub-title cards in the first pantomime to be televised, "Dick Whittington," in December, 1932.

* * *

Many new forms of talks have been introduced in the last twelve months. Mr. Vernon Bartlett, for instance, used to talk on foreign affairs from the comparative security of a London studio; but during the last year he has spoken to English listeners from Berlin, Prague, Vienna, Budapest, Geneva, Milan and Warsaw, and at other times he has described his interviews with the "Strong Men of Europe"—Signor Mussolini, Herr Hitler, Dr. Dollfuss, etc. Others who have gone afield to observe and question on behalf of the microphone are Mr. Howard Marshall to our slums, Mr. S. P. B. Mais to America, Mr. Julian Huxley to our Research Stations, Professor Scott Watson to the countryside, and Professor Hilton to the towns. There has been another development of this new service by "special correspondents" in the five-minute topical talk which in turn has now been extended to the "News Reel."

* * *

In June of last year the Central Council for School Broadcasting (see page 87) was reconstituted. A year's work under the new Council has now been completed and with the term that began in September a certain amount of fresh ground is being covered.

The Council has organised a series of meetings and demonstrations of School Broadcasting in Training Colleges throughout the country, culminating last September in a week-end Conference held at Lady Margaret Hall, Oxford, with members of the Training College Association.

THE MAECENATE OF THE MICROPHONE

By C. HENRY WARREN

[Broadcasting not only in this country but in most others has, in the last ten years, acquired a peculiar position with respect to the Arts and the artist. Its public service character and its scale of operation naturally suggest the question of whether, and to what extent, the patronage of the Arts—in the old sense of patronage, which linked a Prince Esterhazy with a Haydn—have become incumbent upon it. The question is as interesting as it is, practically, complicated, and we have asked Mr. Warren to express his views on it. These views are, of course, personal, and do not necessarily represent those of the Corporation. EDITOR]

ART, when all is said, is a luxury. But it is a luxury which mankind would dispense with to its incalculable loss. Certainly we cannot live by bread alone.

Some years ago a weekly paper was launched which aimed at appealing primarily to the working classes. The editor was a well-known socialist: he was also a man keenly interested in the arts. He therefore devoted quite a considerable space in his paper, each week, to the publication of poems, stories and essays. (It says much for his foresight, by the way, that many writers who have since become famous had their first work printed in his pages.) He also included each week a woodcut—usually of modernist conception.

But it was all too good to last. One day his directors called him to task. Politely but firmly they demanded a change of policy in the paper. In effect this is what they said: "It's no use giving a starving man poems." Whereupon the editor replied: "Perhaps that is about all you can give him." But his directors were not convinced: being politicians, they did not realise that a man has a spirit to feed as well as a body. In due course, therefore, the editor resigned.

I mention these things because they seem to me pertinent to this question of patronage and the B.B.C. The B.B.C. is in much the same position (though of course on an incomparably vaster scale) as that editor. And listeners without number have voiced a similar complaint to that made by his directors. "Your job," they say, "is to provide us with amusement—just

that. We are going through a hard time: you should therefore do your best to amuse us, so that we may forget our miseries." But the B.B.C., like the editor, is adamant. Politely but firmly it replies: "Certainly we will do our very best to amuse you; but we shall not stop at that. We have a further responsibility towards you. We believe that it is our duty not merely to make you forget your miseries; for that, anyhow, is no real and lasting way out of them. We believe that we can also give you something which, in the end, may perhaps help you to rise clear of those miseries. We can give you great music, poetry, drama and prose."

So much, then, for the B.B.C.'s policy of including in its programmes a very considerable proportion of such of the high arts as are suitable to broadcasting. It is a policy which has brought much abuse upon the B.B.C.; but there was no denying the far-sighted wisdom of it, and in the end it was bound to triumph. But I suggest the B.B.C. might justifiably go a good deal further.

Let us consider the case, for instance, in regard to music. During the course of the year we are provided with an opportunity to hear practically all the major classical works, besides a representative selection of modern music. That, you may say, is as much as anybody ought to expect. But is it? It seems to me that the B.B.C. has a duty to music itself as well as to its millions of listeners. It enjoys the privilege of performing for our enjoyment the great music of composers long since dead: why should it not, in return, do something to foster the creation of music which may be enjoyed by others in the years to come? Most of the classical music which has now passed into the "common heritage" of the world was written by men who enjoyed (and suffered) the benefits of patronage. Such patronage—whatever the penalties it exacted in return—gave those men a certain immunity from the more mundane cares of this life. It had a further advantage in that it provided an often necessary goad to composition—for it is an outworn fallacy that genius thrives best in a garret or that it has only to whistle and divine music will come tumbling out of the skies. Sometimes that patronage, as in the case of Bach, was provided by the Church; sometimes, as in the case of Haydn, by a private person. But whoever provided it, provided thereby an incen-

tive quite denied to the composers of the present day. And who shall say what glorious music that denial has cost us?

Now the only possible patron I can envisage to-day in this country is the B.B.C. Certainly neither Church nor Court nor private person can now be looked to to patronise music in any worth-while way. This is a democratic age, and a democratic body must provide whatever patronage the arts are to expect. Obviously the State is out of the question, since as a patron it would be too remote and impersonal. There remains the B.B.C., which, as a possible patron, seems to me as nearly ideal as anything that can be hoped for: it has the wealth, it has the standards of good taste necessary in a wise patron, and it has the means for performing for the pleasure of all the music which its patronage makes possible. It may be argued, of course, that the B.B.C. already does its ample share by performing the best music of such living composers as manage to survive the uncongenial conditions under which they are compelled to work; but I maintain that that is not enough. It is admitted that we have in this country to-day a wealth of potential music such as has scarcely been equalled in our history. If that wealth is to be exploited to its highest possibilities, the composers who hold it in fee must be provided with such an immunity and such a goad as was provided for the great masters of the past; and therein, surely, lies the B.B.C.'s superb opportunity. I am not concerned here with how that opportunity should be put into practice nor with the obvious adverse criticism which such a practice would involve. That the B.B.C.'s standard of broadcast music is as high as it is is due to the courage and foresight with which it has framed and maintained its musical policy. Cannot that courage and foresight be extended in the direction I have indicated?

That, perhaps, is the most ideal aspect of this question of patronage and the B.B.C. There are, however, other aspects, less daring, perhaps, but not the less worthy of consideration. There is, for instance, the much-debated question of the B.B.C.'s patronage of those amateur musical festivals which, until the advent of broadcasting, provided such a valuable and practical stimulus to the maintenance of our national musical heritage. At the recent Conference of the British Federation of Musical Competition Festivals, it was apparently a matter for comment

that there was so little said by way of abuse of the B.B.C. Despite the pessimists, broadcasting has not killed the Musical Competition Festivals movement: what it has done is to kill a large number of those choral and orchestral societies which were in the habit of foisting (mainly very second-rate) performances upon the particular locality in which they thrived. But Dr. Adrian Boult effectively scotched all criticism here when he said: "If broadcasting has killed some choirs and orchestras, it is all to the good. It means that people will not be bothered to go to hear a poor performance by a choir or orchestra when they can hear a better performance by wireless. . . ." The B.B.C. did well, in fact, not to respond to the plea for a direct and substantial patronage of amateur music-making. The right kind of musical amateur will not be prevented by wireless from making music, and the wrong kind ought not to be encouraged. As for the broadcasting of local amateur effort, there is not the slightest excuse for multiplying a small, suffering audience into a vast one.

But music is not the only art included in this question. The past year has seen the advent into the broadcast programmes of a more or less regular poetry feature. This feature was, I believe, the direct outcome of an insistent demand on the part of listeners; and its popularity has proved once again the fact that the average level of intelligent and æsthetic appreciation is never as low as the majority of critics seem to suppose. Incidental to this feature was the inauguration of a competition whereby listeners were invited to send in original poems, the best of which would be selected for broadcasting. Eleven thousand poems were submitted, of which twenty-eight were considered good enough to broadcast. Leaving aside the question of the quality of those twenty-eight poems, the fact remains that here was a step in the right direction. I do not say that it was wise to throw open the competition to all and sundry, nor even that competitive methods are likely to bring to light the best hidden talent. But the gesture showed a most commendable willingness on the part of the B.B.C. to take a progressive action on behalf of modern poetry—an art which, even more than music, has suffered in these transitional times. Here again, however, I suggest that the B.B.C. might well go further. As a nation our poetical heritage is great, but never before in

history have our poets been so handicapped as they are to-day. Some, doubting even whether there is a place for poetry in modern life, have turned to the more remunerative medium of prose; others, sternly tenacious of their craft but forced into an increasing disregard for their audience, have made of poetry an expression so exclusively individualist that they have whittled their appreciators down to a mere handful of intellectuals. From this pitiable impasse the B.B.C. could well do something to save us: it would be a most laudable form of patronage.

There remain prose and the drama. It is obvious that in neither of these fields is there much scope for patronage on the part of the B.B.C. In prose, indeed, there is no need for any such gesture—even if it were a branch of literature more apposite to broadcasting. The prose-writers are well able to look after themselves: it is their hey-day. Writers of the novel, which at present is the peak-form of creative prose, were never more advantageously placed; whilst the writers of travel-books, biography, and even belles lettres, have nothing to complain of in a world of omnivorous readers. As for drama, clearly the B.B.C. is already doing all it possibly can do for the encouragement of that branch of the art peculiar to wireless, and I see no reason why it should be looked to for aid in the theatre.

