

BBC
YEAR BOOK
1945



*His Excellency M. Georges Bidault,
French Minister for Foreign Affairs*

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1945



THE BRITISH BROADCASTING
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INTRODUCTION

The prevailing emotion of 1944 is best described by the words *forward-looking*. Sometimes our eyes have been fixed with agonizing expectancy on the next few weeks: sometimes simply on the next few hours. Yet through days and weeks alike, there has run persistently a vision of the future in longer terms; a future in which the twice renewed nightmare of war with Germany may be ended once and for all: a future in which we may be inspired to rebuild our homes and our great institutions in the true spirit of our national genius.

It was on 28 November, 1944, that Mr. Haley spoke to the Radio Industries Club on 'Post-war Broadcasting', and opened his speech by saying:

'The most hopeful thing in the world today is the zest and eagerness with which the British peoples are arguing about the future. The controversies, even the squabbles, now proceeding are an astonishing tribute to the stamina of this nation in the sixth year of a grim and arduous war. The British peoples might be excused if they felt a trifle tired; if they had come to the conclusion that victory in itself was enough. But not at all. Victory is now everywhere recognized as only a beginning. It is the great preliminary. It is what we manage to build following the exertions of these six long years that really matters. Of nothing is that more true than of broadcasting.'

Meanwhile 1944 has been in itself a year of wonders. 'I have taken it upon myself,' writes Dryden in a letter prefacing his poem on another famous *Annus Mirabilis*, 'to describe the motives, the beginning, the progresses, and successes of a most just and necessary war.' This through five years has been the daily task of the BBC. This and far more than this. For while acting as daily historian of the war to the British nation, and of the British nation to the world, the BBC has throughout the war continued to bring to listeners programmes of every kind—of music, of culture, and of entertainment. During the war's most crucial hours and through the country's most profound upheavals, broadcasting has been interwoven with every thread of national life. It has been shaped by the problems of people's lives; and it has in turn given something creative to their ideals, their amusements, and their thoughts.

It has been the aim, therefore, in this, the sixth *BBC Year Book* of the war, to record not merely the broadcasting history of this one year, but to take a backward glance and see how the work of five years has led up to the character and organization of the BBC in 1944: to say something of the principles that have guided those in

charge of programmes since the beginning of the war, and what are the problems they have aimed to solve.

To this end some forty separate short articles have been contributed by members of the staff of the BBC—controllers, heads of departments, and editors with especial knowledge. Space has been all too short and there is no doubt that every one of these contributors has felt hampered by the limits of the two or three pages at his disposal. They provide nevertheless a unique discussion of the nature and function of wartime broadcasting from Great Britain. These articles from members of the BBC are preceded by five more general articles written by distinguished authors who speak of broadcasting more personally; from the point of view of their feelings as listeners, or from their expert knowledge. We are honoured to have received the first article in the book from Monsieur Bidault, Foreign Minister of France, an indomitable leader of the resistance movement during the German occupation.

During 1944 the year's history has been reflected in months full of change and of development in broadcasting. In the earlier months there were several events of outstanding interest in broadcasting. On 31 March the resignation of Mr. Robert Foot as Director-General was announced on his appointment as Chairman of the Mining Association of Great Britain. Mr. Foot came to the Corporation in October, 1941, as General Adviser on its wartime organization. In January, 1942, he was appointed joint Director-General and in September, 1943, on the resignation of Sir Cecil Graves, he became sole Director-General. Mr. Foot took with him in his new sphere the best wishes of all associated with him in the BBC. In his place the Governors appointed Mr. W. J. Haley to be Director-General. Mr. Haley came to the Corporation in November, 1943, as Editor-in-Chief, and in this capacity was jointly responsible with the Director-General for the character and quality of the whole of the BBC's programme output. Before his appointment to the BBC, Mr. Haley was joint Managing Director of the Manchester Guardian and Evening News, Ltd., and a Director of Reuters and of the Press Association.

On 25 April the Deputy Prime Minister, Mr. Attlee, informed the House of Commons that the King had been pleased to approve of the reappointment as Chairman and Governor of the BBC of Sir Allan Powell. Mr. Attlee stated that Sir Allan, whose five-year term of office had expired, had agreed to serve for a further period in order to ensure continuity of policy. At an investiture in the previous February Sir Allan had been created a G.B.E.

Other changes during the year began with the resignation on 14 January of Arthur Bliss who had been Director of Music since 1942, and the appointment of Victor Hely-Hutchinson. The formation of a government committee to study the development of television after the war was made known on 18 January.

Early in February Mr. D. Stephenson arrived in New Delhi to take charge of the BBC office there. The expansion of this office, together with the strengthening of broadcasts in Indian and Eastern languages, has been a sign of the increasing importance of the war on the eastern front.

On 26 February came one of the most important developments of the whole war. The General Overseas Service which has been built up in the course of several previous years as a service for our forces all over the world, replaced the old 'Forces Programme' heard in the British Isles. Listeners at home and overseas thus shared the same programmes at the same time, an arrangement for which men on service overseas had constantly asked. The new programme was known as the General Forces Programme.

The 6 p.m. news of 26 April announced the inauguration of ABSIE which was to give its first broadcast on 30 April. The American Broadcasting Station in Europe, under the control of the U.S. Office of War Information, began on this day sending American broadcasts direct to Europe from Great Britain. Less than a month later on 20 May the spokesman of the Supreme Allied Command gave the first of his special series of broadcasts to the people of Europe using both ABSIE and the BBC as channels.

June saw two interesting broadcasting birthdays; on 1 June came the third anniversary of 'Workers' Playtime', and 23 June the fourth anniversary of 'Music while you work'.

However, in June the course of the war dominated all other interests. The fall of Rome was announced in the midnight news of 4 June. On the evening of 5 June, the cheers of the Roman citizens and the solemn bells of St. Peter's were ringing from loudspeakers throughout the towns and villages of Great Britain. Hardly had their peals died away than D-day, 6 June, had dawned. During the course of the day all wavelengths were for a time devoted to broadcasting the news that the invasion had begun, and to carrying special instructions to the peoples of Europe.

On D-day also the War Reporting Unit of the BBC came into operation. This new unit reaped the fruits of much experience of battle reporting. BBC engineers had produced new equipment. Thus many broadcasts of historic action were obtained in the

weeks following D-day when BBC men went with the forces on to the beaches, and jumped with the airborne troops.

D-day brought yet another development in Forces programmes. An entirely new service went into action, designed for the Allied armies on the continent, the whole service being co-operatively produced by American, Canadian, and British staff under the general control of the BBC. This is known as the Allied Expeditionary Forces Programme of the BBC.

The BBC prepared to mark the jubilee of the Proms by a memorable series of concerts from 10 June to 12 August and the season opened at the Royal Albert Hall with heavy bookings. Within a week of the opening night, the first flying bombs were directed against London, and on 8 July it was announced in the news that the series had been suspended. The concerts were given in the Corn Exchange, Bedford, with the same works and artists as were originally arranged.

The actual date of the anniversary concert was 10 August, and two days earlier it was announced that Sir Henry was ill and would be unable to conduct. On 19 August came the news of his death.

During August and September, broadcasting was reflecting daily the great victories of the Western Front. On 23 August came the news of the liberation of Paris and the bells of St. Paul's were relayed to mark the event. There followed quickly the unforgettable recording that described the outbreak of shooting in Notre Dame as it was actually taking place. The liberation of Brussels on 4 September was announced, and of Luxembourg on 10 September.

On 30 October Mr. Lindsay Wellington, who had been Director of the BBC organization in the U.S.A. since 1941, became Controller of Programmes at Home, while Mr. B. E. Nicolls took up the post of Senior Controller. On 22 October a famous programme in the French Service, 'Les Français parlent aux Français', was heard for the last time, a clear sign that some of the most important chapters in the wartime work of the BBC's European Service had been closed. On 5 November, the return of the Athens call-sign which had been in the safe keeping of the BBC for three and a half years made a picturesque broadcasting ceremony.

This short review of the year's events has dealt with points of organization and has not mentioned programmes. Yet it is a matter of history that on 3 December, a message from H.M. the King marked the 'stand-down' of the Home Guard—created in a broadcast four and a half years before. It is history also that the

sixth Christmas Day programme of the war, 'The Journey Home', contained, in addition to a message from H.M. the King and broadcasts from many points throughout the Commonwealth and the United Nations, a 'live' message from a family in liberated Brussels and from a British soldier on active service inside Germany.

Looking back on the work of 1944, we can find again a strange aptness in Dryden's foreword to his *Annus Mirabilis*, in which he pays testimony to 'true Loyalty, invincible Courage, and unshakable Constancy' of London. 'Other Cities', he writes, 'have been prais'd for the same Virtues but I am much deceiv'd if any have so dearly purchas'd their Reputation.'

Through all the trials and successes of 1944, however, the future has been in people's minds. Mr. Haley in his speech on 'Post-war Broadcasting' said that when victory in the West was won, it would be possible to give Home listeners a choice of three full programmes with a revival of Regional broadcasting. He pointed out that building up Home Service programmes depended to a large extent on the release of transmitters from wartime uses. He announced that early in 1945 a conference was to be held in London on the future of Commonwealth broadcasting between the heads of the Dominion broadcasting organizations, All India Radio, and the BBC; and he concluded by saying:

'This small nation of ours, geographically circumscribed, limited in resources, has a way of seizing new ideas and, out of its wisdom and understanding, developing them far beyond what is achieved elsewhere. We have done it in many fields. We did it with broadcasting. And we were well repaid when the autumn of 1939 came and we found ourselves with the best developed and most powerfully unified broadcasting service in existence.

'Broadcasting faced a completely blank page over twenty-two years ago at the end of an earlier great war. With the wisdom of Parliament and the people, the constitution of the BBC was evolved. As the years went by the Corporation grew up. It learned by trial and error and ceaseless experiment. And all the time there grew also a sense of responsibility, of service to the public, and—what is most precious of all—a standard of values. Today, as we stand on the threshold of yet another brave new world, we have, in the field of broadcasting at any rate, something secure to build upon. Today the BBC is a keen and eager body of people, setting out in a new spirit of adventure, anxious to get on with their post-war jobs. The BBC does not believe it knows the answers to all its problems. But it is in the right spirit to go out and find them. It will serve the community and it is determined to be in the community. It will not be remote and aloof; it will be part of the life of the people.'

THE VOICE OF LIBERTY

by HIS EXCELLENCY M. GEORGES BIDAULT

Monsieur Georges Bidault, France's Minister for Foreign Affairs, was a prominent though hidden figure in the French underground resistance movement. When Paris was liberated he came out into the open as the President of the National Council of Resistance—France's 'shadow cabinet' during the last two years of German occupation

June, 1940. In the din of armoured columns sweeping like an avalanche towards the south, the familiar voice of the French radio was extinguished. The links which united the French with the rest of the world were cut at a single blow; they had been hurled living into the grave, they had been walled up in a prison of silence where no friendly voice could ever reach them again. These were dramatic hours when one's reason refused to think for fear of doubting itself, when dawn was dusk, when one lived and wished to die.

There were no more newspapers, no mail, no radio; there was nothing but rumour with its many confusing voices, often tainted, more often deceiving. In the disorder of rout and the confusion of retreat, our hearts ached to see a nation crumbling—a nation whose rulers were resigned to the overlordship of the conqueror. Henceforward, the law imposed by the occupying power would allow only submissive voices to be heard in France—servile voices made smooth by guile and menacing by fear, voices soiled with vile ambitions—a hideous chattering of slaves.

But these arrogant voices, which were too well paid, quavered with old age, not with emotion; these voices preaching resignation, penitance, and contrition—these were not the voice of France.

This was not France, this pale corpse whose heritage they were preparing to seize; France was a fighter, prostrate indeed, but a fighter who feels a deep strong life within him, and whose confidence and will were restored on 18 June by General de Gaulle in his first appeal over the BBC: 'There must be an ideal, there must be a hope, somewhere the flame of French resistance must shine and burn.'

On hearing this appeal, which at once went to her heart, France lifted up the tombstone and from that time the voice of the BBC each day gave fresh impetus to the miracle of French resurrection. Sustained each day by this transfusion of hope, the deep springs of France's life, which some people believed had dried up for ever, began to trickle through innumerable underground

cells, secretly swelling through her arteries despite her gaping wounds, and hardening the muscles which would one day rend her chains asunder.

From that moment, the story of the French transmissions of the BBC is one with the history of militant and suffering France until the long awaited day when liberation once more made our country 'France Triumphant'.

How shall we recall without emotion those evenings of clandestine listening at home in cold rooms without fires, in the darkness of night? The reflections of the 'Trois Amis', the news commentators whose particular style and personality at once became familiar, and, above all, the resounding passion of the 'Spokesman of Fighting France', Maurice Schumann. 'Honneur et Patrie'—these two words uttered like a call to arms were followed by stirring words poured out in a magnificent hymn to the Motherland and Honour. This nourishment soon became more vital than the bread and salt of our scanty table. A bugle-call, a peal of bells, a military march, secretly caught and heard, were consolation for the anguish of bad news. The urchins in the streets whistled the mocking refrains heard the day before, which provided everyone with a little joy in living and with courage for the fight.

How unpopular was the importunate visitor who disturbed our listening when, with ears strained to hear through the jamming, we followed the fortunes of the battle in the skies over Britain, or the pursuit of the *Bismarck* in the ocean mists, or the ebb and flow of the armies in the sands of African Libya! It was vital not to miss the evening transmission; and so we heard of El Alamein and Stalingrad, justifying our mad hopes—hopes at last revealed to the false prophets as splendid reason.

For those tormented by the thought of a son fighting on a distant battlefield, the BBC was the only messenger whose testimony could calm anxiety after long impatience.

Finally, to all those who were gathering together in the trap-infested darkness for underground action, to all who in the midst of loneliness, mistrust and suspicion, were offering their help and their will to fight, a secret, confident voice giving personal messages brought advice, information and promise. In the depths of the sheltering forests, in the undergrowth of the watching moors, in the friendly streets of shadowy towns, a word arrived from across the Channel and spread in miraculous fashion; and so a web was woven, invisible to the enemy. Patiently, dangerously, the network spread, closely and firmly knit vast coils which at the appointed time brought about his fall.

The magnificent work of the clandestine organizations owes much to the helping voices of the BBC. But besides those who were outlawed, hunted by all the different types of police, faced with danger every moment and in every place, I think of the timid people, of all the humble, defenceless people who were precipitated by the defeat of France into a dull stupor, and who acquired, if not a taste for humiliation, then the habit of it. These people are the most to be pitied perhaps, for God seemed to have deprived them of the virtue of hope, and they have had to be brought slowly back to life, given a new confidence and set on the right road.

In this struggle of light against darkness, of truth against lies, the BBC for four years gave us the best and most effective weapons; it did not speak of an easy success, nor of unmerited glory; it foretold blood and tears; but it drew from the injustice of our misery a lesson of effort, courage and resistance; it strengthened the energies and the hidden forces which were soon to spring forth from an inexhaustible stock; it reawakened devotion for a Motherland which could not die since her sons wished to live.

'Ici Londres, les Français parlent aux Français.' These were the words which, in the silence of occupation, when every mouth was gagged, helped the French to surmount and overcome the lies of the enemy. Like a compass to the sailor, the wireless was to them the guide and the assurance which, at the height of the tempest, saved them from despair.

It is partly, indeed largely, thanks to you, dear familiar voices, that our minds stayed free while our limbs were bound.



H.M. King George VI, Christmas Day, 1944



*June 1944
in Normandy
A Frenchman
shows two
British soldiers
a wireless set
he has kept
hidden from
the Germans*

*March 1944 in Yugoslavia. Yugoslav partisans listening to
a playback of songs and speeches that were recorded by
Denis Johnston and recording engineer, C. F. Wade*



·LISTENING TO WAR REPORTS: WHAT DO YOU FEEL?

*MRS. ARNOT ROBERTSON—well-known novelist
and contributor to the 'Brains Trust' gives a personal view*

Do you remember the angry discussion there was, early in the war, about a bit of vivid eye-witness reporting by Charles Gardner?

Standing on the cliffs of South-east England during the Battle of Britain, he gave an excited and exciting account of the dog-fights and final chase out to sea, as a bunch of Spitfires broke up a formation of enemy raiders, shot down some of the planes, and sent the others streaking back to France. It was partly a technical account—the reporter was already at heart in the R.A.F., in which he afterwards became an operational pilot—and partly a sporting commentary, a sort of round-by-round description of the battle, with the spectator so worked up about it himself that he was urging on the men above him with the kind of hunting noises which any of the flyers themselves might have yelled as they went in to kill. And it caused a lot of ill-feeling. Particularly the triumphant parts like: 'You've got him. Pump it into him. Pop-pop-pop—Oh, boy, oh boy, he's going down!'