Music and poetry, then, are the two fields of art in which the B.B.C. might most profitably bestow the benefits of patronage. If the B.B.C. does not, it is certain that no one else will—or can. Moreover, there would be something very fitting if the rôle should pass into such hands. Broadcasting is somewhat in the nature of a link between the old world and the new. Of its very nature, in fact, it seeks to combine the best of those two worlds. It is one of the greatest marvels of science, and it is one of the greatest distributors of the arts. It lives in the new world and fetches its life from the old. The most and best of the music it brings into our homes is drawn from the old world. Indeed, it is impossible to imagine programmes shorn of the names of those great composers to whom patronage was almost the breath of their being. Is it not decent and reasonable, therefore, that the B.B.C. should do something towards ensuring for future generations as noble an expression of our day as the music of those great masters was of theirs? It has the courage and it has the power.



THE BALLET-SCENE FROM PURCELL'S "DIDO AND ÆNEAS" 

BROADCAST OPERA IN GERMANY

BY ERNST SCHOEN

(formerly Programme Manager
of Frankfurt Broadcasting Station)

“ONCE UPON A TIME”—these are the words I should like to begin with, and yet it cannot be much more than a year and a half ago, a German broadcasting station planned a pageant recalling the history of one of the former German Grand Duchies. Some of the men who had to execute this plan boldly set out for a meeting with the venerable professors in charge of the Duchy’s historical documents. During this meeting, one of these old scholars uttered the following remarkable sentence: “There is one episode in the seventeenth century particularly fitted for broadcasting.”—“Why?” was the question. “Well, because of the wonderful costumes you can use in it.” A long and respectful silence followed this suggestion.

Broadcasting and its procedure is by now so familiar to the world that any child could have told the poor old man that it is not its purpose to make an exhibition of stage dresses and decorations in its transmissions, and that, in fact, its performances are largely done in shirt-sleeves. Most people know, too, that the artist’s performance and his acoustic environment are wisely separated and given to different departments and even to different rooms and microphones. Still, underneath the professor’s naïve words, the self-evidence of his belief in the physical completeness of dramatic performance could not but impress itself upon the consciousness of any responsible and sensitive broadcast producer.

At the beginning of dramatic broadcasting in Germany there was once an attempt in a Berlin studio to invest the actors—or shall we say the speakers?—in a mediæval play with all the ancillary effect of their rattling knightly armour. Whether it was to impress the imagination of the listeners or of the actors, or only because the producer was glad of any opportunity of spending money, I don’t know. I only know that this was a typical display of lack of style-sense.

But despite all that! It is a fact that constantly through the ten years of its young career and up to the present day, every dramatic form has remained a problem to the broadcaster. It

is not merely that the listener finds it difficult to distinguish the voices of a dramatic cast and to follow an acoustic performance of any kind for several hours, nor even that it requires painful effort to grasp the meaning of an acoustically produced dramatic plot. The problem lies deeper. Its roots lie, in my view, in the undeniable problemativeness of the broadcasting process as a means of artistic production in general. Every means of reproduction has its special intricate paradox. The paradox of broadcasting consists in three main points. First, it addresses itself to one sense only, viz. to hearing; secondly, it works one way only, namely, from the producer to the listener, excluding any reciprocity; and thirdly, it is addressed to one detached individual. Broadcasting can properly speaking deal only with matters not susceptible to discussion. Experience seems to prove the correctness of this assumption. There are two kinds of transmission cherished by all classes of listeners, viz. sport reports, which are statements of a sensational character, and light music, which is an emotional sensation. Provided always that they are not definitely boring, lectures may be acceptable as statements, if their topic is above discussion, as, for instance, in poetry, in language lessons, or in certain governmental and political speeches, and do not excite question or answer. Serious music, too, may be reckoned among the emotional sensations, as far as it is already known to the listener and does not demand a special mental effort and therefore the atmosphere of a social gathering of specially interested people. But, in spite of perpetual efforts and experiments, dramatic production, both literary and musical, has proved the prodigal son of broadcasting. To alter this, dramatic production in broadcasting would have to put itself outside the plane of discussion and become a compound of statement brought into epic form and of emotional experience, *i.e.* a genuine work of art of popular appeal. The most appreciated operas of the broadcasting programme are those relayed from the Italian opera houses. They are generally well known by their adepts, and, relying mostly on the voices, they provide an emotional sensation. But why then not cut off the whole dramatic element, plot, recitative and so on, and only leave the emotional part of the arias, for bringing this kind of opera into a genuine and well-adapted broadcasting form?

Well, there is a tendency, in broadcast opera, which is feebly striving in this direction. Broadcasting in Germany, and, I think, everywhere, began not as a creative work, with a style of its own, but as a technical experiment. And I should say, that, as a matter of fact, it is and will ever remain not an end but a means. Every listener, and still more every broadcaster, will remember, I suppose, with a tender emotion the times when the fact that a sound uttered before a microphone could be heard a couple of miles away, without a wire between, was enough to satisfy the highest wants of all concerned. In these times of Paradise and innocence, broadcasting people were eager to put every sound and every noise within their reach before the microphone. The producers, in their search for programmes of any sort, went to the opera directors amongst others, asking them the permission of putting the microphone in front of the stage and of transmitting the operas to broadcast listeners. In so doing, by the way, they merely followed a tradition, already existing in the legendary days of the first telephone, when first (I think) the King of Bavaria and then other sovereigns and wealthy people listened to opera performances through their special telephone lines. The difference, of course, was that what was then a privilege of the happy few was now to become accessible to the masses. The writer is not aware of what happened in other countries, but in Germany at any rate the opera directors (as well, by the way, as the concert societies and other public and private enterprises) resisted with all their might, and for a long time, the most persuasive money offers of the broadcasting authorities. They maintained that in view of the ugliness of a microphone hanging in front of their beautiful scenery, in view of the distortion of musical beauty by the imperfect means of radio transmission, and (paradoxically, last but not least) in view of the presumable loss of subscribers through the competition of broadcasting, the transmission of operas was absolutely out of the question. It is one of the most pathetic events in the historical development and downfall of the opera during these last years—intricate and fateful in consequence not of economic factors alone but of social causes as well—that after a couple of years this situation became entirely reversed, that it was then the opera directors who ran after the goodwill of the broadcasting people, trying by persuasion and

force to get as many paid transmissions as possible and even to have themselves supported by part of the broadcasting revenues. But meanwhile the broadcasting producers had become more and more doubtful whether they were not committing a cultural barbarism by transmitting operas in their original and complex form, which was after all intended only for the stage. They thought, for instance, of the home listener, assisting dumbly in his chair at the endless scenic transformations of the second act of the "Magic Flute," listening only to the low thunder of the turning stage and wondering what will come next. They wondered if, at best, the radio listener of a stage opera performance was not in the position of the opera visitor who is late and, as a punishment, is condemned to press his ear on the wall and to listen to all the complicated sounds of this performance without making out their real scenic meaning. He hears the hollow sound of the voices in the big resonant theatre, hears perhaps a double bass or a part of the choir instead of the leading melody, hears the coughs and the applause, the laughter accompanying a gesture which he doesn't see, and which therefore remains meaningless to him, and he wonders at the silence during a pantomimic scene.

But in spite of all this definite and essential imperfection, a word has to be said in favour of operatic transmissions even in their roughest form. It was a big event in the history of German broadcasting when the performances of all the opera houses became available for broadcasting. It was a big event when "Parsifal" was transmitted for the first time, a big event when Toscanini's Berlin performance of "Aïda" was radiated all over the country, when the opera performances of Bayreuth and Salzburg became familiar to every listener. And ever since then, all these transmissions, as well as those of the Scala and other Italian opera stages, have met with the appreciation of those thousands of people in more or less financial distress who form the audience of this sort of grand opera and never seem to become tired of it.

If I were asked, therefore, what was and is the opera policy of German broadcasting, I could only answer that it is precisely the same, and covers the same field, as the German opera programme in general. Wagner, Mozart, Verdi—these are the leading figures of every fresh opera season all over the world,

and every opera visitor knows by heart the order in which the less favoured opera composers of musical history and the changing favourites of the day follow them.

That is why I agree with the relay of opera performances, as long as they are not regarded as artistic productions but as *reported* art—comparable to the reproduction of pictures in a book—and so long also as they are restricted to the proportion corresponding to the number of opera-adepts amongst listeners, and strictly limited to the best of their kind in matter and performance.

But, if there does exist anything like a public cultural taste for broadcasting, then the future lies with those broadcast producers who, like, for instance, the conductors Scherchen and Rosbaud in Germany—both bitter enemies of relayed opera—strive constantly for a form of radio-opera that is essentially original and its own. Considering the undeniable crisis, economic but also material, of the conventional opera routine of to-day, considering the insurmountable stylistic ineffectiveness of most dramatic and operatic matter that is merely relayed, and considering the mighty economic and cultural responsibility of present-day broadcasting, I think that radio authorities should have the courage to divert their hitherto somewhat conventional round of operatic experiments into scenic presentation-forms of their own. I shall never forget two experiments of a certain German broadcasting studio in this direction. Timid as they were, they were a revelation of new possibilities to everyone concerned (on one of these occasions, by the way, Purcell's "Dido" was performed and broadcast under entirely new perspectives). The operatic crisis referred to sets to men who are independent and able to take a grip on it the task of facing and mastering all sorts of possibilities in a new popular style—as indeed has always been the case in times of stylistic emergency. The opera department may not seem to be a very important one amongst the manifold branches of broadcasting organisation, but the opportunity is in their hands, and as an old colleague I would like to ask them everywhere to grasp the responsibilities of that opportunity with both hands.

SOME FIRST PERFORMANCES OF MUSIC IN THE YEAR

ARMSTRONG GIBBS	Quartet for String
BENJAMIN	Violin Concerto
BERG	Three Fragments from Wozzeck (Concert Performance) Two Movements from the Lyric Suite Kammer konzert for Pianoforte and Violin with 13 Wind Instruments
BRITTEN	Phantasy for Oboe and Strings
COLLINS	Chamber Music No. II for Flute, Viola, and Harp
CUNDELL	Quartet for Strings
DELIUS	Idyll, for Soprano, Baritone and Orchestra
D'ERLANGER	Prelude Lyrique
GERHARD	Six Catalan Folk Songs
GOOSSENS	Suite, Kaleidoscope
HINDEMITH	Das Unaufhörliche Lehrstück (The Lesson) Philharmonic Concerto
HONEGGER	Symphonic Movement, No. 3
IRELAND	Intruder Indian Summer
KODALY	Székely Fonó
KRENEK	Durch die Nacht, Song Cycle from "Worte in Versen" by Karl Kraus, for Soprano and Chamber Or- chestra (1930-31)
MACONCHY	Quartet for Oboe and Strings
RESPIGHI	Antiche Danze ed Arie, for String Orchestra
SCHÖNBERG	Variations, Op. 31 (Concert Per- formance)
STRAVINSKY	Suite on Themes of Giambattista Pergolesi (First Performance in England of New Version)
VAN GILSE	Trio for Flute, Violin and Viola
VAUGHAN WILLIAMS	Pianoforte Concerto
WOODGATE	The Three Maries, a Cornish Mir- acle Play

RETROSPECT OF THE CONCERT YEAR

DURING the past year of serious broadcast music listeners probably noticed developments. It is possible, however, that they were not aware to what extent the developments have been part of the B.B.C.'s musical policy or a particular experiment instituted for a definite purpose.

Consider, for instance, the Symphony Concerts at Queen's Hall. These again numbered twenty-four, but the last six concerts were apart, late in the season, in May; and they marked the revival of the London Musical Festival, which before the War was one of the most brilliant events in the world of music. In those days eminent contemporary composers figured largely in the Festival: Strauss, for example, was several times invited to take part in it. In the London Musical Festival of 1933 half the concerts commemorated the Centenary of Brahms. These were conducted by Adrian Boult. For the remainder a cordial invitation, cordially accepted, gave us the welcome reappearance in London after an absence of seven years in America of the brilliant and magnetic Serge Koussevitzky.

Then there were the Christmas Promenade Concerts. These were quite an experiment—successful, too. For thirteen crowded nights Sir Henry Wood recaptured the atmosphere and the enthusiasm of those evenings which for thirty-eight autumns have provided in Queen's Hall an experience unique in concert history.

These concerts are to be repeated in the Christmas holidays of 1933, although in their reappearance, while retaining the "Prom" form of a long first part and a lighter second part, they will consist exclusively of music by contemporary British composers. Fewer concerts are possible because of the exceptionally heavy rehearsal required by the new or unfamiliar music. Various important new works will receive first performance, including pianoforte concertos by Bridge and Ireland, and Symphonies by R. O. Morris and Patrick Hadley; one concert will be devoted to Dame Ethel Smyth, who celebrates her seventy-fifth birthday this year.

To commemorate Elgar's "seventy-fifth" the three Symphony Concerts preceding Christmas 1932 comprised his music. He

personally took part in two of them. In addition most of his Chamber Music was played at a public concert at Broadcasting House. This concert was one of a series of six Chamber Concerts given on Saturday evenings at nine o'clock, and which led the way to the Monday concerts referred to later.

While Elgar, Delius and Bantock, to quote three names known and honoured the world over, are "contemporary" in the literal sense, and their new music readily finds a place in broadcasting programmes, its first hearing is less strange than that of the so-called "ultra-moderns." Think, for instance, of the difference between the early and late works of Frank Bridge, and the still further steps traversed by Bax, Walton and Lambert. This newer music is to some extent represented variously in this concert or that—an orchestral piece here, a song cycle there—but following the policy of seven previous seasons, the B.B.C. gave eight monthly concerts devoted solely to it. Music Critics were invited in order to afford the composers the press opinions, formed in the concert atmosphere for which the music was designed, which they naturally value so much.

It was possible this year to hold these Friday evening concerts in the Hall of Broadcasting House, and so to include in them a recital of contemporary organ music, played by Thalben Ball on the new organ. The public opening of this instrument on June 16th, when three of the foremost British organists took part, marked the beginning of a series of recitals, in which throughout the coming year listeners will hear a wide repertoire of organ music, from before Bach up to the present day.

This Hall has also provided a setting for another experiment in concert giving, in the series of eight weekly Chamber Concerts in February and March. These further helped to put the Hall "on the map," so to speak; the prospectus included the first reappearance in London since before the War of Carl Flesch, whose playing of Beethoven with Lamond confirmed our memory of him as one of the greatest classical violinists of all time. A further series of twelve similar concerts will be given fortnightly on Fridays in the coming season.

LEARNING TO BROADCAST

By JOHN GLOAG

WRITING COMPELS YOU to arrange your thoughts. Hard work plus what H. G. Wells has called "the poetic gift of the creative phrase" may secure readers for what you write. Speaking in public also compels you to arrange your thoughts—four or five sentences ahead if you are going to be coherent; and hard work and a good voice may induce a sufficient number of people to sit through your speech or lecture, and so encourage you to perform on other occasions until in time you become used to speaking in public, and, what is even more remarkable, people expect you to speak in public. By comparison with writing and public speaking, broadcasting through a microphone to unresponsive space may sound easy.

A writer may be forgiven for thinking that he has learned all about it years ago, especially if he writes fiction and has invented conversations and monologues. A lecturer or political speaker, heartened by memories of respectful or enthusiastic audiences, may be tempted to forget that people don't go to lectures or meetings unless they are interested or enthusiastic. Both the writer and the speaker may, with the bland confidence of accomplished craftsmen in words, write down very carefully what they are going to say when they broadcast. Then they are left alone in a studio at Broadcasting House in front of that bleakly impersonal instrument the microphone. There it stands on the table before them, symbolic of the uncaring void through which their words are to be flung.

Even at the first rehearsal the utter strangeness of the proceeding impresses itself.

Then you begin to make discoveries about what you have written. You read it; and it becomes an agony to read, like a piece of dictation given at school. It seems stilted, and it imparts to your voice a barrenness of expression that makes you expect the polite interruption from your mentor in the listening room who addresses you through a loud speaker.

"I say, Mr. Gloag, you sound frightfully depressed, if you don't mind my saying so."

You do mind, although you are conscious yourself that you

have given to your words something of the doleful cadences of the Western Brothers when they sing: "Oh, it *has* gone down!" You go too fast at first: then you go too slow. Then you emphasise the wrong words, until you suddenly realise why you are so disgustingly self-conscious and unnatural. *You are trying to be conversational to an audience you can't see with material that is wholly unconversational in form.* You are reading something that was written either to be printed and read, or to be spoken from a platform.

Then you tear up what you've written, if you're wise, and learn to write all over again.

First of all you learn to avoid long and complicated words. You cut out every needless word above two syllables. You study the ends of each sentence, and take care that you don't finish with words of awkward or ambiguous sound. You take particular care that in your typed manuscript "do not" is rendered as "don't," and "cannot" as "can't." Otherwise in reading you may unconsciously become unbearably stilted.

After every sentence, when you are writing this talk in this new technique, you must, for the good of your soul, think of a switch being turned to secure another programme for a bored listener to the accompaniment of some such remark as: "Gosh, what bilge! Let's have something else!" You can't hear it, but, as many a theatre manager knows, the public won't pay to be bored, *ever*; and unless you learn what to leave out and how to humanise what you leave in, that piece of criticism will be earned by your talk.

Don't make the mistake of being sparkingly witty and epigrammatic in every other sentence. It has an air of having been mugged up for the occasion. Illustrate what you mean by material and incidents drawn from the lives and normal everyday experience of your listeners.

Time what you have written. About 4,000 words fits into half an hour comfortably. Then go to your next rehearsal and take your time.