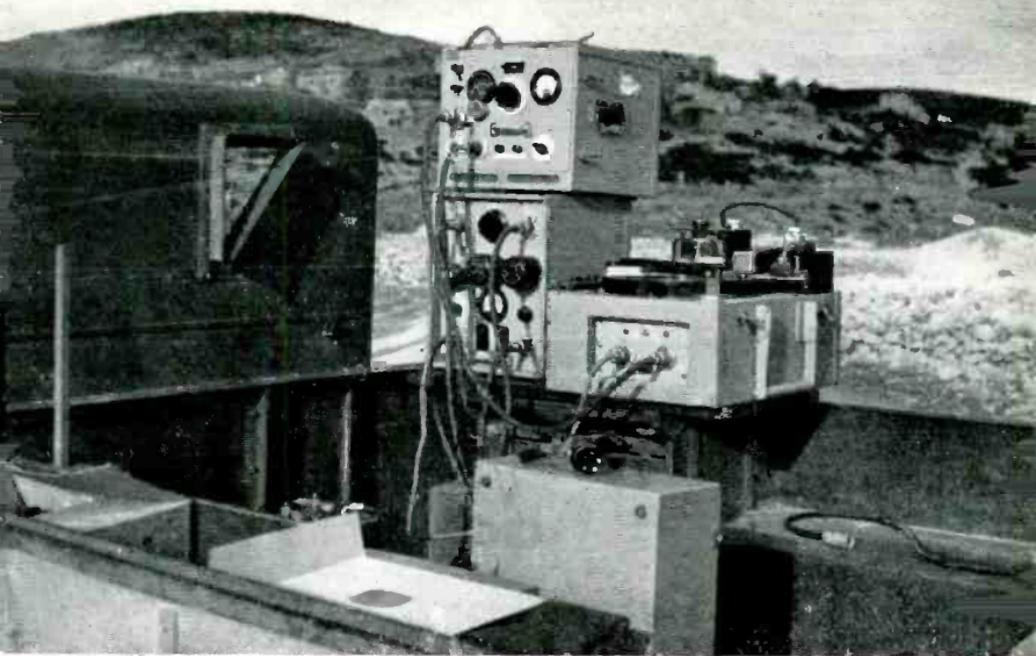
The objections were mainly that the introduction of the sporting note into something so ghastly as a life and death combat in the air, was a belittling of the seriousness of the cause in which they fought—the men who were being cheered on so light-heartedly to gallant endeavour. The argument on the other side also boiled down to one main defence: had the objectors ever met fighter pilots of the R.A.F. and heard them talk of their individual jobs? For all that Gardner was doing was to describe the business as the men engaged in it would see it, and not in the heroic terms in which the non-flying populace preferred to think of them.

That controversy died down, and there followed a long series of reports on personal aspects of war, mainly told by men straight from the action described, some good, some not so good, but all carefully over-modest in tone, reflecting the next phase of the struggle, when we went glumly but steadily from defeat to defeat, with an occasional lightening of the black horizon to keep us going. Such brightenings, however, were strictly local. I know that I personally listened to war reports in general at that time with a feeling of being Little Hans with a hand, or rather an ear, stuffed into the dyke of rising misfortune—I would not risk having bad news pile up on me unawares. I must listen to what the men

on the various retreating fronts said it was like, in the forlorn half-hope, half-superstition that this would somehow stave off the worst; the situation would not move towards disaster quicker than I was able to take in. At this stage I remember one particular war commentary as outstanding, not on its merits as an explanation of a campaign but because the character of the speaker came through so brilliantly, if unconsciously. It was by a boy in the Merchant Navy, which had at last been armed, fairly effectively, after standing month after month of attack from the air, unable to retaliate with anything worth pitting against the strength of the Luftwaffe. Between them, he and 'my friend Laurie', who was presumably another freshly-trained gunner, had brought down a hostile aircraft with the newly mounted gun which was their special pride. 'My friend Laurie', to whom all the credit was given, was never explained or introduced, he just appeared in every second sentence. 'So I said to Laurie, "Now's your chance, boy!"' So Laurie said to me, "Damned if we haven't hit her!"' A glory of intense surprise hung over the talk. Fancy my friend Laurie bringing down a Junkers. Didn't seem hardly right, one gathered.

But it was not till D-day that the spate of intensely dramatic war reports really got flowing, and with them the arguments rose again, on both sides: do we at home want the appalling realities of war brought to our firesides? More urgently than even the movie camera could do it, the voice of men watching the landing on the beaches made a shared experience out of the bare headlines of war news as it reached us, unsoftened by distance. For the effect of the film, compelling as it may be, is always of something that has happened somewhere else: but the spoken word carries the feeling of immediacy of time and place: we were in the Mitchell bomber, flying low over the places where our men were fighting, itself a target though we were safe: we were there, in the precarious beach-heads, among the ships which landed the army, when the excusably nervous voices of the commentators came blurred over the lines from the Continent, telling us that the British and American tanks rumbling close by were now being shelled rather accurately. Few who heard it, I think, will forget the particular broadcast which contained 'There go the planes. . . . I can see the first lot of paratroops dropping now . . .' followed by the sound of German machine-guns. Here are the reactions, from a newspaper controversy:

'We have yet to hear whether the men actually on the battlefield like their wives and mothers to hear completely realistic radio portrayals of their sufferings. For myself, I should rather doubt



BBC recording gear, photographed when Denis Johnston and recording engineer, C. F. Wade, visited the Yugoslav Partisans

Frank Gillard using the portable recording unit





Wynford Vaughan Thomas, with the BBC recording truck in the Appenines, January, 1944, and in Marseilles, August, 1944



it' . . . and another writer answers: 'Your correspondent who complains of the BBC's broadcasts of beach landings asks, "Is it necessary to hear the gliders crash, the machine-guns rattle, to make the people of this island realize that their men are giving their blood only a few miles away?" As an ex-officer, I would say briefly, "Yes".'

Some of the reports obviously could arouse none of this opposition: religious or not—and personally I am not, but I was intensely moved—I believe Howard Marshall's account of the thanksgiving service in Chartres cathedral, the sound of French voices singing through tears, conveyed to many people, here and overseas, a better understanding of what the restoration of France meant to her citizens, than any amount of news-reel pictures of rejoicing in the streets and the welcoming of allied troops, with flowers and embraces.

Such first-hand reporting requires particular qualities in the observer: not necessarily the ability to speak easily or even pleasantly—some of the best war-commentators have voices and even personalities that are anything but endearing—it is mainly a gift of understanding which of the small, significant details making up the scene before him will be within the imagination of his audience, so that they do not need to be told; and which are strange, and can only be shared by his help with the people at home. He can take for granted that we know about mud and noise and weariness; but not the visual impression, infinitely mournful, of gliders when their job is done—huge broken butterflies littered about a field. Or the actual words spoken in execrable French by an embarrassed Englishman trying to save an old lady collaborationist from having her head shaved. Some of the most memorable pictures of all, for me at any rate, have come from the men themselves, brought to the microphone to give their bit of war experience. They have no preconceived ideas of what they ought to have noticed, they just know what struck them as remarkable: and it will be exactly the things which strike their sisters and cousins and fathers at home as notable.

The one exception to the supremacy of the active amateur in this special kind of reporting was the delightful man who went over with the airborne troops on D-day, was scared stiff, and lost all his tough companions immediately on landing because they had been trained to pick themselves up and make at once for their objectives; he had not.* He saw nothing objectively worth

* The regular war reporters of the BBC went through a strenuous training for this very purpose—some of them practising parachute jumps, and so on, with the units to which they were assigned. The excellent broadcast to which Mrs. Arnot Robertson here refers came from a news agency reporter.

seeing, but gave the most human account of the whole war. . . .

'I was thrown to the floor as our glider smashed and jarred on the earth, slid across the field and crashed into a ditch. For a moment I lay half-stunned, but the red-hot zip of machine-gun bullets an inch or two above my head revived me in a hurry. I took a wild dive out of the emergency door and fell into a ditch, waist deep in stinking water overlaid with scum. . . . I don't know why but I looked at my watch. It was 4.15 a.m. Mortars and machine guns chattered. My one desire was to get back home. I must have got out of the glider on the wrong side because I was all alone. Suddenly, "Push ahead and for God's sake keep flat!" came a voice, that of a captain who had come over in my glider. I don't know where he came from. My ally, the captain, darted off on a reconnaissance mission and I was left in the ditch, quaking with fright. For a moment I thought of all my friends and wondered what the office would think if it failed to get any despatches from me. I wrote myself off as a dead loss, literally and figuratively. I clung to the mud and prayed. I had lost my tin hat. Lt.-Col. Schellhammer ordered me to go back for it. I suddenly hated him with a black venom. . . .'

How this account shines out in its warm companionableness: this man is made of the same stuff as you and me.

But the others, the war reporters who bring us the high valour and the sacrifices—do they simply whet an ignoble appetite for horrors in the stay-at-homes? This is one of the things the objectors to war commentary say that they do. Well, there will always be a number of people so thick-skinned, mentally, that only the fiercest jab can reach them: they may get some unworthy satisfaction from the vivid presentation of other men's endurance and suffering. But they are the minority, and needing this kind of stimulus, they will get it from somewhere—the most crudely presented picture of war as well as the most skilful. The plain facts of human combat are surely enough to shock the most sluggish mind. War commentary is not their chosen fare, and they will grow no more ignoble upon it. But for those who long to be with their people in the services, if only in spirit—a far larger and more important class—for those who feel that the job of preventing war in the future depends on as complete an understanding of it as possible—and to the simple many (to whom incidentally I belong) who stand amazed at the beauty of men's spirit, in times of adversity, the examples in war commentary present an unforgettable record of human devotion and loyalty standing out against the vileness of the background of strife.

RECENT RADIO PROGRESS

by SIR EDWARD APPLETON, K.C.B., F.R.S.

It is frequently being said nowadays that this is a scientists' war. But I think the majority of scientists would prefer to put the matter slightly differently. They would say, instead, that the war has given them opportunities, such as never have come their way before, of devoting their special skill and knowledge to the nation in its time of need, and, in particular, to the support of the Fighting Services. Certainly we can say that, in recent years, we have witnessed a more intensive prosecution of scientific research and development than has ever occurred before in our country's history; and in no field has the increase of effort been more considerable than in that of radio research. As might naturally be expected in wartime, the great bulk of the radio problems attacked have been specifically identified with the special needs of the Navy, Army, and Air Force. But where, as has so frequently happened during the last few years, basic scientific knowledge has been advanced at the same time, we may expect the influence of these advances to extend beyond the years of war and to benefit humanity generally in the post-war era. In this article I try to select for mention various aspects of our radio knowledge in which recent progress has been made and which are likely to influence post-war radio practice. But I should like to make it clear at the outset that, although I have been in close touch with wartime radio research, it is my view that *revolutionary* changes in our ordinary radio services, such as broadcasting and television, are not to be expected as a result of the intensive effort of recent years. The basic science of radio has *not* changed at all. But our mastery of its use has become very much more complete.

RADIOLOCATION

Of all the advances in the field of radio applications, pride of place must certainly be given to the development of radiolocation to which, quite understandably, the greatest research effort has been devoted. Radiolocation may be defined as the process of locating the position of an object in space by radio, without any active co-operation on the part of that object. In other words, radiolocation enables us to find the position of a reflecting surface, such as an aircraft or ship or atmospheric ionized cloud, without going up to that body to find out for ourselves. The only co-operation assumed on the part of the detected body is of a passive

character, in that it is required to reflect radio waves. At ground stations it is possible to measure, using known methods, the *direction* of arrival of the reflected radio waves, which therefore gives us the *direction* in which the reflecting object is situated. To this is added, and this is really the essential feature of radiolocation, the measurement of the distance away along that particular direction. In this way, the position (i.e. direction *and* distance) of the reflecting object is found. The story of radiodistance measurement is really an old one. Twenty years ago, scientists conducted their first experiments on measuring the distance away of a reflecting surface using radio waves. The first object to be radiolocated was the Kennelly-Heaviside Layer, and it is interesting to recall that these early experiments were conducted with a BBC transmitter. The method adopted for finding the distance of the reflecting surface from the ground was that of timing the radio waves to the object and back. Since that time radio methods of distance-finding have been rapidly developed, the method most generally used being that of timing short radio pulses to and from the reflecting object, the time interval of echo-travel being measured by means of a cathode-ray oscillograph. During the years of war, these relatively old basic techniques have been utilized on an extensive scale in the development of wonderfully elegant equipment for the accurate detection and location of both enemy and friendly air-borne or sea-borne units.

It requires little imagination to see how these wartime developments of radiolocation are going enormously to enhance the safety of civil aerial and marine transportation. Due to the fact that radio waves are uninfluenced by darkness and fog we may expect both ships and aircraft to be equipped with apparatus which will assist them in locating their positions with respect to other objects with which they might collide. Aerodromes and ports will similarly use radiolocation equipment to assist in the control of aircraft and shipping wishing to land or to berth, with resultant increase in safety as well as increase in traffic-handling capacity.

ULTRA-SHORT-WAVE RADIO

Another outstanding radio development of recent years has been our gradual mastery over the sending and receiving of ultra-short waves (of length say, under ten metres) and an added understanding of the way they travel over the earth and over the sea. A pioneer use of wavelengths in this band was, of course, the BBC Television Service (on six to seven metres wavelength) but we are now able to generate, for use in broadcast radio, high power

on wavelengths much shorter than this. The result is that we have available a greatly increased range of frequency bands suitable for point-to-point or broadcast radio. It should, however, be noted that these ultra-short waves do not travel great distances by way of reflection from the ionosphere, and so they are suitable for local service operation only.

If local stations for ultra-short-wave broadcasting are added after the war to our present services in this country it is almost certain that the method of frequency modulation—as opposed to the present standard method of amplitude modulation—will be used in at least some of these stations. Work carried out in the United States has amply demonstrated the marked suppression of background noises obtained using the method of frequency modulation.

MEDIUM- AND LONG-WAVE BROADCASTING

The listener to our home broadcast services and to continental stations will not, I think, find that the immediate post-war receivers for the medium- and long-wave broadcast bands differ appreciably from pre-war types, and I do not think he should expect, even somewhat later, any revolutionary changes in the circuits of broadcast receiver design. But, during the war, there have been improvements made in the design of both valves and components, particularly as regards compactness. I should therefore expect the post-war period to be characterized by an extensive development of light-weight miniature receivers of high performance.

SHORT-WAVE LONG-DISTANCE BROADCASTING

Most listeners who have been accustomed to search for long-distance short-wave stations would be ready to admit that 'logging' them is not so easy as in the case of medium- and long-wave stations. To some people, of course, these difficulties of tuning are added attractions. The results of wartime research should, however, make the post-war short-wave receiver more stable and easier to tune. This should make it easier for the ordinary listener to hear foreign transmissions, though it will not greatly improve the performance on them.

During wartime we have also added greatly to our knowledge of how these short waves travel over long distances by way of reflection from the ionized layers in the upper atmosphere. We now know better how to select appropriate wavelengths to suit transmission over any particular circuit at any particular time. But we must always remember that reflection by the ionized

layers introduces a certain amount of distortion and it is only by means of fairly elaborate receiving equipment, fed by equally elaborate aerial systems, that we can get optimum performance in short-wave reception. We must therefore continue to expect the rebroadcasting of programmes from the Dominions and from the United States, received in the first instance at a station specially designed by experts for the purpose, to be more acceptable from the standpoint of fidelity than the same programme received direct on a home receiver.

TELEVISION

This country led the world in television before the war, but due to our technical preoccupation with other more urgent matters since 1939 our broadcast television service has had to be interrupted. We shall not, however, be content to rest on our laurels and the coming of peace will certainly see an intensive resumption of British research and development in the television field. The relevant question therefore is this—‘Will our wartime radio research assist our post-war television developments?’ My own view is that it will certainly do so, though it will not change the essential basis of television technique. We must always remember that television signals, conveying the wealth of detail in a moving picture, are necessarily complicated, and must be radiated as a sequence of swiftly changing modulation impulses. Our wartime research has not altered that fact; but it has given us added proficiency in the design of electrical circuits used for the generation and reception of such intricate electrical patterns, an advance which should certainly have a most favourable influence on the progress of post-war television.

'LONG LIVE REGIONAL BROADCASTING'

by L. A. G. STRONG, the well-known novelist and broadcaster

It is a fact of human nature that, the smaller the social unit, the more violent is apt to be its sense of partisanship. The inhabitants of a town commonly feel more solidarity than those of a nation. A village cricket match will rouse more internecine loyalties than are usual in the supporters of a county team. A family, however divided within itself, closes fiercely against the outsider. This characteristic alone puts a strong case for the local broadcasting station, as for the local newspaper.

But regional broadcasting is based on a wider foundation than any human foible, however deeply ingrained or endearing. It does more than encourage local *amour propre*. Its value is, broadly, to provide a platform for the various kinds of British life: to give expression to those diverse individualities of thought and speech which make up the national character. Such expression has a twofold if not a threefold function. It satisfies each region by supplying it with broadcasts of local as well as national interest (and, incidentally, by giving the local broadcaster a chance). It gives listeners an opportunity of learning about those who live in other parts of the country. (They do not as a rule show much curiosity, but in the long run a service begets users.) And, ideally, it supplies the interested foreigner with data on which to base his estimate of our way of life. (This is the more important since, as a people, we are inclined to withhold such data from sheer negligence.)

In fact, regional broadcasting reveals Britain to herself and to the world.

Nobody who lives in a 'region' will need arguments for the principle of regional broadcasting, although in practice we often used to hear disparagement of the local station. Naturally, the station existed not only to arrange local broadcasts but to give better transmission of the national programmes to districts where reception from source might not be perfect: and the idiosyncrasies of our climate and geographical formation provided many such. Local patriotism has its inverse side, which includes the privilege of ferocious grumbling: those who most scathingly aspersed their regional station would have been furious at any suggestion to abolish it.

Nor is the regional listener at all receptive to the argument that as he has done without local programmes in wartime he would not

miss them after the war is over. Whatever views they hold on matters of detail, listeners all over the country are united on one point. They want the best that can be given them, the clearest reception of the widest possible choice of programmes. They want what only a comprehensive service of regional broadcasting can provide.