Speak slowly, for you will never before the microphone speak quite as slowly as you think you are speaking. Feel about for your words, not theatrically, but with the natural pauses that everyone makes in ordinary conversation. Take little liberties with your typescript. Alter a word here and there. Visualise a

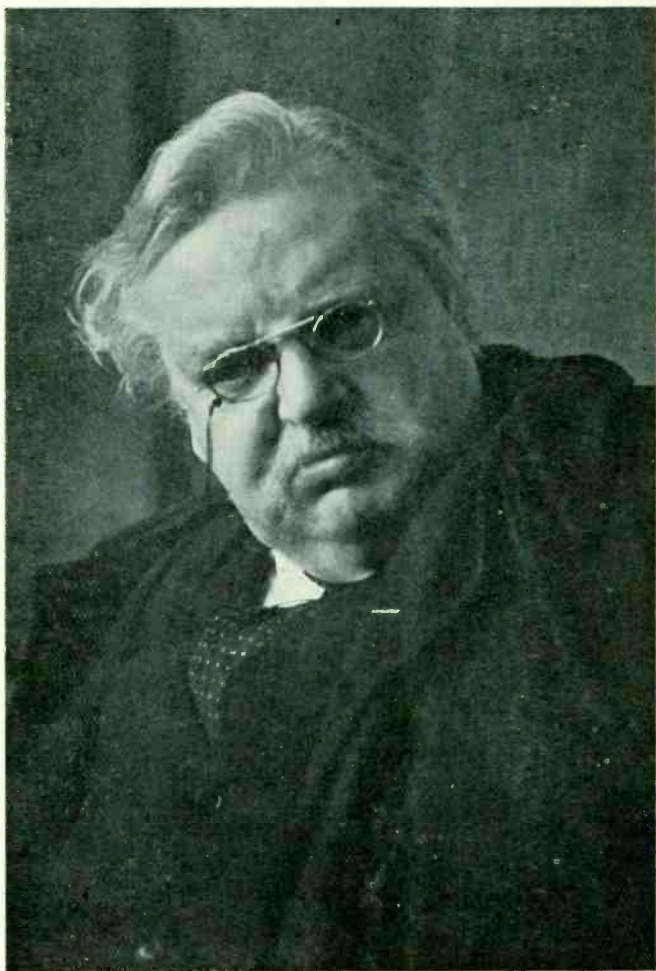


A DISCUSSION BETWEEN MISS MEGAN LLOYD GEORGE AND SIR
OSWALD MOSLEY ON "FASCISM"

few of the people whom you know will be listening: picture them in their armchairs, and try to be conversational with *them*. Don't just read what you've written. Let your voice play about as it normally would, and make gestures with your hands. That helps to create the illusion of an audience.

Don't rustle your typescript. Throw each sheet as you finish with it on the floor instead of turning it over. Don't look at the clock every five minutes. Do all the water drinking you want to before the red light goes on in the studio, as your ingurgitations become amplified to the mystification if not the alarm of listeners.

Keep yourself humble all the time, in preparing and broadcasting your talk, by remembering your responsibility to your listeners. Before broadcasting was invented nobody had ever had such opportunities as you for boring simultaneously so large a number of people, or helping them to appreciate and enjoy something that you think should be appreciated and enjoyed.



MR. G. K. CHESTERTON

POETRY

OCCASIONALLY, in optimistic moments, B.B.C. officials nourish a theory that grim-lipped Admirals of the Fleet, inarticulate navvies, bombastic politicians, defeatist spinsters and exhausted postmen, steal secretly to their loudspeakers round about the witching hour of eleven and listen with furtive joy to the poetry reading which is broadcast every evening at the close of the National programme. The theory may sound improbable; but the reader must not suppose that it is quite without foundation, since all these people and many more such sent to the B.B.C. their contributions for the recent poetry competition, and if they write poetry, may they not also listen to it? Furthermore, those who pursue the ungrateful task of arranging these readings which vanish into unechoing space comfort themselves with the peculiar fact that the English, having produced the world's finest poetry, choose to assume towards it a faintly apologetic air, and rejoice to disclaim any partiality for verse, although (judging again from the number of contributors to the poetry competition) the bulk of the population of Great Britain seems to employ its leisure in writing poems on nature, patriotism and unrequited love. Well, hope is eternal; and meanwhile poetry (rather startled by the sudden limelight after so many years of lying on the bookshelf) speaks to the immensity of the ether for five minutes every day. Week by week the reader changes; and to him or her come back a few appreciative, a few disgruntled, letters from listeners. The disgruntled ones complain (*a*) that the poetry is mournful, and (*b*) that the reading might be better (with an implication that it *would* be better if the writer did it). To the first criticism the only reply is that poetry on the whole *is* mournful and nothing can be done about it: to the second, that the B.B.C. after hearing, during the last ten years, nearly every would-be poetry reader from Land's End to John o' Groats, realises that no one interpretation of any poem can please everyone, and ventures to think that in Robert Harris, Felix Aylmer, Ian Sinclair Phail, Fabia Drake, Nesta Sawyer and Nadja Green it commands readers who, each in their own way, possess qualities of voice, rhythm, and intelligence which are nearly ideal for the interpretation of poetry at the microphone.

Such a statement of course amounts to a headlong plunge into a sea of controversy: the great British public, if we mistake not, yearns for something more sentimental, or "dramatic," than these readers will give: while the elect of Bloomsbury hanker (if they hanker at all) after a far more monotonous and matter-of-fact style. But the microphone itself has a word to say to both parties: the "dramatic rendering" which may be effective on a platform is apt to come through the loudspeaker as an affectation which is embarrassing or simply comic: the matter-of-fact style, which is attractive on the lips of a friend sitting in your room, may, by the mere lack of vision and propinquity, become suddenly devoid of all personality and charm. For such judgments there is no Solomon at Broadcasting House: in the last resort all poetry reading is a matter of personality in the reader and taste in the listener, and prospective readers are judged by a committee of people who have long since abandoned the hopeless task of assessing values by a mere addition of qualities. A pleasing voice, and control of it: good diction: a sense of rhythm: a knowledge and love of poetry: all these are desirable, yet all may be united without the ability to charm a single listener into even the slight effort of attention which the listener must certainly make.

It may be as well to mention here that even within Broadcasting House there are two opposing schools of thought on the vexed question of how poetry should be read: the curious listener may find a distinction (without, perhaps, much difference) between the late evening readings, and "Mosaics," both of which are arranged by the General Talks Department, and "Miscellanies," poetry in plays, and Armistice Day Programmes, all of which fall under the Productions Department. In the former case, the aim is to discover intelligent readers and leave them as much as possible to give their own interpretations: in the latter, to use obedient actors and impose an interpretation upon them. The "General Talks" will not welcome a gold medallist if he cannot distinguish Milton from Kipling; nor "Productions" a reader with too fixed ideas of his own about inflection and rhythm. Meanwhile poetry, amid the bickering, keeps a place in the programmes and *may* (as remarked above) be heard with secret pleasure by admirals, navvies, spinsters, politicians and postmen.

TOPICALITY

IF YOU WERE an assiduous and attentive listener and someone asked you which part of the broadcast programmes had been least affected by the shifts of time and thought during the ten years of broadcasting, you might—after some quite natural hesitation over the Sunday programmes—reply “The News.” Your reply would be considered bright; and if it wasn’t the whole of your reply, if you added “Thank Heaven!” or “Worse luck!” according to your outlook on life, this article is especially written for you.

The News Bulletins, their place, space, order and presentation in the programmes, have indeed been little affected by the experiments and reforms which have beset the rest of the programmes. They have sailed a comparatively smooth and uneventful course, while all about them the waves of fresh ideas have reared their crests, subsided and been replaced. You might quite excusably have felt cheated and indignant if you had turned on the National programme at 9.0 p.m. any night and had not been greeted by the dispassionate accents of the Announcer offering, without comment, items of the day’s news for a quarter of an hour and no more.

Indeed the News Bulletins have become almost an institution, and even the Announcers might have been thought to have acquired a particular and identical kind of voice suitable to the solemnity of the occasion, since it is often supposed that there is only one of them. But the old order always changes, and you may have noticed, perhaps with pleasure, perhaps with misgiving, that there have lately been signs of tampering. The Bulletins didn’t change in any fundamental way, it’s true; but they formed a permanent alliance with another item in the programmes with which they had sometimes flirted before—the Topical Talks. Hitherto these nomadic creatures had wandered restlessly all over the evening programmes, occupying all sorts of positions and sometimes called Topical Talks and sometimes called other names.

But however they might be called, their value was news value—comment upon current affairs—and it was eventually decided that since the bulletins were related to them they had better take care of them.

The Topical Talks were therefore organised; they were given five minutes every evening in which to deal with the "head line" of the day, and were tacked on like a tail to the news bulletins, receiving reference and announcement therein.

That was the first sign of change. Then there were developments; still small, still tentative, but the tap of the hammer nevertheless. Instead of sitting contentedly on the tail of the news, the topical talk sometimes found its way into the body of it, to get closer to the particular item it was illustrating and amplifying. Also, besides exhibiting this liveliness in time, the topical talks began to exhibit a greater geographic liveliness. They jumped oftener and further afield about the globe. Short statements and descriptions of the important foreign news of the day, urgent affairs in distant capitals and cities as well as in our own provincial towns, instead of being retailed by the announcer from the London Studio, were coming more frequently, more rapidly, from the actual spot. The B.B.C.'s news service was expanding. Special correspondents were springing up at home and abroad. Sometimes the bulletins were made to contain more than one topical talk, and then clearly it was becoming difficult for them, with their present limitations, to hold the baby, so to speak.

On July 1st last, the conclusion to which all these small activities were clearly tending was tried out experimentally. It may be remembered that the late general news bulletin plus topical talk period for this one night was extended from twenty minutes to forty-five. The news itself, instead of being given in a lump as hitherto, was cut up and interspersed with outside comment and description. Immediately after the latest news of the World Economic Conference, for instance, Mr. Vernon Bartlett and Mr. William Hard were heard discussing the English and American attitude towards the work of the Conference, and Paris was then called on for the French point of view. The opening of the new Liverpool airport with an air pageant was described from Manchester by one of the participants in the pageant who had flown to the Manchester Studio post-haste to broadcast an account of it, and the anniversary of the opening of the Battle of the Somme was commemorated by a private soldier recalling his experiences on that day. All these different illustrations were carefully set and dovetailed

into the bulletin, and the whole was adorned and further enlivened with very slight effects, such as trumpet calls and aeroplane noises, and rounded off with music. This experiment was by no means as simple as it may sound. Besides the selection of the news and speakers, careful timing and considerable technical negotiation and engineering skill were required—the booking of provincial and foreign studios and lines, and cue arrangements for rapid transitions; but conciseness and speed were aimed at, and achieved, and the whole bulletin moved swiftly and smoothly, without hitch or pause.

The results of this experiment were curious and instructive. There were a number of appreciations, including a personal message from H.R.H. the Prince of Wales. There were also a number of protests. Some listeners resented having had to wait half an hour longer than usual for the sports news—for this particular section had been put at the end of the bulletin as usual; and there was a complaint from someone whose game of bridge had been delayed by such a lengthy bulletin. These criticisms have received sympathetic attention; but the experiment was felt to have been, on the whole, a success, and an extended news bulletin of half an hour's duration is finding regular place in the programmes this autumn. These bulletins are designed, like the experimental one, to present the news in a more varied and vivid form. Authoritative comment, eye-witness accounts and so on are mingled with the news, and as much as possible of it comes from correspondents on the spot. It is felt that all this makes a more valuable and more vital feature of the bulletins, and that a direct provincial and foreign news service in particular will eventually be one of the most important functions of broadcasting.

An attempt is being made to fix definitely, and give advance publicity to, the timing of the sports news so that those who are interested only in this part of the bulletin may know exactly when to hear it; and for those who still prefer the system of news in brief it may be possible to provide a précis, in tabloid form, in advance of the amplified bulletin. These half-hour news reels have taken place weekly every Saturday evening from October 14th. Later on—perhaps—who knows?—they will be heard in the programmes every evening.



A DISCUSSION BETWEEN A LONDON AND A PARIS POLICÉMAN IN THE
STUDIO

ARRANGING A TALK

MOST PEOPLE dismiss a talk as good, bad or indifferent, without any idea of what has been going on behind the scenes for months beforehand. It is now November. For the past six weeks, a member of the Talks Branch has had to face the problem of what to put in the programme at 9.20 p.m. on Saturday, March 31st, 1934—to face it, that is to say, with one half of his mind. With the other half he has been vetting manuscripts and rehearsing speakers for yesterday's and to-day's and to-morrow's programmes. But what is he to do about Saturday, March 31st, at 9.20 p.m.? He has got to think now of something that will be of interest to the widest possible number of listeners four months hence. And he has got to think quickly, because speakers must be found and the final programme settled in time to have the Talks Pamphlet ready by Christmas. "Something of interest to the widest possible . . ."—there was a letter in this morning's post suggesting a talk or series of talks on "how to keep mice, moth, and mildew out of grand pianos." There was a suggestion too for a stamp collector's talk, and another for a clear exposition of the Income Tax Acts. They are all subjects of interest, but none of them will really do for a Saturday night series.

However, some idea is eventually approved—a series "In Quest of Treasure" or some such thing—and then comes the search for treasure seekers—for pearl divers, gold prospectors, orchid hunters and so on. Unfortunately there is no Incorporated Society of Treasure Seekers, or the Secretary might help—subject, of course, to the President being allowed to open the series by enumerating the aims, objects and subscription rates of the Society. So other methods have to be employed and the telephone is kept busy for hours on end. But sometimes even the telephone fails. For a budgets series last summer there was need to find a householder with £350 a year, a wife and three children, and three children only, all of school age. Conventional methods were tried, but without success, so someone set out on a Sunday morning and spent the day in Regent's Park, sizing up the family groups that strolled and boated there, or sat listening to the band. Towards evening he had picked out a number of likely groups. "Excuse me, sir, I

should very much like to know if you have £350 a year and any more children at home." It was not an easy question, but one family group played up and the situation was saved.

Unfortunately the search for a speaker on any given subject does not always end when an expert on that particular subject is found—no, not even if all his friends tell him, as they invariably do, that he has a good broadcasting voice. So it is necessary to explain to the speaker that a broadcast talk needs a special technique. He must be conversational. He must forget the size of his audience and talk as he would talk to a single friend over a glass of beer or a cup of coffee. If he has a sense of humour he probably says that his remarks to a single friend over a glass of beer would not be repeatable; if he has not, he sends back a script which contains half a dozen sentences of a hundred words or more, and which invariably begins with the surprising information that he has been asked by the B.B.C. to talk about so and so, and that in the short time available he cannot do more than touch on the fringe of his subject.

However, by now the talk is booked and the speaker must be persuaded to make his script into a talk—in fact to do sufficient violence to his literary genius to turn "do not" into "don't" and write "I saw" for "A bystander might have observed." And so the manuscript passes to and fro until the day draws near and it is time for a rehearsal.

In the excitement of the occasion the lessons of the rehearsal often seem to have been forgotten. One speaker doubles his pace, another halves it, and no amount of signalling will steady the one or hurry the other. Sometimes, too, the speaker tries to improvise, and once an unrehearsed blast on a whistle put Daventry out of action for three minutes and did £200 worth of damage.

"The talk that you have just been listening to . . ."—out flicks the red light and one more speaker is being congratulated on his performance and reassured that his voice will have been clearly heard in the north of Scotland. The great monster has devoured another speaker, but he will be hungry again tomorrow and the day after. In fact he will be just as hungry at 9.20 p.m. on the 31st March, 1935, as he will be on the 31st March, 1934, and unfortunately he will want a change of diet.

SCHOOL BROADCASTING

THE GENERAL REPORT of the Central Council for School Broadcasting reviewing its three years' experience deals with four major questions. (1) What shall be broadcast? (2) Who shall broadcast? (3) How is the broadcast to be used? and (4) Why are not more schools taking the broadcast lessons?

Dealing with the first, the Council takes in turn History, Geography, Science, English, Modern Languages, and Music. As to the first-named, it appears that broadcasting can help in three ways: (a) Sketches of social life and of outstanding events at different periods (with dramatisations, contemporary music, etc.); (b) Talks on world history (again, where possible, supplemented by illustration); and (c) Courses combining an objective treatment of conditions of to-day with a presentation of history as traced backwards, so as to correlate present and past. In the field of geography, experience so far indicates that the true function of broadcasting is to stimulate the interest of children of 11 to 14 in the wider world by means of simple and striking travellers' tales.

In science teaching seems to lie in bringing the schools into contact with specialists who can point out the bearing of their work on the facts of everyday life.

Much experiment is being carried out in connection with English teaching, and there is evidence already that talks on speech and language can awaken that speech consciousness which is the necessary preliminary to any improvement in speaking. Broadcasting should also be used to give school-children an opportunity of regularly hearing the reading of poetry and prose. As regards modern languages, the special contribution of broadcasting is in the early stages to familiarise with the sound of the spoken language and later to give opportunities of listening to ordinary conversation and to the reading of passages of literature.

As regards music, it has been found that broadcasting can provide a primary course which should help to lay a foundation for intelligent listening. The examples used should aim at stimulating delight in music rather than at illustrating musical forms. The children should also take part in the singing. On the other hand, for schools which are already following a

comprehensive course in music, what appears to be wanted is a course definitely devoted to the child as listener, with abundant opportunity for listening to the masterpieces. This course should also aim at encouraging tune writing. In the matter of musical appreciation, broadcasting has a unique function.

The practical application of these conclusions implies the provision of talks for three age ranges, 11-14, 13-15, 15 and over. The last-named presents peculiar difficulty, and it is thought that (apart from regular readings and dialogues in modern languages), broadcasts for secondary schools should, in present circumstances, normally be given outside hours, and should be designed towards education in current events and problems, and to develop permanent cultural interests.

In answer to the question, "Who is to broadcast?," while speakers are, and ought to be, drawn from different sources—school teachers, university lecturers, outside experts—their effectiveness depends very largely on "microphone personality" and the practice and rehearsal in which this develops.