The value of diversity in broadcasting cannot be exaggerated. A civilization which tends towards mass-production and uniformity needs the corrective of individual views and ways of life expressed in individual voices. The 'received standard English' of announcer and metropolitan broadcaster needs the corrective of provincial idiom and accent. From such idiom and accent our speech draws most of its vitality. The contribution of American idiom, with its graphic and vigorous metaphors, has given new life to our language: but the older stream that flows steadily from shire and moorland is no less valuable, no less necessary. And, idiom apart, how good it is for us to be obliged to contrast with, for instance, the slovenly argot of Mayfair, all slurred syllables and devitalized vowels, the broad health of Gloucestershire and the West Riding, the music of Wales and of the Outer Islands. If the speech of Mayfair had no snob-value, no success-value, we should all hear it for what it is, the laziest drawl that ever took privilege for granted: the utterance that makes *more* and *moor* and *maw* all one, pronounces *sure* as *shaw* and *pure* as *pyaw*, calls *beer* *beah* and a *bear* a *bah* . . . but if I particularize any further there will be a demand for a new regional station somewhere in Knightsbridge.

English is the medium in which the people of these islands express every detail of their lives, inner and outer. English is our life, our reality. Of this life and reality the dialects are a part. They are tributaries to the main stream, which is made up of all their waters. Not only the preservation of these local ways of speech, but their day-to-day life and growth belong to regional broadcasting, the diffusion of the spoken word. This is a spiritual matter, and, like all spiritual matters, an intensely practical matter, too. Where local speech might become precious, a cult of giving artificial respiration to a moribund lingo, broadcasting allows it to breathe naturally and lets its voice be heard. Only those who can spontaneously relapse into a dialect know the release which it offers, the life it recalls.

On the practical side, there are one or two points to be borne in mind if regional broadcasting is to live up to its responsibilities in the years that lie ahead. First of all, its standards must be kept high. That the performers are local should be no excuse for poor

work. A bad baritone, an indifferent talk, a rough and ready orchestra should not be allowed on the air in order that local listening time be filled and fees go into local pockets.

Also—an important corollary—local discoveries should not be restricted to their own wavelength. When Glasgow or Stockport or Taunton finds a first-class performer, he or she should not be debarred from engagements in the national programmes, as has been known to happen in the past. Whether the cause was regional timidity or metropolitan disdain does not greatly matter. What does matter is that the best talent should be available to the biggest possible audience, and that there should be a constant and kindly current flowing both ways between the regions and London.

The regions should have the greatest possible freedom to organize and plan. They proved in the past, what overseas broadcasting has proved more recently, that a certain happy informality does not make for worse broadcasting but often for better. I remember an evening in Bristol (Hush! Ed. . . .) They should be encouraged to put on experimental programmes for minority listening. Many a national gain can come from a local try-out. With no huge public to please, the local producer is free to please a special public: and he who pleases a special public today is not infrequently acclaimed by a general public tomorrow—for the excellent reason that he has aimed at a specific target, not shot hopefully in the brown. There wasn't much lowest common denominator stuff about regional programmes—and as a broadcaster of several years' standing I venture to record my belief that there should never be any lowest common denominator stuff about any programme, but that each should have a specific aim, if it is only to please the producer. It will then actively please some listeners at any rate, instead of semi-pleasing or trying to semi-please a whole mob.

I am not sure that this isn't the whole strength of regional broadcasting, that it doesn't try to please too many people at once: the polite sin, the fatal sin, the worst of all the sins that broadcasting or any other form of entertainment or publication can commit: the sin to which those are most easily tempted whose audience is the largest; the sin which tells us at once that the broadcast lacks the courage of its convictions, because it hasn't any convictions.

Long live the regional stations, therefore, with their individuality, their local interest, their local accent, their freedom to experiment and get on with things while their big brothers aren't looking. By their fruits ye shall know them: and by their fruits they must be judged.

DR. GOEBBELS CALLED ME 'INTERNATIONAL ASSASSIN'

WICKHAM STEED, ex-editor of The Times, one of the most distinguished authorities now living on the course of international affairs, has broadcast to a world-wide audience each week throughout the war. Here he gives a personal background to his broadcasts

This is not supposed to be an age of privilege. Yet since 1938, and certainly since September, 1939, I have felt myself to be a very privileged person. Week after week—with only two interruptions of three weeks each in 1940 and 1941—I have been allowed to talk on 'World Affairs' to the British Commonwealth and Empire, to the U.S.A., and in fact to all who speak English throughout the world. I have thus been able to build up an almost personal relationship with a great many listeners in Africa, India, both Americas, Australia, and New Zealand, not to mention ships at sea, that has made me feel very near to them. How this came about I shall try to tell.

It was in 1938, if I remember rightly, that the late Mrs. Ormond Wilson, better known by her maiden name, Margery Wace, asked me to talk regularly on 'World Affairs' in the Empire service of the BBC. In the years just before the war this Service had reached an important stage in its development. From its earliest days in 1932 it had made a vivid appeal to the imagination and to the sense of unity throughout the Commonwealth. By 1938, however, the horizon was growing dark. Broadcasts from Great Britain began to take on urgent and topical significance. A commentary on the tangled web of international affairs was needed to play a part in forming a mutually shared view of what was really taking place. This part I was asked to play; and I am glad to recall that in trying to play it I soon earned several hard names from Dr. Goebbels. He actually classed me with Mr. Churchill and Mr. Eden as an 'international assassin'.

From the standpoint of German aggression, contemplated and actual, I was an 'assassin'. My victim was German propaganda. Once, I remember, Ribbentrop accused Neville Chamberlain of having deliberately worked up a war situation with the intention of attacking Germany. This was, of course, a whopping big lie. As I had opposed Ribbentrop publicly while he was Nazi Ambassador in London, and had also criticized Neville Chamberlain for 'appeasement', I was able to give Ribbentrop the lie direct an hour or two after he had spoken. I said in so many words:

'Ribbentrop is a liar. He knows he is a liar; and he knows that I know that he is a liar.' We heard no more of that particular German argument.

We were then battling against the full tide of German propaganda. Our potential audience included not only influential and well-informed opinion, but many listeners whom distance from Europe prevented from understanding the quality and the extent of German falsehoods. It was not long before 'fan mail' began to show that my simple stuff had gone home in a good many parts of the world. Now and then lighter touches came in. One day a man from the Gold Coast in West Africa turned up at Broadcasting House. He said that the villagers always sat in a ring round a loudspeaker to hear my talks though they didn't understand a word of them. Somebody was appointed to take them down as best he could and to translate them on the spot. But woe betide him if he failed to reproduce the 'important voice' which I was supposed to possess. Then there was trouble, because the villagers thought they were being humbugged!

With the war came the black-out, and presently the 'blitz' and the anti-aircraft guns. It wasn't always easy to get to Broadcasting House; nor in 1940 and 1941 was it quite safe. Special talks had sometimes to be given late at night or in the early hours of the morning. So I had to drive through the dark streets in my car, and trust to luck. Miss Wace was always there, sometimes weary, ever imperturbable. She won the admiration of all who worked with her; and she used to 'pull my leg' by saying that if I should fail to turn up with a cheerful script, however dark the outlook might be, she would think we had lost the war.

There was no particular merit in being cheerful. What I said merely reflected the temper of our people. So I was on safe ground, even during the worst of the blitz period, in telling listeners overseas that the people of Britain were not only able to 'take it', but meant to repay the Germans a hundredfold. Once, in 1940, I said: 'In course of time we shall sally forth from our fortress in ways and in a strength that will give Hitler and Mussolini food for reflection. We are not going to be beaten; and in their heart of hearts they know we are not.' I may have been lucky in not having my forecasts, or the confidence I really felt, upset by the course of events. So my listeners got a notion that what I might say would probably turn out to be right, and gave me credit for knowing a good deal more than I really knew.

Physically, too, I was very lucky. No bomb or shell splinter touched me, though several bombs did rock my house, and one

of them blew me into bed and shook me out again. More than once I put on an old tin hat, gathered at the front in the last great war, and turned up in it at Broadcasting House. At length, as was to be expected, Broadcasting House itself was hit. The spacious and comfortable studios on the upper floors were knocked out, and one had to sit before an improvised microphone, in a kind of cubby-hole, well below the level of the street and to imagine that what one said was really being heard in the uttermost parts of the earth. Then came a migration to other underground dungeons, still lower down, 'somewhere in London'. I never ceased to marvel at the smoothness of these adaptations, or at the courage and cheerfulness of the hard-worked BBC staff whose members shepherded and watched over me.

The work itself was always interesting, and the echoes of it that came in made it seem more and more worth while. It was pleasant to hear from faithful listeners in New Zealand, Australia, South Africa, Canada, India, the West Indies, the United States, Peru, the Argentine, and from the captains and crews of ships at sea that one had helped them not to lose faith in final victory. Hardly less pleasant was it to be cursed as a malefactor by Dr. Goebbels and his henchmen. They honoured me with a fine selection of epithets, such as 'One of the worst British warmongers', 'A poisoner of the public mind about Germany', 'A first-class intellectual escapist', 'A tight-rope walker', 'A miserable hireling, bribed and bought', and 'The old fox of British journalism'. I felt that I had really got under the hides of those villains.

If the work was pleasant it was never quite easy. Events were moving fast, and one had to deal with them so as not to be slapped in the face by them when they took a new turn. A weekly broadcast in wartime needs constant thought, day after day, even if it is written only a few hours before it is delivered and lasts barely fifteen minutes. Yet I have loved the work and have felt it a privilege to be allowed to do it. When I reflect that each talk goes out in five separate transmissions, so as to reach different parts of the world at convenient times, and that my voice is supported by more than thirty short wavelengths, I still feel a bit startled. Then I realize that I have been a very privileged fellow.

REVIEW

OF WARTIME BROADCASTING

I Central and Home Front Services

'COME INTO A BBC NEWS ROOM'

A. P. RYAN, Controller of News, analyses the main problems of building a BBC news bulletin

Come into the BBC Home News Room any evening of the week at nine o'clock. What do you expect to see? Judging by questions I am very often asked there are two sorts of listeners who would not see what they had expected. The first believe that the man who reads the news also writes it. I have often been asked how long it takes the announcer to write the bulletin. People who ask that presumably expect to find a solitary figure in possession of the news room, busily typing all about all the fronts and the rest of the news. But the announcers don't in fact write a word of the news they read. They have got a very full and tricky job of their own. It is by no means easy to read aloud a bulletin, making the awkward names intelligible and generally conveying the sense to listeners, especially when you have only half an hour or so at most to look the bulletin through in advance. And while I am on announcers there is one other point about them that needs making. They do *not* try to give point to the news by subtle inflections or any other of the crafty stratagems with which they are sometimes credited. They give a straightforward reading.

The second sort of people who would be in for a surprise if they visited our news room at nine o'clock are those who apparently believe that all the war parts of the bulletins are written by Admirals or Generals or Air Marshals, and all the other parts by officials of this and that Whitehall department. What you would find is this—a room full of BBC men and women, some dictating and others taking down straight on to the typewriter. All items are dictated, because when a thing is said like that it is easier for listeners to follow when they get it in the bulletin than if it had in the first place been written. This difference between the spoken and the written word is wider than you might think. What reads well in a newspaper would often be hard to follow if read aloud in

a bulletin, and what reads aloud well would often not look so good in print.

The desks are covered with messages from our own correspondents and from the agencies. Telephones ring all the time and the ticker machines keep on turning out more 'copy'.

Every night the main headache of the Duty News Editor is to choose from all the many thousands of words he gets just that small proportion for which he has got time. Do remember this. There is far less room in even the longest bulletin you have ever heard than in even a small wartime newspaper. The quarter of an hour you get at nine o'clock before 'War Report' would only take up a couple of columns or so of an average newspaper. There is another thing that worries the Duty Editor. He knows that whatever order he gives to the items he has chosen is the order that every single listener must follow. A newspaper reader can skim down the columns and turn over the pages until he finds the story in which he is most interested. The listener has got to wait. Please don't forget that next time you curse us because you are keen to hear about some event in the news and have, before it is reached, to sit through something that may bore you personally to tears. Our news bulletins have to follow the order of importance as we think it will be agreed by a majority of listeners, and of course this must always be a matter of opinion.

Well, there is the Duty News Editor with his problems of order, and of getting into his pint pot what is most worth while from the gallons and gallons of news material pouring into the room every night.

Most worth while? What does the BBC mean by that? There is no mystery about it and I say this for the benefit of anybody who suspects all sorts of hidden hands of being at work in our back room. Our first test is the obvious one—is it true? That is not always easy to decide. A 'flash' comes through declaring that there has been some welcome victory. ('Flashes', by the way, have an awkward habit of arriving at ten minutes to nine, or worse still at ten past.) But there is only one source of this tale of victory. Does that mean that one enterprising correspondent has got ahead of his competitors—got what is lovingly called by news men a 'scoop'—or does it mean that some rumour without foundation has been started on its travels round the world? Either answer may be the right one. Correspondents do get 'scoops' and baseless gossip does circulate as news. The fact that a story comes from a war front and has been passed by the field censors doesn't necessarily mean that it is true. Field censors are there to stop things

getting out that might help the enemy—they are not there to stop inaccuracies. That is the business of correspondents and of Duty Editors. Often a news item will be held over from a bulletin to give us time to ring it well and truly on the counter and make certain whether it is true coin or false.

The next two tests which every story has to pass before it is included in a bulletin are these. First, is it important, and second, is it interesting? You might say offhand that if a thing is important it is obviously interesting, but it doesn't work out like that in practice. Or rather, it doesn't do so quite easily. Important news may be complicated, hard to follow, and dull unless it is simplified, and simplifying can very easily lead to getting the facts out of perspective. An official statement may be made that is important because it covers new regulations affecting our everyday life. But it may be drafted with an eye to legal exactitude and not for coming easily off the announcer's tongue. One way and another a good deal of time has to be spent in the news room turning important news into broadcastable English. Lastly, there is the test 'is it interesting?' Here there are all sorts of catches. A thing may be interesting to one part of the country and not to the rest, and we try to keep our national bulletins to news that concerns listeners all over the country. That is why we look forward to the day when we can have more regional bulletins. Then there are all sorts of small-change happenings in the world that only very serious-minded people can sincerely dismiss as uninteresting. We use far less of these than do the newspapers. We haven't got room and—a point not to be overlooked—whatever gets into our bulletins is heard close up against the main news. Broadcasting has no equivalent to the inside pages and bottoms of columns of a newspaper. Nor can it distinguish between items by the use of different sizes of type. A newspaper can tell you in its headlines that a great battle has been won and also find room quite naturally in the same issue to tell you that a film star has had a baby. We at the BBC might be guilty of getting our bulletins all askew if we crowded into the same quarter of an hour such incongruous items.

All I have said here applies as much to our news bulletins going all round the world as to the home ones. When you hear the last words of the midnight bulletins it doesn't mean that we on the news side have finished. All through the small hours, and indeed all round the clock, news in English is going to the Dominions and anywhere else where they understand English.

THE WAR AT FIRST HAND

DONALD BOYD, gunnery officer in the last war and editor of BBC battle reports throughout this one, describes the development of a special 'war reporting unit'

'This is Air Commodore Helmore speaking. I'm calling you from a Mitchell bomber on the morning of invasion day. We're going out to have a look at the invasion itself. I'm speaking now from ten thousand feet. We're looking down on the sea. I've just seen a great flock of our invasion craft herded together, heading to strike the enemy. . . .'

Early on the morning of 6 June, 1944, Air Commodore Helmore came into Broadcasting House bringing back with him a number of discs made on the new BBC midget recorder. He had flown over the coast of Normandy and come back to London with a description of what he had seen. Parts of it were broadcast after the one o'clock news of D-day and in the first formal 'War Report' programme which followed the nine o'clock news that night. That first 'War Report' also brought to listeners the first report from the land forces. It was from Howard Marshall. 'I've just come back from the beaches', he said, 'and as I've been in the sea twice, I'm sitting in my soaked-through clothes with no notes at all. All my notes are sodden—they're at the bottom of the sea, so, as it's only a matter of minutes since I stepped off a craft, I'm just going to try to tell you very briefly the story of what our boys had to do on the beaches today as I saw it myself. . . .' These were two out of the fifty despatches and recordings which Broadcasting House received that day.

The organization which brought listeners the voices of these eye-witnesses had been created patiently through the course of years. Some perhaps will remember Richard Dimpleby in Spain and Edward Ward in Finland who were the pioneers of British radio war correspondents. During the months when it seemed that Britain itself might be invaded the BBC had appointed war correspondents and recording engineers in all its regions; and had equipped them with transport and recording gear and with secret lists of transmitting stations and telephone lines, so that if the Germans had attempted to land there would be some chance of receiving true accounts of what had happened. Robin Duff, Robert Dunnett, Frank Gillard, Denis Johnston, and Robert Reid became war correspondents in this way.

As the campaigns in Africa were developed, Godfrey Talbot



Stuart Hibberd



Alvar Lidell



Frank Phillips

HERE IS THE NEWS'

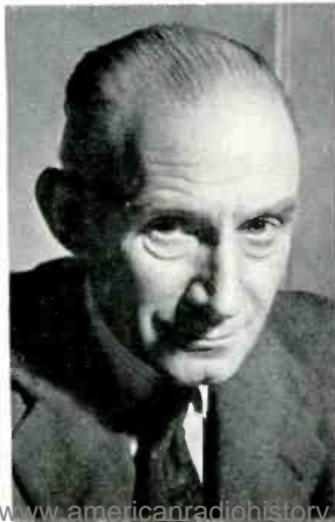


*—AND HERE ARE
THE NEWS-READERS*

Joseph Macleod

Frederick Allen

Frederick Grisewood





Guy Byam and Stanley Maxted after their return from Arnhem

Pierre Bourdan (right) with Pierre Gossett. They were captured by the Germans in Normandy and then liberated by the F.F.I.



and Howard Marshall joined the team of war correspondents, and went out to the fronts with recording engineers Donovan, Arnell, and Chignall, and with recording gear. For as the war went on the BBC came to believe that the story of the war could be told best by men who could record their impressions as near to the front as they could get, in places to which no transmitter could go. And sometimes these voices from the forward areas were accompanied by the sounds of battle. This use of recordings also made it easy to get the voices of the fighting men telling their own stories on the battlefield.