As to the use made of the broadcast in the school, it is impossible to prescribe detailed methods, and, in fact, these are being worked out independently by teachers as well as being investigated by certain Training Colleges. The general features common to these various methods may be thus described:

The broadcaster is offering to the child from a new angle and in a new voice, an educational experience which is also new, and which is perhaps related only indirectly to previous instruction in the same subject. Given proper conditions, this new experience will certainly interest the child. But a mere passing interest is not enough. It is what remains after the broadcast that matters. The teacher will naturally desire that the child shall relate his new information to what he has previously been taught by other means, and his skill is shown in making this liaison easy and logical. Some form of revision is essential, though the amount and character of this depends on the idea of the teacher. Frequently the broadcast is used with excellent results as a starting-point for stimulating individual work. In some, on available evidence, it can be stated with confidence that the new ideas and the new presentation help and enliven the children, and that broadcast lessons as employed by careful teachers are successful in arousing that individual mental effort

in the child which is perhaps the most important objective of education.

Lastly, as to the number of schools taking broadcast lessons. The register kept at Broadcasting House now numbers some four thousand schools, of which over 80 per cent. are Elementary. Changes in the list of listening schools need cause no apprehension. Obsolescence of sets, reorganisation, and transfer of teachers, are the most common reasons for discontinuing the broadcast lessons. But the question naturally arises: "Why are not more schools already employing the new medium?"

As with all new departures in education, development is governed by material circumstances on the one hand, and on the other by the human factor.

Firstly, there are the financial difficulties of these years; the Central and Local Education Authorities are avoiding new forms of expenditure, and voluntary effort in the schools is similarly handicapped.

Secondly, the difficulties experienced by schools in obtaining a reliable standard of reception have greatly hindered progress. But the importance of good reception is now coming to be generally recognised and to-day, bad reception is chiefly due to mistakes in choosing the school set. Under the auspices of the Council and with the assistance of the Department of Scientific and Industrial Research, a list of sets on the market suitable for school use has been prepared. Negotiations are also afoot with the Radio Manufacturers' Association regarding the development of a hire service with maintenance.

Even if it may be assumed that the material obstacles will in time be surmounted, development must yet wait upon the goodwill of the teacher in the school. It is always easy to advance *a priori* arguments against an educational innovation, and broadcasting, as a feature of everyday life, is itself comparatively recent. An objection often advanced, but apparently not confirmed by experience, is that when the novelty has worn off the children will be bored. There are also time-table and syllabus objections; but in the last resort teachers who are satisfied that the broadcast lessons are of value will always be able to make room for them. A more serious difficulty for the teacher is that he cannot feel sure, in giving broadcast lessons a trial, that he will be supported from above. He may also

fear to be thought to be adopting broadcasting in order to eke out his own lack of knowledge, or to save himself trouble—though the proper use of the broadcast lesson demands as much of the teacher as the use of text-books or any other apparatus.

But definite grounds for adverse criticism may exist in the school itself. While, in the nature of things, some broadcast courses are failures, it often happens also that broadcasting as used in the school is indefensible; *e.g.* Children of one age group may be set down to listen to material intended for other age groups to follow. The over-zealous believer and the teacher who embarks on broadcast lessons without sufficient thought and study often raise distrust.

Lastly, an understandable reluctance must be looked for in the teacher—and this not least in the most competent and forceful—to share his time and his authority with an unknown colleague. It is impossible to affirm that a talk arranged by a distant committee and delivered by an incorporeal voice is always more valuable as teaching material than a possibly inferior body of knowledge selected and presented by the individual who is responsible for the totality of the teaching process. Against this, the fresh voice from the outside, informed and enlightened by a type of experience other than that which is common to the teachers in the school, may sow valuable seed—a contingency which no teacher can afford to ignore.

The evidence warrants the assumption that, if Local Authorities would help in the solution of the financial and administrative problems there would be a very rapid growth in the number of listening schools—and with this a fuller study of the possibilities and a better understanding of its place in the school curriculum. No attempt, however, should be made to force the pace. Gradual growth is in the best tradition of English education.

RELIGIOUS BROADCASTING

THE YEAR 1932-33 has closed the first decade of religious broadcasting and has inaugurated an experiment which, it is hoped, will lead to important developments during the second decade now beginning. A brief statement of the principles governing the B.B.C.'s policy in this department of their work will help the reader to understand the aims of this experiment, which has already had a mixed reception from listeners.

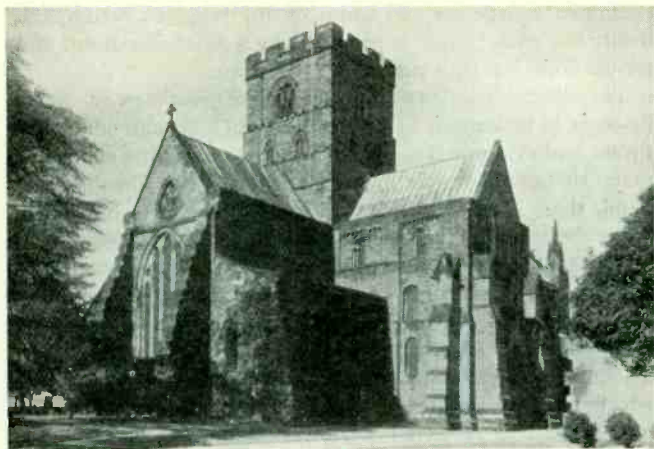
From the outset, those responsible for religious broadcasting have chosen to regard religion as something more than a legacy of traditional beliefs which, being held by the vast majority of listeners, and varying in different sects, had to be recognised and dealt with as an item in the general programme demand. Such a view would justify Rationalist criticism of religious broadcasting. But they have been governed by the conviction that the religious impulse is the most vital force in human life, and that the highest expression of that force in relation to the community is found in the Christian Faith. They have never presumed to supply a new sort of religion, as critics have often complained, but they have believed that the fundamental and authentic Christianity of the New Testament can be conveyed without introducing the more intricate doctrinal arguments, and cannot be penned within the bounds of particular sectarian tenets. Indeed the latter were deemed unsuitable for broadcasting, which, owing to its unique opportunity for limitless dissemination of the spoken word, provided the most far-reaching medium for proclaiming the principles common to all Christian denominations, and thereby drawing together into one vast congregation members of many Christian Churches. Proportionate denominational representation between preachers has always been arranged so far as is practicable, but insistence on the points that unite, rather than on those that divide, has always been the aim. The B.B.C. is profoundly grateful to those men of all denominations who were willing to co-operate, and who, during the past ten years, have helped to evolve a system which emphasises the essentials of Christianity.

The most obvious result of ten years of religious broadcasting as reflected in listeners' correspondence has been increased tolerance. The Roman Catholic who would under no considera-

tion enter the church or chapel of any but his own Faith has written to thank the Free Church minister for the help derived from his discourse; and the Methodist who has inadvertently switched on a sermon by a Jesuit preacher has remained to listen and has then set forth his admiration in a letter of warm appreciation.

By the beginning of 1932, however, an important new current of criticism had begun to flow in, directed against a defect in religious broadcasting of which the B.B.C. themselves were becoming aware, and which was a direct consequence of their method. Broadcast preachers, in their endeavour to appeal to all sections of their vast audience, were tending more and more to repeat vague and soothing platitudes, and their addresses seemed to be losing point and vigour. Their effort to grip every listener was devitalising their discourses.

The B.B.C., while not admitting that the ideal for which they were striving was unattainable, fully realised that this criticism was justified. But the message of Christianity is not only one of consolation and quietude; it is one of vigorous militant power which can have a very real influence even in the twentieth century. The problem now is to preserve, if possible, the popularity of religious broadcasting, while injecting the additional intellectual force needed to stimulate and inspire. Help in this difficulty came to the B.B.C. from within the Churches. A group of progressive and broad-minded men made the suggestion that a series of connected addresses should be given, which would present a definite statement of the ideals and claims of Christianity, and endeavour to show its relevance to the lives of men and women to-day. As a result, a scheme of lectures was planned under the title "God and the World through Christian Eyes." It received the approval of the B.B.C.'s Central Religious Advisory Committee, and after an introductory reference in the Archbishop of Canterbury's broadcast sermon on New Year's Day, the first lecture was delivered by the Archbishop of York on January 15th. The speakers were chosen for their intellectual ability to deal with the subject, and denominational representation was not taken into account. The lectures were arranged in place of the ordinary services in the National programme on the first and third Sundays throughout 1933, and in order to emphasise their in-



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CARLISLE CATHEDRAL



LIXON-SCOTT

EXETER CATHEDRAL

Services in Commemoration of the Eighth Centenaries of the Cathedrals were broadcast during the year

structional and educative intent, they are being given as self-contained broadcasts and shorn of any religious accompaniment; but each lecture is preceded by a brief fifteen-minutes service from 8.0-8.15 p.m.

The criticisms of this series have been of great interest. Some listeners have written to thank the B.B.C. or individual lecturers, and evidence is not lacking that the series has confirmed many thoughtful people in the Christian Faith. On the other hand, there is no doubt that most of the lectures have been "over the heads" of the average listener. This is to be regretted; but it should be remembered that pressure of intellectual force and conviction can only come from the more thoughtful and educated section of the community, and that thought and knowledge, like everything else, filters through from the top. There is no intention, however, of disregarding those listeners who found these lectures too difficult to grasp in their full meaning; and a new series is being planned for 1934 which, while not lowering the general intellectual level of the addresses, will be expressed in simpler and more everyday language, and related more closely to common human problems. Briefly it may be said that the first series was an attempt to teach more educated listeners how to think out the Christian Faith. The new series will be devoted to teaching all listeners who wish to hear, how to live out the Christian life.