In those days the spoken despatches were often broadcast at the end of the Home News bulletin. Time was limited. But on great occasions, such as the sinking of the *Bismarck*, and the wheel of the Fiftieth Division through the Italian lines in the desert, just after the fall of Bir Hacheim, they were used at greater length and edited much in the same way as the present editions of Radio News Reel and War Report.

The BBC's preparations for a possible D-day were thus made in the light of long experience. A special unit was created to look after the war correspondents. The engineers set to work to build suitable transmitters and to design a portable recorder which would be useful as a supplement to the usual mobile gear. This mobile gear needed at least the back part of a car to carry it. BBC technical staff wanted to give the correspondents something not much bigger than a portable typewriter which the correspondent himself would carry and operate. And at a time not long before D-day they had succeeded. But all this great machine had to be tested in the field, and one of the biggest of all army exercises provided an opportunity. During March, 1943, a great mock battle was fought out across the Thames and up beyond Oxford, and the new 'War Reporting Unit' of the BBC went into action with it for the first time, sending despatches and recordings as from the front, which were transcribed, censored, and edited in London and prepared in dummy form as though for use, day by day and hour by hour.

Elaborate preparation was needed behind the scenes. The engineers were not only busy with transport, recording gear, and transmitters to take the field, they also had to perfect the receiving end; to arrange that receiving stations should be able to 'monitor', to listen to all the possible points of origin overseas; they had to arrange for 'positions' in the Control Room through which material could be fed from these receivers to recording rooms. As the voices of the correspondents were recorded on disc, they

were also recorded on telediphone cylinder and transcribed. The flow of material was directed through the War Reporting Unit, who distributed it to the editorial staffs in the Corporation and also outside it, for all the broadcasting organizations of the free world were pooling material.

Much hard work was done by the staffs of these departments behind the scenes both before D-day and during the early stages of the invasion. At critical periods people who had just finished long spells of duty came back at their own will to double-bank the services, and volunteers from departments not directly concerned turned up unexpectedly and worked in any capacity—as messengers, typists, and telephonists—to ensure that the new material should get on the air in good shape.

Listeners at home are familiar with 'War Report' and know what sort of material has been produced by these means. The importance of the new front was so great that for the first time a special daily period was provided in the Home Programme for war correspondence. It travelled overseas in 'Radio News Reel' and to the troops in 'Combat Diary'. Listeners in America now began to hear the effects of the BBC's war coverage from correspondents as far apart as Richard Sharp in Burma and Norman Macdonald in Stockholm. American radio has not favoured the use of recordings, and the British use of them on this new attack came as something of a shock to the American public. Careful preparation and the use of recordings made it possible for the editors to command a wealth of material.

On D-day about 725 radio stations in the U.S.A. rebroadcast BBC invasion news. Radio men in America wrote to the BBC's New York office. Their views may fairly be summarized in this quotation from the *New York Times*: 'The service of the BBC, as D-day listeners know, was not less than superb . . . exemplary in its presentation and especially fine with its actuality broadcasts. Time and again throughout the day they came over bringing a sense of reality and on-the-spot realism beside which the contrived studio program seemed virtually static.'

Throughout many years of the war the BBC's editors had used American material frequently from North Africa, Italy and Moscow.

The American radio correspondent manages to get into a two-minute 'spot' an overflowing amount of information and colour. These transatlantic compliments to the BBC's method of doing a similar job were therefore one of the more grateful aspects of the war since D-day. The BBC could feel that in a way it was

expressing to America its thanks for the help it had received in time past and had succeeded also in imparting to the western world a new expression of the British point of view.

BROADCASTING TO FORCES AT HOME AND FAR AWAY

by *ROBERT MACDERMOT*, formerly of Home Programme Planning Department, now General Overseas Service Organizer; author of 'The Gate Revue'

I have strong personal reasons for remembering the Friday before Britain declared war—1 September, 1939. For nearly two hours on that evening I sat alone in a studio at Broadcasting House, playing through an immense pile of records and informing listeners every three minutes that at 8.15 p.m. the National and Regional programmes would cease to exist. After that time they would be replaced by a single programme called 'The BBC Home Service'.

This drastic curtailment was necessary for security reasons—principally because enemy aircraft could use single transmitters operating on separate wavelengths for direction-finding purposes—but it meant that there was now only one BBC programme which listeners anywhere in Great Britain could hear.

But from the start the BBC was thinking of ways to offer an alternative service, and the needs of the B.E.F. during that boring and bitter winter of the 'phoney war' made it vital that we should do so. I left my old job of announcing in December, 1939, and joined the Programme Planning Department, and I found my new colleagues there busy with the first ideas for a new programme. The then Director-General (now Sir Frederick Ogilvie), went to France to see for himself, the BBC consulted the welfare officers of the three Services, and finally the 'Forces Programme' was born.

Like all babies, it began in a small way but was soon a fully-fledged individual with a character of its own, though still retaining some family features. At first, four or five hours each evening were devoted to relays from the Home Service, with special new programmes when those on Home were unsuitable for mass-listening, but by mid-February, 1940, the new Service was running for twelve hours a day and the bulk of the programmes

were expressly designed for troops in the field. Apart from plenty of light music and dance bands, sports commentaries, and so on, there were such special features as French lessons, Sandy Macpherson's programmes of requests from the Forces, Roy Rich's 'Record Time', concert parties from Paris, relays of music from Italy, Switzerland, and Holland, and on 20 February, the first in that famous series, 'John Hilton talking'.

After Dunkirk the situation was completely altered. Thereafter the programme planners had to think, not of Forces audiences overseas, but of a large body of uniformed men at home—in Civil Defence blue as well as khaki—and of those civilian listeners who were increasingly turning to the Forces programme as an alternative to the Home Service. During this period many new programmes made their appearance—'Music while you work', 'Works Wonders' and 'Workers' Playtime', the 'Brains Trust', 'Shipmates Ashore' and 'Navy Mixture'—one or two light propaganda features (such as 'Into Battle') began, and a good deal more 'serious' music was introduced. And we were only too glad to supply news-letters and other special items for the increasing number of Canadian and other Dominion troops arriving in this country.

Meanwhile, though Allied troops were no longer on the Continent of Europe (except at Gibraltar), there were hundreds of thousands of British and Dominion soldiers in the Middle East and Africa. As early as October, 1940, 'Sandy calling' linked men overseas with their relatives at home—both audiences being able to hear the programme at the same moment—and by June, 1942, special short-wave transmitters were relaying two hours each evening of the Forces Programme to the Middle East.

As our armies overseas grew and grew, so did this new broadcasting service. Christened the 'General Overseas Service', it expanded from its small beginnings to become at last the longest continuous service in the world, running for 22½ hours a day and heard right round the globe from the Far East and the South-west Pacific to North America. For the greater part of its length, the G.O.S. is planned for serving men on all the war-fronts of the world: it also forms for civilian listeners abroad a continuous alternative to the other BBC Overseas Services—the Pacific, the Eastern, the African, the North American, and Latin-American Services.

People at home knew nothing about this programme (except through letters from their relatives abroad) until the beginning of 1944. Then part of it—from 6.30 a.m. to 11 p.m. British time—



Bing Crosby and Tommy Handley look at a script



*Evelyn Dall
in 'Variety
Bandbox'*

*Margaret Hubbs
of the BBC,
with Corporal
John Kerr of
the U.S. Army,
announcers in the
A.E.F.P.*



was made available to listeners in this country under the title of 'The General Forces Programme'.

The institution of the 'G.F.P.' was decided upon after a visit which Mr. Haley (now BBC Director-General) paid to the Italian front at the end of 1943. He found evidence on all sides of a wish among the serving men to hear the same programmes which their families at home were hearing *at the same moment*. The technical possibilities were explored on his return and the result was that the General Forces Programme came into being on 27 February, 1944. The old 'Forces Programme', after more than four eventful years of life, died at 11 p.m. the night before.

In this country, public reaction to the change was mixed at first. There was never any doubt about the feelings of overseas troops towards the programme. Listening in the most difficult conditions, in a crowded Naafi or on a captured and battered set, they still knew what they liked and took the trouble to write to us about it. Their suggestions are constantly being put into practice and their requests keep pouring in by the hundred for what is perhaps the best-liked programme in the Service—'Forces Favourites'.

The imminence of the 'Second Front' had its effect on the BBC as on every other branch of the war effort: plenty of anxious preparation went into the building of the 'Allied Expeditionary Forces Programme' which began on 7 June, 1944—'D plus one'. Part of its ancestral history is connected with the genesis and growth of the 'American Forces Network'.

The American soldiers and sailors who poured into Britain during 1942 and '43 were homesick for their own favourite radio programmes, and the U.S. Army authorities asked the BBC to help. At first we gave them a short sports bulletin every night at 7 p.m., but that was only a makeshift. With the help of the BBC and Post Office engineers they created their own broadcasting system, the 'American Forces Network', which opened on Independence Day, 4 July, 1943. It was made up of several low-power transmitters dotted about the country wherever there was a large concentration of American troops and linked to London by land-line. The programmes consisted partly of relays from the BBC Forces Programme but mainly of recordings of American radio shows, made in the States and sent over here. Thus many British people made their first acquaintance with Fibber McGee and Molly, and the peculiar denizens of Duffy's Tavern.

The BBC's relations with the U.S. Army authorities who ran the network, close and cordial from the start, became closer and closer as D-day approached. We were asked by Supreme

Headquarters to plan a joint programme for the new Expeditionary Force, and ex-members of the BBC now in uniform were seconded from the Forces to help to run it. The programme is half British and Canadian, half American in content, and, while we are advised by Shaef on the needs of the troops, the Director of the Service is a member of the BBC.

The Anglo-American mixture is undoubtedly popular with the troops in North-west Europe for whom it is intended, and several men have told us that to have this new programme of their own 'laid on' within twenty-four hours of the first landing in Normandy was one of the most cheering things that could have happened. This unique and truly international Service, expanding as its audience moves on, does not end the story of broadcasting to Forces during the war; it is one more descendant of the old 'Forces Programme' that was born to serve an army waiting and untried—an army that had yet to taste retreat and to stand at bay until the moment came for its resurgence and final triumph.

LANDMARKS OF WARTIME BROADCASTING IN THE ENGINEERING DIVISION

by H. BISHOP, Chief Engineer of the BBC

Five years of wartime broadcasting! This has been a period of high pressure work without much relaxation, of difficulties most of them, but not all, overcome, of limitations essential for security reasons, of rapid development and changes to meet a constantly changing situation, but above all a period so full of interest that it is difficult to know which landmarks to pick out and describe. The first one which comes to mind is the change over to 'War Stations' on Friday, 1 September, 1939. Preparations had been made to adopt a wartime system of broadcasting from which the enemy could derive the minimum amount of navigational aid for his raiding aircraft, but for obvious reasons this could not be tried out experimentally beforehand. Would it work? We did not know, but in fact it did. It fulfilled all that could be hoped of it. Of course the change has meant, for some listeners, pretty poor reception and one of the first jobs to be done when the German war ends will be to put things right for these listeners. Not only did the new system of transmission greatly reduce the navigational

aid to enemy aircraft, but it also released wavelengths for extending the broadcasts to European countries. Everything possible has been, and is being, done to improve reception conditions for listeners at home, but any substantial change must wait for peace in Europe.

Since the war many transmitters have been built and here is another landmark of wartime broadcasting—the great expansion of transmission facilities for the Overseas and European Services. There was, it is true, no one point at which there was a sudden large increase in the power and number of transmitters, but over the years 1940 to 1944 additional short-, medium-, and long-wave transmitters came progressively into service to strengthen the voice of Britain and to allow it to speak simultaneously in more than one language. The detailed story of that expansion was told in last year's *BBC Year Book*. In 1945 the BBC is operating broadcasting transmitters with an aggregate aerial power of more than 6,000 kilowatts. Twelve separate programme services with a total programme time of nearly 152 hours per day are radiated over BBC short-wave senders; at certain times eleven of these services are on the air simultaneously. To carry these twelve services seventy-eight separate short waves are available and of these as many as thirty-seven are used simultaneously. Seven of the services are also radiated on long and/or medium waves.

With this big increase on the transmitter side, there was the dispersal of studio and communication facilities so as to localize the effect of bombing—a task involving the provision of new studio buildings both in London and in provincial cities. The problems of fashioning these wartime studios were described in the *Year Book* for 1942, but the difficulties encountered in maintaining and extending the programme and control line links between all the studio centres and transmitters cannot yet be told in detail—the job is primarily a Post Office one, because Post Office lines are used, but the Lines Department of the Engineering Division of the BBC has made many contributions to ensure the efficient and economic use of the line facilities which the BBC rent from the Post Office, and which now total some 28,000 miles of telephone line.

The development of the Empire Service which started in 1932 raised in an acute form the need for an efficient but cheap high quality recording system so that programmes could be repeated at different times of the day to suit the local listening hours in different parts of the world. Up to the outbreak of war, much development was done and at that time the BBC already had

three systems of recording in current use, each having special advantages. These were: magnetic recording on steel tape, a mechanical system of recording on film for subsequent photo-electric reproduction, and a system of recording by lateral cut in a cellulose coating on metal discs. Wartime needs have enormously increased the demands on the recording services both for home and overseas programme purposes and in the disc system alone over 5,000 discs a week are used.

This note on BBC recording in wartime should not omit to mention the BBC midget recorder which since D-day has captured for listeners so many sound pictures and war reports from BBC and other war reporters. It is a small and really portable disc recorder, designed by the BBC Research Department. It weighs forty-two pounds complete and is carried and operated by war correspondents without the assistance of engineers. No external batteries are needed, but the quality of reproduction is better than many other heavier types of portable recording apparatus.

All this wartime activity has of course demanded men—and women—to carry it out. In the 1943 Year Book, Sir Noel Ashbridge told the story of 'Manning the Stations in Wartime', and to bring the story up to date the following figures are of interest. In September, 1939, the Engineering Division numbered 1,300—now there are over 4,000. 460 peacetime engineers are serving in the Forces. An Engineering Training School came into being in May, 1941, to give intensive training to the wartime recruits to the Engineering Division, most of whom have little or no technical knowledge because of course it is impossible to find ready-trained personnel. Over 800 women and 1,600 men have passed through the Engineering School and of these 650 have subsequently been lost to the Forces as they reached call-up age. The School has been a great success and it has been particularly noteworthy how women recruits with no previous technical experience whatever have absorbed the intricacies of broadcasting and have become, within a few months, useful members of the staff.

This high pressure wartime training scheme has taught us a great deal and it has already been decided to extend the scope of the School's activities in preparation for the peacetime problems which lie ahead.

RELIGIOUS BROADCASTING IN WARTIME

by *JAMES W. WELCH, Director of Religious Broadcasting*

'Germany invaded Poland early this morning.' After days of mounting anxiety these words written on a slip of paper, were quietly handed to me during the Daily Service in Studio 3E. The day was 1 September, 1939.

That paper was the signal to alter our service, and especially our prayers, to meet the wartime needs of our people. We broadcast a prayer for the people of Poland. We added a prayer for trust in God in all that might lie ahead. By five o'clock that day the Religious Broadcasting Department was on its way to its first wartime home in Bristol.

Since that altered Daily Service of 1 September, 1939, the whole of our religious broadcasting has been conceived and planned within the experience of total war; it has been all the time conscious of the growing needs of an increasing number of listeners; it has had to speak to the mood of Dunkirk, the air-raids of 1940-1, Singapore, Tunisia, D-day, and, more recently, hope deferred. It has had to 'feel on its pulses' the needs of millions of listeners of every social grouping, experience, tradition, and church loyalty; and, when it has not done this it has failed.

But—it has had to speak a word of God. It has had to speak a word of God in and to each changing situation of peril, suffering, anxiety, victory, and hope—a word of God, not a word of the State, not even, necessarily, a word of any one churchman or of any one branch of the Christian family. It has had to speak the word of the God who is Lord, Judge, and Father of all men, of Germans equally with British, of Japanese equally with Americans. For religious broadcasting is, fundamentally, the broadcasting of the truth about God and of the truth given by God.

It would be a miracle if religious broadcasting had survived five years of such a war as this and had remained at all times completely faithful to its divine commission. The question which has never been absent from the minds of those responsible for religious broadcasting has been 'Will our wartime broadcasts bear the scrutiny of an impartial Christian mind when peace has given us disengagement from threatened interests and has set our work in a wider context?' Often in our minds has been the question 'What do our fellow Christians in Germany' (to whom we broadcast a religious service each week in German) 'think of our work?' More

searching than all these has been the question—more keenly felt, perhaps, in war than in peace—‘What does God think of our work?’

We cannot answer these three questions in the midst of war. It has been our constant aim not to broadcast anything of which we, as members of a world-wide Christian family, might be ashamed when war passions subside and peace brings a change of vision. So here, in a sentence, is the crux of wartime religious broadcasting: ‘How can we be true to the word of the living God of all the nations, and at the same time meet the needs and terrible anxieties of a nation responding to the demands of a total war?’

The changes in religious broadcasting since 1939 are also developments; we believe they have come to stay. They are chiefly three: (1) religious broadcasting has ceased to be chiefly a Sunday feature as it was in peacetime, and has been more obviously an everyday element in BBC programmes; (2) the variety of forms religious broadcasting has taken has greatly increased; and (3) the Church has begun to learn how to use the medium of radio. These three changes need further consideration.