The B.B.C., however, does not mean to allow the normal broadcast services to be superseded by the new lectures, which are confined to the first and third Sundays in the month in the National programme only and will not begin until the Autumn of 1934. On all other Sundays, the services will be as usual. The Sunday programmes for 1933 show the same variety as hitherto; cathedrals, churches and chapels have contributed their share, and eminent preachers of all denominations have consented to conduct services from the studio. Comprehensive religious fare is now offered for all, and it is hoped that every type of listener may now be able to find in the Sunday programmes the spiritual help which he needs.

RELIGIOUS ACTIVITIES

Archbishop of Canterbury	Archbishop of York
Archbishop of Liverpool	Bishop of Peterborough
Bishop of Chelmsford	Bishop of Croydon
Dean of Exeter	Dean of St. Paul's
Prebendary Mackay	Prebendary Meyrick
Ven. A. E. J. Rawlinson	Rev. Monsignor Francis Gonne
Rev. Harold Anson	Rev. H. Tydeman Chilvers
Dr. Edwyn Bevan	Rev. Greville Cook
Father M. C. D'Arcy	Rev. W. H. Elliott
General Higgins	Dr. Fleming
Rev. Maldwyn Hughes	Rev. F. J. R. Humphrey
Father C. C. Martindale	Rev. J. Scott Lidgett
Rev. W. P. G. McCormick	Rt. Rev. H. R. Mackintosh
Dr. Campbell Morgan	Dr. Norwood
Mr. Hugh Redwood	Rev. J. E. Rattenbury
Rev. Wilton Rix	Rev. W. Lewis Robertson
Miss Maude Royden	Gipsy Smith
Dr. Maynard Smith	Father Ferdinand Valentine

CATHEDRALS

Birmingham	Exeter	St. Chad's
Canterbury	Gloucester	Westminster Abbey
Carlisle	Norwich	Winchester
Dunblane	Peterborough	York Minster

CHURCHES

Beckenham Congregational Church	London :	All Saints', Margaret Street
Cranleigh Parish Church		All Souls', Langham Place
Crowstone Congregational Church		Bow Central Hall Wesleyan Mission
Eton Parish Church		Brondesbury Park Congregational Church
Gillingham, St. Barnabas Church		City Temple
Govan Parish Church		Ealing Congregational Church
Greenwich, St. Alfege Parish Church		Friends' Meeting House
Halifax Parish Church		Marylebone Presbyterian Church
Hove Parish Church		Metropolitan Tabernacle
Isle of Man, St. George's Church, Douglas		St. Anne's, Soho
Kettering, Cransley Church		St. Mark's, North Audley Street
Manchester, Central Hall		St. Martin-in-the-Fields
Manchester, Church of the Holy Name		St. Michael's, Chester Square
Oxted, Tandridge Church		Streatham Methodist Church
Staines, St. Peter's Church		Wesley's Chapel
Windsor, St. George's Chapel		Westminster Congregational Church

APPEALS RESULTS

BROADCAST FROM LONDON DURING THE FIRST HALF OF 1933.
(TO THE NEAREST POUND)

1933				
Jan.	1	† The Ranyard Mission	The Archdeacon of London	£ 309
"	8	* Royal Veterinary College	Professor F. T. G. Hobday	463
"	15	† St. Helen's Women's Settlement	Canon C. S. Woodward	155
"	15	‡ Royal East Sussex Hospital, Hastings	Lord Eustace Percy	60
"	22	* Asthma Research Council	Mr. W. Maxwell-Lyte	1,818
"	29	† Agnes Parr Nursery Home	Mrs. Frank Worthington	111
Feb.	5	† King's Roll Clerks' Association	Admiral Sir H. H. Bruce	214
"	5	‡ Harwich and District Hospital	Miss Regina Evans	90
"	12	* Missions to Seamen	Commodore Sir Bertram Hayes	577
"	19	† Theatre Girls' Club	Mr. Christopher Stone	408
"	26	* Royal National Mission to Deep Sea Fishermen	Commander R. G. Studd	3,440
Mar.	5	† St. John's Club, Westminster	Canon C. S. Woodward	1,016
"	12	* National Temperance Hospital	Lord Moynihan	380
"	19	† Seaside Camps and Settlements	Viscount Knebworth	114
"	26	* Church of England Homes for Waifs and Strays	Rev. W. H. Elliott	521
April	2	† Wireless for the Blind Maintenance Funds	Dr. Ernest Whitfield	826
"	9	* St. Columba's Hospital	Canon C. S. Woodward	3,154
"	16	† London Child Guidance Clinic	Miss E. M. Delafield	44
"	23	* St. George's Hospital	Lord Greville	1,423
"	30	† Veterans' Association	Marquess of Carisbrooke	370
"	30	‡ Royal Hampshire County Hospital	Countess of Northbrook	198
May	7	† Margaret Street Hospital for Consumption	Lord Moynihan	138
"	7	‡ Federation of Working Girls' Clubs	Mr. S. P. B. Mais	298
"	14	* London Clinic and Institute of Physical Medicine	Professor Sir Leonard Hill	447
"	21	† Women's Holiday Fund	Canon C. S. Woodward	1,540
"	28	* Student Movement House	Lord Irwin	760
June	4	* Marine Society's T.S. "Warspite"	The Earl of Romney	644
"	11	† Metropolitan Hospital Sunday Fund	Rev. P. T. B. Clayton	904
"	18	† North Kensington Nursery School	Mr. S. P. B. Mais	224
"	25	* Royal Agricultural Benevolent Institute	Mr. Cedric Hardwicke	930

* National. † London Regional. ‡ Daventry National only.

HERE IS AN S.O.S.

LIKE OTHER ASPECTS of modern broadcasting, the S.O.S. service is not immune from criticism. There are some who regard the messages as a waste of the listener's time, and others who feel that a public organisation has no business to concern itself with private lives. But in spite of these criticisms the service is welcomed by many, who find it a useful "last hope" when everything else has failed; and every year provides a number of instances in which an S.O.S. message performs a task which would otherwise have been left undone.

Most of the messages follow the conventional lines. An absent relative is needed at the bedside of someone who is dangerously ill, and there is no way of tracing the missing person except by broadcasting. Sometimes the relative has not been seen for ten or fifteen years; sometimes it is a matter of finding someone who has gone on a motor tour and is staying at a different place each night. Over fifty per cent. of these messages are successful.

On other occasions the S.O.S. messages are concerned with more unusual happenings. Two of the messages broadcast in 1933 were concerned with shopkeepers' errors, which might have had fatal results. In one case a shopkeeper had supplied a customer with petrol instead of paraffin; in another some boys had been sold live cartridges instead of blank. As these were matters "of life and death," a broadcast warning was issued, and it is pleasant to record that both the petrol and the live cartridges were discovered before they had done any damage.

Another of the odd cases in which an S.O.S. message was the only method of saving a life occurred in the previous year, when a little girl who had swallowed a pin went to a London hospital to be examined. When the X-ray photographs were developed it was found that an immediate operation was necessary, but in the meantime the girl had vanished, leaving her name but no address. The only way of finding her was by broadcasting, and an S.O.S. message had the satisfactory result of bringing the girl back to the hospital in a few minutes.

There was one important change in the service during 1933. Until September 1st the B.B.C. had frequently broadcast

descriptions of missing persons, when it was thought that the safety of the missing person was endangered. These messages, which were broadcast at the request of the public and were carefully checked by the police, were generally concerned with children or with persons who were mentally deranged. It was found, however, that a broadcast description did not provide an effective method of finding a missing person, and the figures for a number of years showed that only about one in five of such messages was successful. For this reason it was decided to discontinue the service, and the only messages for missing persons which can now be broadcast are those which the police originate in connection with the detection of crime.

The possibilities of broadcasting as a means of assisting in this connection were brought home to the public early in 1933, when two messages were broadcast in connection with what was known as "the blazing shed mystery." The second of these messages said that the missing man was "wanted for wilful murder," and it was the first occasion on which such an announcement had been conveyed to the public by broadcasting. Other police messages are those calling for witnesses of accidents.

From these instances it can be seen that the S.O.S. service has taken a definite place in the social life of the community. It is not always effective, for many of the messages are failures. But the number of successes is quite high, and they are worth recalling by listeners who become impatient when the announcer says "Here is an S.O.S. message."

S. O. S. RESULTS JULY 1st, 1932, TO JUNE 30th, 1933

	Success- ful	Unsuc- cessful	Not known	Total
Illness	304	206	32	542
Missing	58	258	—	316
Witnesses of Acci- dents, etc.	53	80	—	133
Total	415	544	32	991

NEWS—A FABLE

AFTER MATURE CONSIDERATION the News Editor of the Ruritanian Broadcasting Corporation decided to include the following paragraph in the General News Bulletin:—

“In a speech in the Ruritanian Diet this evening M. Protomanoff, the Minister of Boviculture and Piggeries, said that the Government could not accept the scheme for the nationalisation of the pig industry. It was, he said, in direct contravention of the established policy of the Government, and nothing could induce him to proceed with such a measure. M. Deuterocarpoff, the Leader of the Opposition, criticised the Government’s attitude, which he regarded as reactionary and out of tune with the spirit of the times. The Opposition, he added, would not rest until it had roused the whole of Ruritania to a sense of the Government’s deficiencies.”