(1) In peacetime the BBC broadcast the Daily Service on weekdays, a talk to schools on the Bible or church history on Mondays, cathedral evensong on Wednesdays, and a mid-week service on Thursdays; but its main work was done on Sundays. In wartime, in addition to the peacetime broadcasts mentioned above there are the daily ‘Lift up your Hearts’ talks or prayers at 7.55 a.m., litany on Tuesday, and evensong (or compline) on Saturday evening, a mid-week religious talk, ‘Anvil’ discussions from time to time, the schools service and Children’s Hour prayers, all on weekdays. On the Forces Programme there has been a daily service, the Radio Padre, and ‘Think on these Things’, all on weekdays, while the Allied Expeditionary Forces Programme begins and ends each day of broadcasting with prayers. In so far as this shift of emphasis means that religion is claiming its place as an everyday affair, the gain is great.

(2) In peacetime religious broadcasts were almost entirely confined to the broadcasting of services, talks, and church music. Occasionally there were religious plays. In wartime there has been a big development of religious drama—witness ‘The Man born to be King’, ‘Paul, a Bondslave’, ‘Job’, ‘Pilgrim’s Progress’, and many other plays; the birth and growth of the ‘Lift up your Hearts’ daily feature; the ‘Anvil’ discussions; the Schools Service with its dramatic interlude and prayers and hymns in which the listeners join; the Sunday Half-hour; the Radio Padre;

'Think on these Things'; Children's Hour prayers on Wednesdays; and the broadcasting of series of sermons such as 'Man's Dilemma and God's Answer'. Thus the Christian message has reached far more listeners than it could have done through the broadcasting of services, talks, and music only.

(3) The day is passing—we hope—when a religious broadcast is achieved simply by placing a microphone in a church for listeners to eavesdrop on the worship being offered to God. The Church must learn how to use the medium of radio. The Church's message must be proclaimed through radio and as good radio. It is likely that the *religious* effect of 'The Man born to be King' heard in all its twelve instalments, is greater than the religious effect of hearing a hundred broadcast services. And, let it be said firmly, the purpose of religious broadcasting is *religious*; it is not nostalgic, it is not merely to give pleasure to listeners and reminders of the familiar and the loved. The recent series of services on 'The Nature and Work of the Church', in which dramatizations were used in place of sermons to teach certain Christian truths, is almost certainly the beginning of new and important developments.

These three new features will remain. There have, of course, also been changes and developments in religious broadcasting to the Forces. Because they were made necessary by certain listening conditions which may not obtain in peacetime, they may not survive the war. Yet the lessons learned from the experience of broadcasting the Christian faith to men in battle and in training will not be forgotten, and such 'popular' features as the 'Sunday Half-hour' may remain with us. Among the broadcasts designed to meet the needs of men and women on active service one would mention, in addition to the Community Hymn-singing, the work of the Radio Padre, the Service for Isolated Units, 'Think on these Things', the special Sunday Service for troops overseas, the five-minute talks, and the prayers which begin and end each day's broadcasting in the A.E.F.P.

There has been an immense development too in our overseas religious broadcasting; every day, to the Pacific, to Africa, and to America we broadcast a service, as we do to English-speaking listeners throughout Europe; there are special services each Sunday; there are weekday religious talks; and many of our religious broadcasts are rebroadcast by the broadcasting systems of other countries. 'The Man born to be King' has been rebroadcast throughout Canada, South Africa, Australia, New Zealand, and many other countries. The words of John Wesley have come true—'the world is our parish'.

THE RISING TIDE OF MUSIC

by *VICTOR HELY-HUTCHINSON*, well-known composer and pianist,
formerly Professor of Music at Birmingham University, now Director of
Music at the BBC

The war has brought to many of us great grief, and to all of us restrictions and discomfort; but it has brought some good things as well, and one of them (it can hardly be a coincidence that it has happened just now, at this time when people's hearts have been so opened to each other) is an immense public enthusiasm for fine music. Go to a good orchestral concert, or a fine operatic performance, and you will find a corporate appreciation and desire for music of a kind, and on a scale, that has never been seen in Britain before. In helping to supply this need the BBC has had its part to play; and this short survey, without attempting to estimate results, gives some account of the adventure from the BBC's point of view.

At the outbreak of war, the Music Department (including the Symphony Orchestra under Sir Adrian Boult) went to, and was welcomed in, Bristol; and for two years—years of increasing difficulty as air attacks intensified—most of the country's broadcast music came from there. Many of the programmes had to be pre-recorded to ensure freedom from interruption. Eventually a safer and equally open-hearted home was found in Bedford, from where since September, 1941, it has been possible to broadcast almost all Home Service music programmes 'live'.

It is impossible, within the limits of this survey, to attempt even the most perfunctory general account of these programmes; one series, and two individual visits, must serve as an indication of their variety. The series is that of studio opera. Most listeners are unaware how much of their favourite music comes from opera, and as it is the BBC's policy to present music as far as possible in the setting in which its composer intended, studio presentation of opera is a plain duty. But opera is meant to be seen as well as heard; and as the visual aspect of opera cannot be reproduced over the microphone, the difficulties of such presentation are obviously immense. These difficulties have been, and are being, gradually overcome, and while the complete solution will always be 'just around the corner' the music is broadcast as near—and it is always getting nearer—to its original atmosphere and environment as possible. It is no small tribute to the work of Stanford Robinson, the Theatre Orchestra, and the artists



Yehudi Menuhin broadcasts a talk

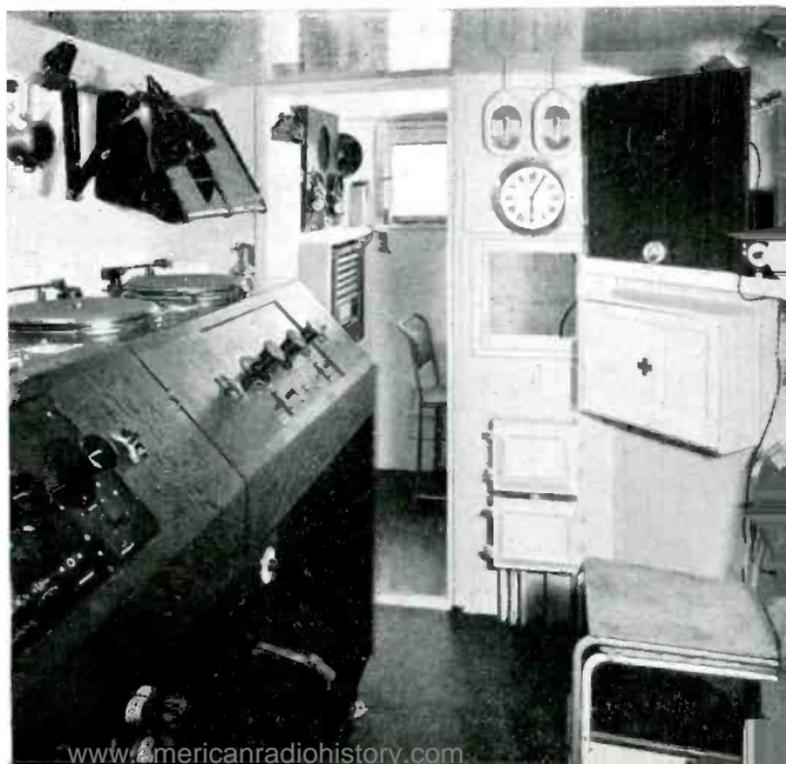
Professor Victor Hely-Hutchinson, Director of Music





BBC two-channel recording truck

In the mobile studio and reproduction unit ; this shows the reproducing desks and part of the control room



who collaborate with them, that broadcast opera is as vivid as it is.

Of the visitors, the first to be mentioned is Yehudi Menuhin. In September, 1944, he came over from America for the second year in succession to play for the Allied Forces. While he was here he was able to spare time to give the first performance in this country—and the first broadcast anywhere—of Bartók's Violin Concerto; and by great good luck, coupled with the most unselfish co-operation on his part, amongst his many engagements, it was possible to fit in a repeat performance a fortnight later. Of his own artistry, and of the significance of the work, it is unnecessary to speak here; but no-one who has associated with him will forget his selfless consideration for others. There are not many artists of his standing who, needing a rest between rehearsal and performance, would (rather than put anyone to inconvenience to find him a bed) contentedly curl up and sleep for two hours on a table.

The other visit (in November, 1944) had in some ways an even deeper significance. Charles Münch, the conductor of the Société des Concerts du Conservatoire, and the young pianist, Nicole Henriot, came over from Paris respectively to conduct and play in a concert by the BBC Symphony Orchestra. This was the first time for more than four years that such a thing had been possible.

The BBC welcomes it as a responsibility to broadcast a representative selection of new works, both native and foreign, along with the established classics; and though the present severe limitation of programme space makes it impossible to carry out this policy as fully as the BBC would wish, it is none the less maintained. Three outstanding new works in the past year have been Eugene Goossens's Fantasy Concerto for piano and orchestra, Samuel Barber's Violin Concerto, and Shostakovich's Eighth Symphony, all of which were first performances in this country. We look forward to the day when increased programme space will permit the making known to the world, on a worthy scale, of the work of living British composers, whose output is now without precedent both in quantity and quality.

The establishment of the General Forces Programme, with its underlying intention of linking together the overseas and home audiences, has given the Music Department an opportunity to show that the distinction between serious and light music is not so hard and fast as most people suppose; the overlapping of items between symphony concerts, carnival concerts, 'Tuesday

Serenade', and 'Music for All' shows what a high proportion of music is suitable to more than one type of setting. In particular, 'Music for All', in which popular works are performed on the full orchestra for which they were originally written, has demonstrated how near to the symphonic type was the composer's own conception of such works.

In the very important domain of music talks there has been added to the existing 'Music Lovers' Calendar' a new type of programme, 'Music Magazine'. Both of these series approach the matter from the conversational rather than the instructive angle and constitute one more step in the search for the most effective way of talking about music. There is no end to this search, nor to the opportunities it creates; and one of these opportunities has been brilliantly seized by Dobson and Young.

So much for the studio—a very incomplete review which makes no mention of chamber music, the Regional and Scottish Orchestras, the BBC Singers, nor of many other things, including the enormous amount of work which goes on behind the scenes to put even the simplest programme on the air.

From the concert platform those two media of music which are particularly characteristic of Britain—choruses and brass bands—have been well represented, the latter to a greater extent than ever before. The most notable brass band occasion was a massed band concert in the Albert Hall conducted—for the only time in his career—by Sir Henry Wood. Of the many choral performances, probably the one with the widest appeal was the Huddersfield Choral Society's performance of 'Messiah' with the BBC Northern Orchestra under Dr. Malcolm Sargent.

Heavy as is their work in the studio, the BBC Orchestra has done a certain amount of public performance, very largely for the Forces. But these have been small ventures compared with the BBC Orchestra's participation (together with the London Symphony and London Philharmonic Orchestras) in the Promenade Concerts at the Albert Hall. The Promenade Concerts of 1944 were at once the most splendid and the saddest musical event that has ever taken place in England. They were Sir Henry Wood's fiftieth season, and only those few who have followed the Proms from their beginning in 1895 can really appreciate the revolution which they have caused in British musical taste, and the degree to which Sir Henry was personally responsible for this. The season should have been a triumphal progress; but soon after it began the flying bombs came, and the risk of carrying on in the Albert Hall was judged too great. So the

parts of the concerts already ear-marked for broadcasting were performed in Bedford, and the remainder of the programmes abandoned. The last of these 'Bedford Proms' was on 10 August, the actual fiftieth anniversary of the opening of the first season; but on that day Sir Henry was lying gravely ill—he had conducted his last concert on 19 July—and his doctors dared not even risk letting him have the excitement of listening to the broadcast. Nine days later he died; and the BBC Orchestra and Singers had the great pride of paying him a last tribute at his funeral. The BBC regards the Proms as a trust; their style—so personal to Sir Henry—may perhaps be modified in some details as a result of his passing; but their spirit must be preserved and intensified.

One more loss, of a different kind, must be chronicled. In the spring of 1944, Arthur Bliss resigned from the post of Director of Music to the BBC. Most of the activities described above took place, and all were planned, during his period of office; and they testify eloquently to the vitality and open-mindedness of his direction. We in the BBC hope that our loss will be music's gain; for Bliss is now free to devote himself to the primary interest of his life—composition.

VARIETY GOES ON TOUR

by JOHN WATT, Director of Variety

Wartime variety: how do I see it?

In my mind's eye, I see an embattled Mrs. Mopp, shaking her bucket and broom at Hitler. 'I'll do yer', she shouts.

Yes; we've put on our dance bands to the crash of bombs. We've played by the light of hurricane lamps when electricity had been knocked for six. Many favourite artists have been in the Forces. We've played in camps, in factories, and parish halls. Yet, how often the people's need for the fresh air of laughter, has given new heart to the show: and, often, I hope, the show has given new heart to the people.

The war really began for the Variety Department—as for the rest of the BBC—on that fateful Friday, 1 September, 1939, when Hitler's legions goose-stepped their way into Poland.

Variety was to be evacuated in a matter of hours, but nobody knew exactly when the word 'go' would be given. So that day, Friday, variety-producers and their secretaries split up into mobile groups of three, each group with a car and a driver. By the

afternoon, we were already some twenty miles out of London, waiting in country hostels for the cue that would start the great trek to the West. The cue came with the 6 o'clock announcement that, for security reasons, there would now be only one programme. On that cue, we wasted no more time but headed with all speed towards our pre-arranged wartime rendezvous, Bristol.

Bristol, which was then thought to be a safe area, but which the Luftwaffe—after the fall of France—made one of its first consistent targets!

Those were hectic days—especially the first few days—fitting up parish halls and finding, incidentally, that some of their acoustics were as good as anything we had left behind. Our first 'live' show—as distinct from records—went on the air only three days after Britain had declared war, and it was an old favourite, 'Songs from the Shows'.

No one knew then how Variety was going to reconcile itself to war—the 'grim but gay' days were yet to be lived through. But even then we were groping towards a wartime idiom, and I myself wrote a song for that first show—how topical it seemed at the time!—called 'Who is this man that looks like Charlie Chaplin?' This turned out to be Hitler.

Well, things began to sort themselves out, and in the first month of the war we managed to get no fewer than 118 flesh-and-blood shows on the air, an average of about four a day, thanks largely to the untiring efforts of two orchestras and a hastily formed repertory company of twenty-two excessively overworked artists.

In little more than two weeks of war, we had 'Band Wagon' on the air again, and three days later—19 September—the first wartime 'Itma', only then it was still broadcast under what now seems the somewhat pedestrian title of 'It's That Man Again'. This 'Itma', by the way, was the first of the long series to be scripted by Ted Kavanagh, but even so it passed by without causing so much as a ripple on the inscrutable mill-pond of public opinion. Such was fame!

Variety—under the impact of war—was now really beginning to feel its way, its escapist way, if you like, with such fantasies as 'Adolf in Blunderland' and 'The Weary Warden'. Prophetic titles, both of them!

Then, in the first November of the war, came the first real wartime success, 'Garrison Theatre'—with Jack ('Mind my bike') Warner and his little 'gurl'.

Long before the blitz descended on Bristol, the first wartime music-hall was also back again. No one in Variety is likely to



*Fred Emney
and
Avril Angers
run through
a script*



*Micheie de Lys,
who came to England
when the Germans
invaded France,
and has taken part
in many broadcasts*



*'Gert and Daisy' at a Spelling Bee
Elsie and Doris Waters*

*Will Hay, with well-known members of St. Michael's;
Smart (Charles Hawtrey), D'Arcy (John Clark), and Beckett (Billy Nicholls)*



forget those days and nights in Bristol when the blitz *did* come. Acoustics, so dear to the engineers, didn't seem to matter so much after all when, on one memorable occasion, all the windows of the Central Hall were blown out, and we broadcast practically in the open air.

Peacetime standards of lighting also went by the board when, as on more than one occasion, we broadcast our scripts by the flickering gleam of hurricane lamps.

Variety—in Bristol—certainly 'had it'.

But—despite the bombing—it was not until later that some of us went on to Weston-super-Mare, while others moved on still farther afield to Bangor. Bangor saw the creation of another wartime success, 'Old Town Hall' and by April, 1941, the whole Variety outfit followed the vanguard to Wales.

Meanwhile, a Variety unit had gone back to London to originate, among other things, 'Any Questions' now rather more widely known, perhaps, as 'The Brains Trust'. Yes, it began as a Variety show!

By the time Variety was ready to go to Bangor we had grown very much from that original company of twenty-two artists. In fact we had to have a special train for the move—432 of us, not to mention seventeen dogs and a parrot. And, arrived at Bangor, we had to start all over again fitting up more church halls, and—this time—a cinema theatre, as well as the Grand Theatre at Llandudno.

The Variety Department spread itself out in Bangor to a radius of about twenty-five miles, taking in such now familiar but at that time quite unpronounceable places as Benllech and Penmaenmawr, with special buses to bring us in from our billets.

Bangor meant a round-trip for most artists of about 500 miles—yet they came, stars like Jack Hulbert and Cecily Courtneidge, Jack Buchanan, Arthur Askey, Jimmy O'Dea—and Lucan and McShane to start 'Old Mother Riley'. Harry Korris used to motor all through the night from wherever he was at the time to take part in 'Happidrome'—another success that had been started at Weston.

From Bangor the Variety Department gradually trickled back to London, so that by the autumn of 1943 we were all more or less home again—home from the hills, and incidently from the sea.

But not to our old home at St. George's Hall, which like Queen's Hall next door, the Luftwaffe had deemed a worthy military target in our absence. Back we came, anyway, in plenty of time for the 'doodle-bugs'.

Back—also—to join hands again with the unit under Cecil Madden that had been working underground all through our wanderings to produce shows for the Forces overseas like ‘Mediterranean Merry-go-round’, ‘Variety Band-box’, and ‘Here’s wishing you well again’. These and many others have been heard by our Forces all over the world.

Back—finally—to the production of what now totals ninety shows a week—three times the pre-war number—to new highlights like the ‘Will Hay’ programme, which is the outstanding success of the newer shows, and to old favourites like ‘Music Hall’; or to such a new venture, unheard of before the war, as ‘Atlantic Spotlight’, the only Variety show that is produced and heard on both sides of the Atlantic at once.

And back, as always, to ‘Itma’—with its ‘Can I do you now, Sir?’ catch-phrases it is practically a national institution—and who shall say that Variety is not?

Variety—despite the war, or perhaps because of it, is still very much the ‘Spice of Life’.

THE EARS OF BRITAIN

*the work of the Monitoring Service is described
by CHRISTOPHER SALT MARSHE, Senior Report Writer*

Listeners to the nine o’clock news may often have wondered when the announcer pauses almost imperceptibly to mention that Marshal Stalin’s communiqué ‘has just come in’ how this news is obtained. To describe a complicated process in its simplest outline, the communiqué was broadcast by the Moscow radio, listened to, recorded and transcribed by the BBC Monitoring Service, and teleprinted to Broadcasting House. This bare description, however, gives little idea of the highly specialized and complex work involved. For example, the Soviet communiqué is not broadcast at any fixed time, so that a vigilant watch has to be maintained by expert monitors who understand the idiosyncrasies of the Russian broadcasting system. There may also be very poor reception conditions, which entail the checking and rechecking from the record of partially inaudible words, and many other factors may intervene before the finished product is ready for dispatch by the ‘teleprincesses’ to London.

This example represents only a fraction of the routine work of the Monitoring Service, which, from a small nucleus at the beginning of the war has, owing to increasing demands, developed into the largest and most efficient listening post in the world. We know how conscious the Germans have been of its efficiency. William 'Haw-Haw' Joyce has on at least one occasion alluded to the BBC's Monitoring Service and has spoken of 'Churchill's propagandists listening to our broadcasts'. And as far back as 1940 American listeners to German short-wave transmissions were told that the British 'carefully check up what is said over the German radio'.

Both the Germans and the Japanese have long maintained monitoring services, but it is unlikely that they approach the coverage of our own organization. More than a million words in thirty languages are monitored each day from voice broadcasts and from morse and other agency transmissions. From this formidable volume of material some 300,000 words are transcribed, including a daily average of between 24,000 and 30,000 words flashed by the Information Bureau. This vast output serves the Government, its various Ministries, and all departments actively engaged in the prosecution of the war. It also supplies the BBC Home and Overseas News and the European and Near East services, and is available through the Ministry of Information for the British news agencies and the Press. Moreover, our American colleagues, working with us on the spot, ensure that important news is received by a number of U.S. Government departments and agencies within a matter of minutes after its reception. Constant liaison is also maintained with British and U.S. listening posts in Europe and beyond which watch stations inaudible in this country.

Some idea of the speed of what in effect has now become a world news service can be gauged from a few instances during the past year. On D-day, when 41,000 words were flashed by the Information Bureau, the first monitored information of the invasion put out by the Germany agency at 07.00 was sent out within five minutes of reception. On the occasion of the attempt on Hitler's life, some six weeks later, the announcement of the speech, in which the Fuehrer proclaimed that he was unhurt and attributed his escape to 'Providence', was, we believe, flashed twenty-seven minutes ahead of the world. The news of the capture of Rome, broadcast by our own United Nations Radio, was put out within seven minutes, while Rumania's acceptance of the Soviet peace terms on 23 August was circulated so quickly that at least one of

our own newspapers was baffled to receive the news on its rebound from Washington some twenty minutes later.

Apart from the purely news side of monitoring, its second important function is the analysis of foreign propaganda. In the words of Charles Siepmann, a BBC pioneer who now holds an important post in the U.S.A. with the Office of War Information, 'the importance of knowing what propaganda goes out from enemy countries is very obvious. Even more important is the comparative analysis of the different slants devised for different nations'. It is largely for this purpose that the Monitoring Service produces a Daily Digest, which reduces the unwieldy mass of monitored material, a great deal of which is naturally repetitive, to some 100,000 words. This carefully edited document is published in two sections, of which one is entirely devoted to enemy transmissions, and is fully indexed. The wide use made of the Digest, as in the case of flashed material, is not confined to this country. It is closely studied in Washington and has even been seen somewhere in the deserts of Iraq.

Although both publications are based upon the same material, the function of the Monitoring Report, which is also produced daily, or to be more accurate, during the late-early hours of the morning, differs fundamentally from that of the Digest. Its appreciably larger circulation includes many important readers who require a general picture of monitored material in a concise and readable form and, in particular, an analysis of enemy propaganda trends. In addition, there is a Verbatim Section, which is responsible for 'Deutschlandspiegel', 'France a l'Ecoute', and 'Echi d'Italia', and also produces verbatim transcripts on request.

Naturally a great burden of all this work rests upon the individual monitor. Even the unique technical equipment devised by the BBC engineers, without whose facilities the service could not be maintained, cannot always overcome difficult reception conditions. The monitor wages a constant struggle against the unreliability of sound, and his or her knowledge, background, and an intuitive gift for associations are of great assistance in interpreting the phrases heard with difficulty through the medley of interfering sounds. In this way monitors, who include an art expert, a former lecturer in philosophy, and a biologist, have developed a professional attitude towards important broadcasters. Salazar, they will say, is the hardest to monitor; the speeches of Goebbels and Molotov are regarded as easily 'monitorable', but those of Stalin more difficult.

*Corporal Pass
and
Frank Gillard
take part in the
Christmas pro-
gramme, 1944;
the broadcast
came from a
slit trench on the
Western Front*



*Christmas Day
Programme,
1944. Messages
came from this
family party
in liberated
Belgium*





A group of women welders in 'Bridgebuilders'

Another psychological aspect of the work of monitors, many of whom are refugees, has been the nervous strain of listening to news, often tragic news, from their home countries. Nor has the work itself been without direct danger. Four members of the service were killed at their post as the result of enemy action, but within a few minutes the service was again manned and functioning, true to its watchword of speed and accuracy.

‘NO MOOD TO BOTHER WITH THE RADIO PLAY?’

VAL GIELGUD, Director of Features and Drama, and well-known novelist and playwright, answers this question

The most striking thing about broadcasting play production in 1944 is the fact that—if Listener Research figures are to be believed—radio drama has now begun to challenge variety programmes, always excepting the inimitable ‘Itma’, for sheer quantitative popularity.

In the past it has always been assumed that the demands of concentration and attention made upon the listener in this field were so great that the audience of a broadcast play must be a minority one. A large minority certainly—but a minority one for all that. An astonishing change, therefore, has come over the situation with the establishment of regular weekly listening times for radio drama’s two most popular series—‘Saturday Night Theatre’ and ‘Appointment with Fear’. The former has doubled its listening figure over roughly eighteen months, the latter has trebled its audience. This is not a matter for anything in the shape of smug complacency, but it cannot fail to be a source of considerable satisfaction to producers who might reasonably be excused at the beginning of the year for having despaired a little of their assignments.

I doubt if it is always realized how shattering the effect of the war’s outbreak was upon the BBC’s play-producing department. It was deprived, almost at a stroke, of two-thirds of its rehearsal time and of a great proportion of its technical facilities. The producers who for years had worked, and been trained in, the technique of the multiple studio and the dramatic control panel, had to adapt themselves at the shortest notice to the American single-studio system. It was, for most of them, a case of having to go to school again, and while educating themselves—for there were

no teachers to guide them—to achieve an output fifty per cent greater than that required of them in the piping days of peace. Further, they were not exactly encouraged by a belief expressed among the wisecracks at the beginning of the war, that the wartime listener would be in no mood to bother with the radio play which was of greater weight or complexity than the merest sketch. It was a belief that was proved as mistaken as most of the beliefs of the last months of 1939. With the aid, here most gratefully acknowledged, of the Engineering Division, and the tireless co-operation of the BBC Repertory Company, but for whom the rehearsal problem would have been insoluble—the necessary adjustments were made, faith in the radio play was restored, and five years later we find it in a condition that can, I think, fairly be described as being as healthy as possible.

It may be that some enthusiasts for the radio play as a new art form may find in the determinedly middle-brow standard of 'Saturday Night Theatre' and the faintly sensational aspect of 'Appointment with Fear', symptoms of an unadventurous and even reactionary policy. I cannot share this unreasonably gloomy view. The play or series which appears and reappears at a fixed programme time each week is bound by its continual impact to seem to be most representative of radio dramatic output, but looking a little farther over the field of the year's programmes, there are, I submit, plenty of signs of grace.

There were the plays of Louis MacNiece, and Tyrone Guthrie's production of 'Peer Gynt' to demonstrate how happily the wedding of music and drama can be consummated over the air. There was Eric Linklater's adaptation of 'Don Quixote' notable among experiments, and more notable for the performances of George Robey and Ralph Richardson. There was the gallant attempt of Hugh Ross Williamson to follow in Miss Sayers's footsteps and make of St. Paul a living figure easily comprehensible to a living age. There was Mr. Peter Watts's 'Salute John Bullock' which held in its savagery something of the satiric astringency of the eighteenth-century pamphleteers. There was the sentimental certainty of Philip Wade's 'Mild and Bitter', the elegant fantasy of Emery Bonett's 'One Fine Day'; there was Edward Sackville-West's adaptation of 'L'Arlésienne'. Mr. Herbert Farjeon, bitterest and most consistent critic of Shakespeare on the air, has been induced to edit his own versions of several famous plays. A cast of purely radio actors—Gladys Young, James McKechnie, Belle Chrystall, Richard Williams, and William Trent, have challenged the stage theatre with their performance of Ibsen's

'Ghosts'. Mr. Sieveking has set on foot a drive for adaptations of short stories and stage plays—adaptations which shall no longer consist of more telescoping and explanation, but which shall have a genuine microphone shape of their own. In the field of serials, Mr. Oldfield Box's adaptations of Trollope have, so I understand, almost emptied the public libraries of this author, and *Bleak House* is, at the time of writing, proving that Dickens can be even more popular than Trollope. It will be interesting to see whether Mr. Seton Merriman, the Edwardian, can stand up to these Victorian giants.

Nor have notable performances been lacking. Leslie Banks in 'The Duke in Darkness'; Phyllis Neilson-Terry as Lady Macbeth; Robert Helpmann in 'A Midsummer Night's Dream'; Barry Morse and Celia Johnson in *The Prisoner of Zenda* and its sequel, and Constance Cummings in 'Heroes don't care'; Jeanne de Casalis and Robert Farquharson in 'A Bullet in the Ballet'; Coral Browne and Malcolm Keen in 'The Second Mrs. Tanqueray' are only a few of the famous players who have given distinction to the pieces in which they have appeared.

The omens indeed for the most part are fair, and the record is, I hope, not unworthy. Nevertheless, the life-blood of the theatre on the air must remain the new play. It is for the new play and the new author that the search must most assiduously be pressed.

THE RADIO DOCUMENTARY IN WARTIME

by LAURENCE GILLIAM, *Assistant Director of Features,
producer of the famous Christmas Day Programmes*

The transition from peace to war was as abrupt for feature production as for most activities in September, 1939. Looking back, the change is telescoped into two contrasted days—one in which production proceeded with all the facilities that Broadcasting House could command, and another in which production took place in a converted stable several hundred miles from London with nothing but a microphone, a gramophone, and a number of transplanted artists. Looking back to these early days of the war it is clear that one of the most important jobs of broadcasting was to keep people in touch with each other. At a time when everybody was moving from town to country, from civvy street to the Services, from flannels to overalls, radio documentary's

own job of showing how the other half lives suddenly became very important again. The recording car which pursued the evacuated children from London to their country billets, and enabled the first evacuees to speak from their new homes, struck the first note of reassurance.

Among the earliest sufferers of wartime radio were the Regions. But it is significant to realize that one of the first jobs that radio features did in the war, was to reflect from the Regions the changes in wartime living in different classes of the community—the miners, the shipbuilders, the cotton-workers, the shopkeepers, the fishermen—all were affected in this first phase.

Having made sure of what our fellow-countrymen were up to, there was a growing desire to know more about our Allies, and of our kinsmen overseas in the Commonwealth and Empire. I can remember vividly the effect of 'The Empire's Answer', in which friendly voices from Ottawa, Canberra, Singapore, Capetown, Wellington, and many other points reassured us of the strength of the ties of kinship. We were 'not alone', and were immensely comforted.

We soon realized that one of the first jobs of the feature programme in wartime was to explain the enemy, to shake off the polite fictions of diplomacy, and to convert in the public mind 'leading figures of a friendly state' to the gangsters and assassins of a well-armed foe. The wartime feature had its first big chance in carrying out this job of debunking, and seized it with both hands in the series, 'Shadow of the Swastika', dramatizing the rise to power of the Nazi Party in Germany. Hitler, Goering, and Goebbels and the rest of them, became the only too effective 'dramatis personæ' of a contemporary melodrama only too well based on fact.

Asked to make unparalleled efforts in a cause which many imperfectly comprehended, our people turned for support to the history and tradition of the nation. Disintegrating trends of 'the years between' had made many forget the roots of character, local pride, and tradition, which had sustained them in the past in their moments of trial. The response to this need for tradition was reflected in a steady stream of programmes throughout the war years—'The Land we defend', 'These Men were free', and 'Great Parliamentarians'.

Radio's power of reunion was brought into play with increasing effect throughout the war years, notably in the successive Christmas Day programmes. The first Christmas Day of the war saw the programme almost an interloper in Broadcasting House, executed with lash-up gear, reaching out for contacts with the B.E.F. in France.

The second, 'Christmas under Fire', was produced in a London literally under fire and was a memorable if heartbreaking symposium of an embattled people keeping Christmas in underground shelters, with the sound of Coventry Carol coming from the ruins of that city's cathedral, but breathing above all a spirit of defiance and a new spirit of neighbourliness which ordinary people had discovered in their bomb-torn nights and days. With 'Absent Friends' (1941), 'The Fourth Christmas' (1942), and 'We are advancing' (1943), the Christmas Day hook-up reflected the spreading of the war and the turning of the tide, until at last, at Christmas 1944, in 'The Journey Home', we could hear from our liberated allies in Europe, and from our soldiers in Germany.

In the months that separated these successive milestones the radio feature was continually experimenting. In the weekly programme 'Marching On' and thrice-weekly 'Into Battle', the exploits of the fighting men were tersely and effectively dramatized. These were the characteristic war features of the BBC, prototypes of countless individual programmes reflecting the work of Army, Navy, R.A.F., the Merchant Service, and the war-workers through the bad days of 'too little and too late'. In the days when victories were scarce and only courage was plentiful, these programmes reflected and increased the strength and the power to endure of countless millions. As the tide of war turned, the dramatized war feature was supplemented by the authentic recording made on the scene of action by the war correspondents. This trend has resolved itself into the latest and most characteristic wartime feature, 'War Report', in which feature writers and producers formed a three-fold alliance with war correspondents and news experts to produce edited authentic sound-pictures straight from the battlefronts.

The future historian of radio may well decide that the dramatized technique of the 'Marching On' type reached its climax in the programme 'Victory in Africa', which signaled the rout of the Germans at Cap Bon within forty-eight hours of their capitulation in May, 1943, and the more realistic approach by war correspondents throughout long and arduous years, reached its apotheosis on the memorable D-day war report on 6 June, 1944.

Apart from its essential job of informing and entertaining the home audience, the feature programme has played an increasingly important part in projecting wartime Britain to listeners overseas in the Empire and outside it. An outstanding development in this field has been the close co-operation with the American networks. Programmes like 'Britain to America' and

'Transatlantic Call' have carried the voices, the problems, the hopes and fears of ordinary people in Britain and America into each other's homes.

The tale of the feature programme in the war, told in telescoped retrospect, is largely one of writers and producers harnessed to the job of telling Britain's wartime story. But the experimental, the literary, the satirical, the fantastic, and the historical programme—even the pastoral in 'Country Magazine'—have all developed and flourished in wartime. Features have become the 'striking force' of radio in war. Their function in peace is already clear; to go on telling the daily story of Britain at home and overseas and to find new and exciting radio ways of telling it. But, above all, to go on exploring in freedom the power of the spoken word, allied to the associative and evocative powers of sound and music, to perfect a radio form, at once an art and a technique of communication, which will make our contemporary world a better comprehended place for millions of our fellow-citizens.

'STAR AND UNDERSTUDY TOO'

by *GERALD ABRAHAM, Gramophone Director*

The gramophone, which only a generation ago was looked down on by many serious musicians as a mere household toy for the musically illiterate, has been brought to a pitch of technical efficiency that enables it frequently to play a leading part in broadcast programmes instead of standing by as a mere understudy. Such programmes must necessarily be as far as possible complements to live broadcasts, but the gramophone can do a number of things that are impossible 'live'. Through it the dead as well as the living can sing and play to us. It can assemble some of the finest artists and orchestras in the world (many of whom cannot otherwise be heard in this country during the war) for a half-hour programme from one small studio. It can broadcast works which cannot otherwise be performed here owing to lack of scores or parts. These general advantages have enabled the gramophone to build up a definite repertoire of its own in radio entertainment; in other words, it has generated programmes which suit its characteristics and which could not be presented in any other way—dramatized biographies of composers and artists, debates and discussions, extended surveys of aspects of both serious and light music, lengthy variety programmes and complete performances of opera.