The item was duly broadcast, and the News Editor went home to bed, feeling that he had given a fair summary of a discussion which had already been thrashed out a hundred times in Press and Parliament.

On the following morning the News Editor read the papers. This is what they said:—

Ruritanian Tribune (Government organ): “We have so often referred to the Oppositionist tendencies of the R.B.C. that its latest gaff will come as no surprise to our readers. In its report of the pig debate in the Diet last night the telling arguments of the Minister of Boviculture were deliberately suppressed, and only a bare outline of his speech was given. It is absurd to suppose that the omission was accidental: there is more in it than that. Who is responsible for this suppression, which was obviously done with the purpose of throwing mud at the Government? The whole matter should at once be investigated.”

Ruritanian War-Cry (Opposition organ): “The news bulletin which was broadcast last night by the R.B.C. gave another example of the secret censorship which is at work in that reactionary and subservient organisation. M. Deuterocarpoff completely shattered the Government’s arguments

against the nationalisation of pigs, and his speech was the most remarkable piece of oratory which has been heard in the Diet this session. The R.B.C. gave only two sentences of M. Deuterocarpoﬀ's speech, for it obviously feared that any fuller summary would expose the incompetence of the Government. Who is responsible for this suppression, which was obviously done with the purpose of belittling the Opposition? The whole matter should at once be investigated."

Ruritanian Workman (Communist organ): "The R.B.C. is at it again! The Workmen's Conference, which was held at NunsK yesterday, passed a resolution demanding the immediate confiscation of all privately-owned property. Not a word of this was included in the R.B.C. news bulletins, and instead we were treated to a long and wearisome report of the pig debate in the Diet, in which every argument of both sides was reported at great length. Who cares about the Government's views on pigs when matters of such grave import are being discussed at NunsK? It is perfectly clear that the R.B.C. is in the pay of the Government, and the whole matter should at once be investigated."

Ruritanian Agricultural Daily: "The cursory treatment of the pig debate revealed the R.B.C.'s usual contempt for the farming industry. So much time is given to Communist propaganda that agriculture is virtually ignored."

Ruritanian Evening Light (Independent organ): "We are sick of pigs. Cannot the R.B.C. give us brighter news bulletins instead of giving us long accounts of boring debates on subjects which are so familiar that there is no possibility of any novel development? Pigs, indeed! Why pigs? The news bulletins are becoming a farce, and the whole matter should at once be investigated."

The News Editor of the Ruritanian Broadcasting Corporation read no more. He went back to bed with a splitting headache.

MORAL: Those who are looking for bias can always find it, even when it is not there.

WHAT THE CHILDREN LIKE

PROBABLY NO DEPARTMENT of broadcasting work possesses quite the variety of programme material that is presented in "Children's Hour." And yet this Children's Hour has always possessed a specific character of its own. The academic centre of radio art has even said that broadcasting has only produced two art forms of its own—being for the rest only the faithful or unfaithful translator of art forms developed before it was ever heard of. Radio drama is one of these, and Children's Hour the other. It may, therefore, be of interest to review briefly some of its components, in terms of popularity, for here at any rate there is no question of whether a programme *ought* to appeal—it simply *must*. There is no indifference so devastating as the child's.

Twice a year the Children's Hour, that period of 44 minutes between 5.15 and 5.59 p.m., asks its listeners to send in on a postcard a list of the six items they have liked best in the previous six months. A very large number, some thousands, of cards are received, and from them the programmes for Request Week, as this particular week is called, are made up.

The most popular items of Children's Hour programmes are the dialogue stories—stories, that is, told by a narrator with the characters speaking all with their proper voices. The late Mr. S. G. Hulme Beaman's Toytown series is a transcendently popular example. Larry the Lamb, Dennis the Dachshund, Ernest the Policeman, the Mayors of Toytown and of Arkville, the Magician and all the other characters are close friends of many thousands of listeners. Alas! there can be no more, no new ones. However, Miss Letts, with her series concerning the adventures of Pomona, Copper, Piggy and the others, has provided most popular material.

The plays produced in Children's Hour receive also a wide measure of appreciation. A series by Mr. L. du Garde Peach, "The Pageant of the Roads of England," giving pictures, vignettes of the roads throughout the centuries, has proved most successful; and fairy plays and light frivolous plays, some with musical score and all with musical interludes, are not forgotten. The Robin Hood plays of Mr. Franklyn Kelsey are also an attractive feature.



A DRAWING BY THE LATE S. G. HULME BEAMAN OF AN INCIDENT FROM HIS "TOYTOWN" STORIES

It is interesting to find that talks are immensely popular. It does not seem to matter what the subject is. Mr. Will Owen has broadcast a series on "Potted London," and there have been talks on Cornish smugglers and Cornish kitchens, on Spain, on Heraldry, on various aspects of the Zoo, on the lives of great painters, on travel in various parts of the world, on the sea-side, in fact on every conceivable subject from shoes to sealing-wax, and all seem to have a wide appeal.

Stories, just plain stories, are high up always on the list and one may say that their variety is infinite. Mr. Norman Hunter's two series, Professor Branestawm and Colonel Dedshot, and the unforgettable housekeeper Mrs. Flittersnoop, vie with an incredible King and Queen. There are Gnome stories and fairy stories and adventures, and last, but not least, animal stories.

Mr. Mortimer Batten's stories of the wild are famous and perennially popular, and there are Mr. Arthur Davenport's delightful Country Holiday series of dialogues and the more juvenile and anthropomorphic tales of Thornton W. Burgess.

So much for dialogue stories, plays, talks and tales which occupy the majority of space in these programmes; nevertheless, one-third of this period of programme time is devoted to music in, one might almost say, every single one of its many forms of manifestation. All plays and dialogue stories have musical interludes, piano, quintet or gramophone. Every week there are piano solos of a light classical nature, and there are singers of all types and artists whose virtuosity is displayed on instruments as diverse as saws, hand-bells, violins, xylophones and piano accordions. From time to time a full-length, full-dress orchestral concert is given and Dr. Boulton, Mr. Hely Hutchinson and Mr. Edward Clark have already conducted in the Children's Hour. There are also occasionally gramophone recitals and a concert of dance music to which the children may dance the old-fashioned dances as well as the new. In the gramophone recitals will be found classical music of a not too "difficult" nature by world-famous orchestras, songs by artists whose work would otherwise remain a sealed book to Children's Hour listeners, "novelty records" and, for a treat, an occasional modern dance number by a distinguished band.

Possibly the best motto for the Children's Hour would be "the higher the fewer." The great difficulty is not failing to hit the bull's-eye, but to know which bull's-eye to aim at. For what group of children shall programmes be designed? Is one to make programmes very easy or to keep the children stretching upwards? It is well known that if what are known as really good books are read to children they will enjoy them though incapable of reading them themselves. Recently the Children's Hour has inaugurated a Young Day, when endeavour is made to cater for those to whom, perhaps, the historical plays, the classical music, some of the talks and some of the stories are a little difficult. A judicious admixture of Mr. A. A. Milne, fairy stories, nonsense verse and nursery rhymes appear to make a suitable dish. The difficulty of arranging an ideal menu for Children's Hour is almost insuperable—"the golden rule is that there is no golden rule."

HOTEL AND CINEMA MUSIC

London

Carlton Hotel
Dorchester Hotel
Park Lane
Piccadilly Hotel

Commodore Theatre,
Hammersmith
Astoria Cinema, Brixton
Trocadero Cinema, Elephant and Castle
Regal Cinema, Kingston-on-Thames
Tussaud's Cinema, Marylebone
Pavilion Cinema, Shepherd's Bush
Granada Theatre, Tooting

Birmingham

Beaufort Cinema
Futurist Theatre
Lozell's Picture House
The Palace, Erdington

Blackpool

Imperial Hydro Hotel
Tower Ballroom

Bournemouth

Pavilion

Bradford

New Victoria Cinema

Buxton

Pavilion Gardens

Coventry

Hippodrome

Eastbourne

Grand Hotel
Winter Gardens

Leamington

Pump Room Gardens

Manchester

Paramount Theatre

Scarborough

The Spa

Torquay

The Pavilion

Whitby

The Spa

DANCE MUSIC

Roy Fox and his Band from the Café Anglais
Harry Roy and his Band from the Café Anglais
Casani Club Orchestra directed by Charles Kunz, from Casani's Club
Jack Jackson and his Band from the Dorchester Hotel
Ambrose's Blue Lyres from the Dorchester Hotel
Bertini and his Band from the Empress Ballroom, Blackpool
The Grosvenor House Dance Band conducted by Sydney Lipton, from Grosvenor House, Park Lane
Roy Fox and his Band from the Kit-Cat Restaurant
Ambrose and his Orchestra from the May Fair Hotel
Harry Roy and his Band from the May Fair Hotel
Lew Stone and the Monseigneur Band from Monseigneur
Sydney Kyte and his Band from the Piccadilly Hotel
Debroy Somers and his Band from the Plaza Theatre
The Savoy Hotel Orpheans, Al Collins and his Orchestra, and Geraldo and his Orchestra, from the Savoy Hotel.