That, then, is the policy of the Gramophone Department: to broadcast interesting and imaginative programmes of both serious and light music which are specially suited to the peculiar advantages of the instrument, with a bias in favour of works and artists who cannot otherwise be heard here at present and, whenever suitable, to invite prominent personalities in the musical world to introduce the records. The following are some of the eminent musicians and critics who have taken a personal part in gramophone programmes: Norman Allin, Frederic Austin, Sir Thomas Beecham, the late M. D. Calvocoressi, Edwin Evans, Scott Goddard, John McCormack, Compton Mackenzie, Basil Maine, Gerald Moore, Benno Moiseiwitsch, Boyd Neel, Ivor Newton, Malcolm Sargent, Francis Toye, and Eva Turner.

The Overseas Section of the Gramophone Department plays a great part in providing music that is needed for special audiences in different countries. The Eastern Service, for instance, has followed a carefully prepared policy which aims at giving the Indian listener a view of the best in Western music from Gregorian chant to the works of great contemporaries; while in the European Service much music banned by the Nazis has been broadcast to listeners in occupied countries throughout the war years.

What of the material or (shall I say?) 'properties' for these programmes, without which they could never be put on the air? The answer is in the BBC Gramophone Library which, if not the largest in the world (it contains 200,000 records) this library is certainly the most comprehensive, owning every make and type of record it is possible to get. All records regularly issued commercially in England, as well as those from private collections and those bought at auction sales, are added to its stock month by month; and in spite of the difficulties of foreign buying, some of the most important American, Russian, and South American records have recently been added to the store. The Library is worked by a card catalogue of about 700,000 cards, showing records under their composers, titles, and artists. It covers 4,000 square feet of space and the material weighs about fifty tons. Approximately 11,000 records are taken out each month for use in broadcast programmes.

So far I have said very little about the gramophone as an understudy. While it is the policy of the Gramophone Department to promote the gramophone as far as possible from the position of a useful stop-gap to the position of a definite factor in radio entertainment, it is on the other hand, as an understudy probably the most efficient understudy in the world. When war was declared the gramophone was fully prepared to act as a substitute.

All through the bombing of Britain gramophone records were collected and prepared to 'shadow' certain actual performances, that if they were interrupted by enemy action the programme would immediately resumed on records.

Thus the gramophone in this war has played a leading part in radio entertainment and also stood by as a reliable understudy.

A NOTE ON 'MUSIC WHILE YOU WORK'

by WYNFORD REYNOLDS, *Organizer of the Series*

On 23 June, 1940, the BBC began an experimental series of programmes called 'Music while you work'. In those critical days of 1940 the whole country was roused to further efforts of production. As Mr. Bevin, Minister of Labour, wrote: 'Britain's army of war workers, an army which is growing daily greater, is untiring in its efforts, but no man or woman can toil unceasingly without relaxation. The BBC's first step in this direction was "Music while you work", a daily ration of music during the morning and afternoon which made the hours pass more quickly and resulted in greatly increased production.'

A survey of the past five years shows what an important part 'Music while you work' has played in the working life of the community. Hundreds of factories have been visited to study reception conditions and to learn the opinions of the 'men on the job'. To quote from a few factory reports, 'The music exhilarates the workers without acting as a harmful distraction. When the set was shut down for a week there was a 20 per cent drop in output'. 'There was a production increase of 22.1 per cent in the fuse shop over a period of one year after the introduction of "Music while you work".' 'I have been asked by the workers to pass on to you a word of thanks. "Music while you work" is a wonderful tonic that cheers us up every day. It gives us a break though we continue to work, and helps us to carry on afresh.'

Since 1940 factory installations have increased at the rate of over one thousand a year and now over eight thousand factories, covering more than four and a half million* workers, receive the programmes daily.

The regular announcement which introduces 'Music while you work' in the General Forces Programme is aptly symbolic of the link between the worker and the fighting soldier—'Calling all Forces overseas and workers at home'.



Mr. John Curtin, Prime Minister of Australia, gave the Sunday night Postscript on 7 August, 1944. He was heard in the Home, Pacific, African, North American, and General Overseas Services

*Dobson—
of Dobson
and Young*



Mr. Middleton

'EVERY ENGLISHMAN EXPECTS TO BE INFORMED'

JOHN GREEN of the BBC Talks Department, discusses the responsibilities of broadcast speech during the war years

Doctor Johnson's gift for carrying commonsense into the world of abstract ideas would have made him an excellent Director of Talks or, for that matter Minister of Information. In his *Observations on the Present State of Affairs* (1756), he writes :

'The time is now come in which every Englishman expects to be informed of the national affairs; and in which he has a right to have that expectation gratified. For, whatever may be urged by ministers, or those whom vanity or interest make the followers of ministers, concerning the necessity of confidence in our governors, and the presumption of prying with profane eyes into the recesses of policy, it is evident that this reverence can be claimed only by counsels yet unexecuted, and projects suspended in deliberation. But when a design has ended in miscarriage or success, when every eye and every ear is witness to general discontent or general satisfaction, it is then a proper time to disentangle confusion and illustrate obscurity . . .'

That is the function of the broadcast talk. It must satisfy the stronger intellect of the extent to which human affairs are being conducted according to reason and stimulate the weaker to examine their logical connection. It must fulfil the declared purpose of British broadcasting by combining information, education, and entertainment. It must range from simple advice on how to spray an apple-tree to the art of poetry or the short story. If the hearer is making no rational effort in return, then it is not 'talk' and we are in the world of entertainment.

If then reason is the basis of broadcast talk, it is of interest to review the effect of war upon it. When war breaks out, reason, or public discussion, must be subordinated to a single objective, the winning of the war. Ill-informed criticism or grousing endangers morale, therefore the maintenance of morale has been the most constant preoccupation of broadcast talks since the war began.

People laugh at 'Lord Haw-Haw' nowadays, yet his acid examination of our own moral position did underline the power and the danger of the broadcast word. It was a new element in war. As a result, in 1939 every kind of prophet and administrator pressed on the studio doors of the BBC to encourage the people and justify the government. Yet only too often this led to bad broadcasting; for there is a technique in doing this kind of thing which cannot be overlooked if audiences are to be convinced. However, in so far as the public mood was affected by the first impact of this rather un-

natural 'propaganda phase', the outstanding contribution was probably that of 'Onlooker'. 'Onlooker' tried above all to give rational explanations for the changes in national affairs.

Meanwhile, it goes without saying almost that the then First Lord of the Admiralty had already spoken in tones that gained the ear of the nation and thundered round the world. In only a few months he was to give the most startling example the world has yet seen of the power of broadcast speech.

All the problems and doubts of the early days of the war ended with the trials of 1940 and the Battle of Britain; and out of these sufferings new moods were born. On the one hand, everyone took to heart the simple and sometimes haltingly told stories of action, the stories of youthful heroes who were defending their country in the hour of need. Probably nothing of this sort of public interview has ever been heard before, and at the time it seemed that nothing could be more eloquent. The sole aim of those responsible was naturally to preserve integrity and not to make any unfair use of what was genuine. Such talks had a great and a very good effect.

At the same time came the Sunday Postscript which sought at what became the peak listening-hour of the week to give moral justification to the moment of supreme endeavour. Misgivings were felt at times by those responsible for the selection of speakers of the way in which it tended to develop into a lay sermon. Many speakers rose to the occasion and thanks to them it became an honour to 'do the Postscript' and the programme achieved a listening figure as high as that for any entertainment programme, a unique achievement for the spoken word.

Meanwhile another series of straightforward talks, designed to put armchair critics in possession of right principles, had developed. 'War Commentary' was inaugurated in 1939 by Sir Ernest Swinton and has been carried on weekly since then by many distinguished leaders of the Services. Where everyone is in the front line rumour runs apace and both civilians and those in the Forces need to be shown how their own piece of the battle fits into the picture of the war as a whole.

The development of practical talks has given broadcasting a positive part in the war effort. For instance, broadcasting in peacetime had already won a unique place by its talks to farmers, and the special wartime service of advice which developed under the slogan 'Dig for Victory' soon became a service of education, the highest function of the broadcast talk. Organized discussion groups among farmers became a new and hopeful means of improving agricultural practice. Special series

of talks for 'back-yarders' have also for four years guided a new national movement towards self-sufficiency; it would be hard to write a social history of the war years without mentioning Mr. Middleton. There are many other ways in which these practical talks have aimed to help a people at war. If such series as 'The Kitchen Front', 'The Radio Doctor', 'Woman's Page', have done anything to relieve the sometimes almost unbearable strain put upon the housewife and on family life, they are an achievement of which to be proud.

Another new need had to be met when evacuation, billeting, the separation of husbands and wives, and the doing of strange new jobs broke up family life. During the period of unemployment John Hilton had already won a reputation for his practical and valuable advice to those whose lives had been dislocated, but it took the war to bring him a greater and more attentive public among the wives and families of serving men. In their service he died.

The black-out, the boredom of Service life, news coming mainly from abroad, and the arrival in this country of men and women from every part of the world led to a new thirst for knowledge. Talks for discussion groups have continued each winter, new talks were arranged for the Forces, and the Brains Trust created a new form of broadcast.

This year the demand for controversy has been urged by many people, including the Minister of Information himself—a reaction from the earlier phase of too little discussion. Such immediate problems as full employment, housing, and social insurance are being debated at the microphone, and politics in 1944 and 1945 has become the chief concern of talks broadcasts at the cost perhaps of those subjects which give more pleasure to the cultured mind.

Censorship will go with the defeat of the enemy, but moral responsibility for the broadcast word will remain. A false interpretation of past events or a wrong statement of fact is an injury to the reason as great as a wound to the body or a cheat to the soul. Nor does it rest there, since in the realm of human affairs an imperfect record leads logically to a wrong action. Those who have spoken with the public in the past have ever recognized this, but how much more does it apply to those who bombard words against the privacy of the home with all the concentrated force of modern organization and technique? It will be for history to say whether the broadcast talk was adequately handled in wartime; certainly the war has taught the BBC much about the character of the broadcast word.

SCHOOL BROADCASTING COMES OF AGE

*by the Director of School Broadcasting, MARY SOMERVILLE,
who has recently been awarded an honorary M.A. by Manchester University
in recognition of her work*

School Broadcasting as a regular service comes of age this year.

It was in the autumn of 1924 that the first annual programme was launched under the direction of the late J. C. Stobart—five weekly talks from 2LO, similar talks from local broadcasting stations, the audience a scattering of schoolchildren straining their ears to hear, stimulated certainly by the novelty of hearing those disembodied voices, stimulated sometimes without doubt by what those voices said or how they said it, or what the teachers made afterwards of what had been said: a hit or miss affair at best that early service, as was inevitable.

And now? In our Twenty-first Annual Programme we broadcast during term-time thirty-one weekly series, a daily News Commentary and, twice each week, a Religious Service for Schools. The children in over 12,000 schools hear these programmes and, if listening is a strain, that is because of the war.

The two most important implications of the expanded service are that broadcasting has adapted itself progressively to meet the needs of the schools—needs, it should be noted, which have changed significantly over these twenty years—and that with the development of radio as a medium in its own right—that is, used to do such things as can be done no other way—certain forms of broadcast presentation have been found to awaken in some types of children a livelier activity of mind than other older forms of educational approach.

Since 1924 there have been many changes in educational theory and a gradual adaptation of school practice in accordance with the policies which enshrine them. There has been a movement away from what 'children ought to learn' towards studying what children of different types of ability will actually respond to at different ages with interest and profit in the way of facts and ideas and experiences. There has been a movement to include within the framework of legitimate school activities not only the practice of arts and crafts but the enjoyment of music and drama; there has been a movement to break down the barriers between the old school 'subjects'; above all there has been a recognition that, as Professor Whitehead puts it, 'the understanding which we want is an understanding of an insistent present'. We in the BBC, making



After the terrific shelling of Dover in the Autumn of 1944, the New Zealand Government paid for children of Dover to go for a holiday to Brighton. Radio Newsreel visited the children at a party given by the Brighton Council



Mr. Naim Basri, Lutanist and singer in the Arabic Service

Dr. Narayana Menon, Veena player and composer, broadcasts to India



annually a broadcasting reaction to 'the spirit of the schools at their best', have gained some insight into the desire of the teachers to follow the new policies, and into the difficulties that have confronted them in trying to do so in advance of a completed reorganization of the educational system which would endow them in part at least with the necessary resources. Broadcast programmes extend these resources. They cannot make *all the difference* but they can make *some* difference. In wartime, many teachers would put it more strongly than that, but it is for them to say how they have been helped, not for the BBC. We can only note that in spite of all the difficulties in getting and maintaining sets the curve of listening schools has steadily risen since 1939, and that in our own wartime difficulties we have been constantly sustained by a growing sense of partnership with our colleagues in the schools.

Now consider the position of the teacher in the wartime school. At no time in our history has there been more public discussion about the aims of education, more criticism of what is, more forceful assertion what should be and must be after the war. Yet inside the schools today there are too few teachers, overburdened with too many extra duties, hampered in their work by lack of books and other school equipment, by transport difficulties in getting to the libraries, and going about the business of their private lives; moved all the time, moreover, by a deep concern at the impoverishing effect of the war on the lives of the children out of school. It is against this picture that the contribution of broadcasting to the schools in wartime must be measured. The teachers have looked to broadcasting to bring perhaps above all else additional vitality into the classrooms. Our broadcasts, since they have been planned to give effect to the new views of children's needs, have, they say, eased in some degree that sense of frustration that comes from any slowing down of cherished plans for progress.

For us in the BBC the war has seemed a time of rapid growth, of progress towards getting the broadcasts right for the children, and the teachers, of a much intensified awareness of educational objectives, of continual new experiments in presentation.

There is no space here to exhibit in detail the application of modern educational aims in our programme of broadcasts to schools. The grown-up listener, thinking back to his own school-days, will quickly note an abundance of music that he did not hear at school, an abundance of dramatic performances, and many programmes where history, geography, science, and literature, which he numbers as separate school subjects, are inter-

mingled. Above all he will mark how much there is to help a child to understand the world in which he lives, for our interpretation of the principle of the insistent present does not stop short at the provision of a daily commentary on the news, and a weekly talk on current affairs. History, geography, citizenship, even 'Music and the Dance' and poetry programmes have become relevant to everyday, to things that are in the news.

But it is in the use of modern forms of broadcast presentation that we ourselves are perhaps most conscious of development.

One of our colleagues who works at the listening-end has invented a new version of the old fairy-tale about the christening gifts of the good and bad fairy godmothers. The infant godchild, destined to become a teacher, was never to see the children she must teach, nor ever to be seen by them, though she might be heard. But the good godmother in compensation put at her command all the voices in the world, all the music in the world, all the sounds in the world. So in the course of time she got a job in the School Broadcasting Department of the BBC!

There is, of course, more to it than that. All depends on how the music and the voices and the sounds are used, and teaching sense, imagination, and the capacity to discriminate quality must come into the story too.

But the point is that modern school broadcasting does not confine its message to a bare verbal communication. Voices bring character as well as words into the schoolroom and, with sounds added, action. We can employ many devices which stimulate the child's imagination and key up his interest to a pitch where he makes the kind of response that leads the teacher, often with pleased surprise, to report success.

The new forms of presentation have come into common use during the war, partly in compensation for the lack of illustrated pamphlets, but also because of the evidence of teachers as to their value. And here our improvisation has taken us far beyond the point where educationists can give us answers to the questions we should like to pose.

There is not enough knowledge to go round, and the 'backroom boys' of education are much too busy now to create more. Formal research must await post-war days. Meanwhile we can discuss our problems with special conferences called by the Central Council for School Broadcasting of teachers, inspectors, and other educational personnel who all in their own fields are promoting or watching good school practice, including the wise use of what is offered by the BBC.

CHILDREN'S HOUR, 1939 TO 1944

by *DEREK McCULLOCH*, *Children's Hour* Director, well known to listeners as 'Mac'

With the coming of war, the BBC Children's Hour pooled all its regional resources both in staff and programmes in an endeavour to project a daily programme of entertainment for the younger listeners. From the outset the Children's Hour became a national affair, determined to adopt the slogan 'business as usual'. The immediate loss of twenty minutes' daily broadcasting time curtailed output very considerably; the pre-war sixty minutes was reduced to forty. Nevertheless, the Children's Hour has been on the air virtually every day from 6 September, 1939, and has so continued to date. Throughout the war these have been our aims.

To give children a sense of stability and continuity in a world of chaos and change.

To give them only the best in music, story, and drama.

To encourage their war efforts in savings, salvage, handicrafts, harvesting, and 'safety first'.

To avoid too much emphasis on direct war topics or hate for our enemies; not glorifying war yet not forgetting the part played by the men and women of all the Services.

To avoid in programmes emphasis on fear, or causing it.

To give direct and regular religious instruction.

The coming of the Sunday Children's Hour was the result of demand from outside and also our own desire to provide this programme. The general result leaves Children's Hour staff with a strong feeling of satisfaction at having reached a vast, real family audience. After all, war or peace, this country does not lightly shed its tea-time habit, and at the significant hour we have been privileged to present a great number of productions which have pleased old and young alike. A highly relevant point is that if at 5.20 p.m. parents and guardians want to listen then we can be fairly certain that they are sharing the Home wavelength with our young listeners. Sundays have very definitely been set aside for peak programmes, and during the war years we have covered a wide field of religious drama. Prominent examples have been plays by L. du Garde Peach on Joseph, David, Ruth, St. Paul, St. Francis, and many outstanding Biblical characters. Here, mention may be made of a regular five-minute period each Wednesday devoted to prayers on set themes. These have been well and truly carried out by a member of our Religious Broad-

casting Department who has introduced religion as a natural and necessary function, and who illustrates his talks with stories, many of them—perhaps the best—from his own personal experience.

Hundreds of thousands of schoolchildren listeners have welcomed a flow of biographical drama which, in entertainment form, has brought to life such famous figures as Sir Thomas More, Elizabeth Fry, William Tyndale, Dr. Johnson, John Bunyan, William Booth, Dr. Barnado, and William Blake. The implication is obvious. Again in drama we have introduced listeners to classics in our radio adaptations of *David Copperfield*, *Anne of Green Gables*, *Alice in Wonderland*, *The Secret Garden*, *The Talisman*, *Hereward the Wake*, *The Children of the New Forest*, and *Kidnapped*. Neither have we forgotten newer books such as Buchan's *Thirty-nine Steps*, *The Box of Delights* (Masefield), *The Swish of the Curtain* (Pamela Brown), and Kenneth Grahame's *The Wind in the Willows*, a time-honoured Children's Hour favourite which was accepted as a 'starred' programme. Then we recall *The Bayeux Tapestry*, by Morna Stuart, first treated as a serial and later also 'starred' in the evening. The tapestry was very prominently in the news at the time, and we would claim that the play was a genuine addition to historical drama—exciting, true, and interesting.

Regular orchestral concerts and concerts by children's choirs and child performers have proved highly successful. In the two latter categories healthy rivalry has been set up between young listeners and competitors throughout our broadcasting regions. At the piano and with the aid of gramophone records, Helen Henschel has made a notable contribution to helping children understand music in a series called 'Music at Random'.

We have tended, in our nature programmes, to give our listeners straight nature from experts rather than animal stories. Children are much better informed in the field than they used to be. We employ experts such as David Seth-Smith, L. Hugh Newman, and William Aspden. We are careful to avoid the academic, and have welcomed a Children's Hour discovery in 'The Woodlander', who speaks at first hand from his own wide experience only. In this connection the great loss of 'Romany' must be mentioned. He stood supreme as a great broadcaster and a great field naturalist, and any attempt to replace him would be difficult. Children felt his loss more personally than that of any other radio personality in their experience.

Under the heading of fun and games may be included parties, instructive quizzes, concert parties like 'Stuff and Nonsense', and variety. Our best foolery is probably musical, and of the revue



*The Kirkintilloch children's choir chose favourite songs
for Scotsmen serving overseas*



Llew Jones, a Welsh miner, who took part in 'The Silent Village', a film about the Czech mining village of Lidice. The making of the film was described in a broadcast

'At Longford's Farm' described work month by month on a typical Midlands Farm. June Ball strawing a potato clamp



order. The art of spontaneous studio informality is a difficult one. Many humorists would rather face the mother-in-law of the music hall than a microphone. In *Children's Hour*, our best humour is, I think, in fantasy—the fantasy of 'Toytown', Tammy Trout—the small Scottish trout who gets into deep water, and Matilda Mouse—the high-spirited mouse of the north. Badger and Mole are classic southern examples, but Sam Pig is a good specimen of the sort of fairy we try to give space on the air, because he is not conventional but creative. We face up to the fact that the Shakespearean sort of fairy is alive only in classic literature and in established fairy tales. This does not mean that pixies, gnomes, and the like do not survive in country districts. They do. Even Joad, in a *Brains Trust*, spoke of the surviving spirits in remote country places.

No reasonable programme suggestions are left unconsidered in *Children's Hour*. Apart from all that has been mentioned, space is found for topicalities, surprise items, composite programmes of verse, prose, and music, news from America beamed direct, features of all kinds, notably in the *County Series* and 'On the Railway Front', which gave a fairly comprehensive view of the L.N.E.R. at work in wartime. Two excellent series by Peter Watts were 'They also serve', about the R.A.F., and 'The Navy's here'.

Many famous people have broadcast personal messages in *Children's Hour*. Outstanding in our memory is the Empire message broadcast by H.R.H. Princess Elizabeth on Sunday, 13 October, 1940. It was an inspiring call to youth. Among distinguished broadcasters we count at least three members of the House of Commons—Megan Lloyd George, Stephen King-Hall, and Vernon Bartlett, while on the Services' side were Anthony Kimmins, Peter Scott, John Strachey, and Lewis Hastings.

In sketching this quick-view of *Children's Hour* as an entity it is simplest to say it is a miniature of broadcasting as a whole. The sixth Christmas of the war finds us as occupied as ever in carrying on. Perhaps there is some significance in the arrival of messages for the *Children's Hour* from Frank Gillard and Pierre Lefevre. In the same breath they spoke of liberation and presents of toys from Belgium for our children. Lastly, I offer my warmest thanks to our regular young listeners and parents who in response to my annual Christmas appeal have helped me to maintain an average yearly total of £10,000 for these past six years.

FROM EVERY REGION — SCENES OF THE COUNTRY AT WAR

THE NORTH—'Industrial and Social upheavals; a picture grim but not entirely so'

The wartime story of Northern broadcasting is nothing less than the history of the North of England at war.

In the early days of 1940 the whole powerful face of the North was changed. Cotton-mills were concentrated and operatives poured into great ordnance factories . . . Liverpool, the gateway to the Atlantic, became Britain's lifeline and heroically survived countless raids intended to disrupt our 'Western Approaches' . . . West Riding looms turned over to uniforms for British, Poles, Czechs . . . Tyneside ships left the slipways and fought their way through Bomb Alley to the seven seas . . . old men and young girls fashioned Sheffield steel into munitions of war . . . Yorkshire's vast acres and Lincoln's quiet wolds welcomed a women's army at work on the land. All this, broadcasting recorded faithfully.

The picture was not entirely grim, however. There was relaxation to balance strain. Counteracting long hours, black-outs, and hard winters, there came to the rescue entertainment and music, and the inherent stoic humour of the workers. First in the field was their own entertainment, 'Works Wonders', and later, complementary to the touring activities of C.E.M.A. and E.N.S.A., came 'Workers' Playtime'. As amenities increased, the microphone visited workers' hostels reflecting their new self-contained life by their choirs, discussion groups, debating societies, and concert parties. Indeed it may be said that industrial and social upheaval, shifting population, and loosening of local roots did not lessen Regional broadcasting opportunities, but increased them. To date, the microphone has visited over 400 factories.

In 1941 British and Allied correspondents saw the North at work and play, and reported back. In addition to eye-witness accounts in many languages and networks, came a long line of notable features—Bridson's 'We speak for Ourselves' and 'Transatlantic Call', Polwarth's 'Home Guard' and 'Big Bomb', and McGivern's 'Battle of Britain' and 'Fighter Pilot'. Military history was written before our eyes. We had seen the men of Dunkirk with their Allied comrades reach these shores, dishevelled and hungry, and now we watched them marching and training for the day of deliverance. But these men found time to come to the microphone to sing their songs and send messages of hope to Europe. The

North had become an international training-ground as well as a haven for non-combatant refugees. Producers, observers, and engineers followed paratroops in training, went down coal-pits, worked through factories, went out to sea in tugs and coastal craft, up in the air on test flights, and sweated with the stretcher-bearers training on the sheer face of Great Gable.

In the third phase of the war, which saw our troops fighting through from Alamein and steadily closing in on the central Fortress of Europe, there sprang up a number of special programmes for the North countryman abroad. 'Home Flash' brought him sounds and voices of his home town—Wigan, York, Barnsley, Blackpool, Durham, and the rest. 'Strike a Home Note' brought him music of the North—children's choirs, colliery bands, works orchestras, folk-songs, and popular ballads old and new. Vast congregations met together in great centres, each worshipper with a relative fighting abroad. These mass reunions were an inspiration and a solace.

All this time the home listener was kept in touch with the many-sided North. Farmers discussed their wartime problems, N.F.S. and C.D. workers had many a friendly Quiz, evacuated children greeted their parents, Northern Music Hall ran on its record course. Cathedral, camp, and factory rang with the music of orchestras and choirs; the endurance and adaptability of our women in wartime were appraised and acknowledged. All this activity meant endless work under difficult conditions, notably in the 2,200 Outside Broadcasts carried out in five years. During the heavy winters of '39-40-41 our engineers were often found digging under the snow to find the newly-laid cables in bleak moorland camps and stations—sometimes only an hour before they were 'on the air'. Commentators and engineers led tiring round-the-clock lives, bringing back their recordings for transmission. From all this it might seem that normal studio activity had disappeared, but life went on as busily as ever. Children's Hour continued to explore the talent of Northern authors and artists, as well as Northern history in song and story, and large school audiences attended special children's orchestral programmes. From Northern talks studios also have come contributions to all noteworthy political, industrial, and economic discussions of the war, as well as a steady stream of speakers for 'The World goes by', 'Woman's Page', 'Country Calendar', 'In Britain Today', and a dozen series for Australia, Africa, and America. Yorkshire has spoken naturally for wool on many occasions, but it has remembered too that it is the home of good

cooking, and many 'Kitchen Front' talks have been delivered in the homely accents of North and East Riding—a headache for some zealous German monitor! The North-east of England has been a prolific source of programmes, both for home and overseas. Farmers, miners, and shipyard-workers from Northumberland and Durham, and less frequently their brothers from Cumberland and Westmorland, have contributed, in their hours of work and play, their own particular brand of shrewd sense and pawky humour.

Have Northern programmes been too grim in wartime? Occasionally perhaps so, but they've also kept the Northern quality of integrity—no shams—no posing—and they've always been friendly.

IN THE MIDLANDS—'New towns arose'

Symbolic of wartime broadcasting from Midland Region is the fact that Birmingham was the hook-up centre for the first and last of the 'Go to It' programmes in 1940. For Midland manufacturing includes most of the things needed in total war—from the smallest precision parts to complete planes, tanks, and guns—and all this activity has been portrayed in programmes heard at home and abroad. A broadcast in the early days of the war illustrated a swift change-over by one plant from the production of shoes to tanks. New towns arose to house the munition-workers, and this story was told to the United States and Canada in 'Transatlantic Call'.

In the twelve counties which comprise Midland Region there is also to be found the most important part of the nation's larder, and listeners have been given many a picture of the agricultural side of the war effort in such recent programmes as 'At Longford's Farm'—where mixed farming is carried on near Stratford-on-Avon—and earlier contributions depicted big trees being dynamited in a Worcestershire park to make way for the plough, fruit-picking in the Vale of Evesham, and hop-picking in Herefordshire.

A different sort of programme from the countryside was transmitted to celebrate the record harvest of 1942, a broadcast which came from a harvest-field among the Herefordshire hills at the close of a day's work. An audience of farm-workers sitting on the grass at sunset was entertained by famous music-hall artists on a home-made stage decorated with hops and sheaves of corn. These outside broadcasts have been a most important feature of wartime broadcasting from the Midlands. They have included programmes from the country, the factory, and the street—a 'Works Wonders' came from Redditch British Restaurant. There were none in the

first month of the war, only two in October, and six in November of that year. But by December the total had grown to eleven and there have been double figures for every month since, figures in the twenties, thirties, and forties.

There was no broadcasting of any kind from the Midlands at the start of the war, but after a short time Birmingham's Broadcasting House became a centre of broadcasting again. First, announcements were transmitted from Birmingham, then talks and then light music and features, and later variety. Meanwhile, the most important and best-equipped radio listening post in the world had been established in Midland Region. To a Midland Region town went the honour of being hosts to the British and people of many other nationalities who composed the BBC monitoring staff. Here broadcasts were picked up from all over the world and the staff of language experts monitored a million words a day. A fifty-thousand-word digest was issued daily.

Perhaps the most outstanding of all contributions to the war effort from the Midlands has been the performances by the BBC Midland Light Orchestra, for in times of strain people want ballads, well-known airs from operas, and musical comedy tunes rather than classical music or jazz. The Midland Light Orchestra was formed in 1941 with twenty-four players. The conductor, Rae Jenkins, is Welsh, and that is significant for not only have a number of Welsh workers joined munition plants in the Midlands but many of the regular inhabitants of Birmingham got to Wales for the annual holiday. Rae Jenkins, son of a miner, conducted a theatre orchestra in Wales at the age of eleven! In 1944 there were no fewer than 265 M.L.O. broadcasts, 135 in the Home Service, and 130 in the General Forces Programme and other Overseas Services.

The spirit of entertainment is typified by Percy Edgar, the Midland Regional Director. He was born in Stafford and made his first stage appearance at the age of four! Mr. Edgar has been in charge of broadcasting in Birmingham since its inception—15 November, 1922—a record of continuity no other Region can equal!

THE WEST—'a strong sense of continuity with the past'

The view is often expressed that the West is the most typically English part of England. No doubt this is a controversial and somewhat provocative view; indeed it is probable that an equally strong case could be made for certain other parts. But the fact remains that there is discernible in the seven south-western

counties a strong sense of continuity with the past, which is less apparent in the more industrialized parts of England. Here there has been no excessive concentration of population in the cities—no equivalent of the ‘Great Wens’ of the North-west, the Midlands, and the South-east. The result is that our men and women retain in great measure that healthy pride of city or county which is the hall-mark of the Englishman. They are first and foremost local men—Somerset men, men of Devon, Wiltshiresmen, Bristolians, with long-established and well-understood duties and rights, whose origins lie back in the distant past before the British nation or Empire were conceived. And so it is that the West Country Englishman today plays his part in national and international affairs without ever losing sight of his allegiance to the town or county which owns him.

Life here is well balanced and varied. The townsman and the countryman are never very far apart. Farming and manufacturing are often carried on within sight of each other. Arable farming, dairying, aircraft, and tobacco manufacture, forestry, market-gardening, milk and bacon processing, flower-growing, coal-mining, fishing, oyster-culture, tin and china-clay mining are the stuff of West Country life. The two great naval ports of Portsmouth and Devonport and the two great mercantile ports of Southampton and Bristol lie within the region. There is the beautiful coast line, north and south, with its many holiday resorts, its music and entertainment for the pleasure and relaxation of its guests. And perhaps most typical of all are the many small and medium sized towns, scattered all over the seven counties and generally about ten or fifteen miles apart. Some are dominated by cathedrals, famous all over the world; great examples of medieval architecture and piety. Most of them have held weekly or fortnightly markets in unbroken sequence for centuries. No barons’ wars, armadas, civil wars or German blitzes have been allowed to interrupt the rhythm of human affairs, so closely are they geared to nature, that bounteous but exacting mistress. These towns today are still the centres of county life, just as they have always been, and it is here perhaps that we most easily discover the very essence of unselfconscious Englishry.

It has been the business of the West Regional organization of the BBC, so far as air space has been available, to interpret to the nation and the world the local life, the achievements and the spiritual qualities of this truly remarkable people. No people has more to say for itself: no people is less eager to say it. And yet at this critical juncture in human affairs it is more than ever

necessary that England should not lose sight of herself in the welter of newer and more vocal nationalisms and inter-nationalisms.

This year the microphone has visited the annual sale of Exmoor ponies at Okehampton, a bull sale in Wiltshire, cattle and agricultural machinery demonstrations in Gloucestershire. It has been to the ancient Barbican from which the *Mayflower* sailed in 1620. The larger towns Bristol, Plymouth, Portsmouth, Southampton, Bournemouth, and Weston-super-Mare, have made their contributions in music, entertainment, and ideas. Talks have ranged over a wide variety of subjects from nineteenth-century Bath society to tight-rope walking, from apple culture to the replanning of blitzed West Country cities. Bristol, Winchester, and Salisbury Cathedrals have all been in the programmes and Melksham Parish Church provided the Harvest Festival. These are but a very few of the year's broadcasts selected at random.

It is through English regional broadcasting that England herself becomes articulate, and listeners at home and abroad can discern a life varied as a patchwork quilt, so old and firmly established as to be hardly conscious of itself. It expresses itself not in nationalistic or racial terms, but in deep-rooted local loyalties and traditions, which easily adapt themselves to the requirements of the modern world, and embrace the new and wider loyalties without losing anything of their own virtue.

From WALES; Welsh national life at home and overseas

The BBC staff in Wales has a dual task: it provides programmes of entertainment for those listeners (over a million of them) who still retain their mother tongue, and it projects Welsh life and thought through the medium of the English language. With but a third of the pre-war programme time available, and even less perhaps; with depleted staff, and with a wholesale dispersal of artists, it has not been possible to represent Wales adequately in general programmes. All that could be aimed at in Welsh, for instance, was to preserve the continuity of the stock material of broadcasting in Wales, such as news, talks, short stories, poetry readings, hymn-singing, religious services, *Awr y Plant* (Children's Hour), and broadcasts to schools. In the past year, schools broadcasts (three series each week) have dealt with the following subjects: 'Rhigwm a Chân' (Rhyme and Song) by Huldah Bassett, and 'Games with Words' by T. J. Morgan, for the under sevens; Welsh History for the under tens, and Current Affairs for seniors. The number of schools registered continues to increase and is now nearly 869. Of the above, 300 schools take one or other of the series in Welsh.

Among the series of talks in Welsh have been 'Giants of the Faith' in which leading Welsh scholars today have given a new judgment on prominent figures of the past in the field of divinity and theology, and 'What I loathe', in which, in the form of 'belles-lettres' well-known public figures in Wales have described what they most dislike. Welsh talks features such as 'Trwy Gil y Drws' (A Peep inside) have taken listeners to a country post office, a tailor's shop, a wool-mill, to hear the authentic accents of the North Wales countryman, and 'Ar Daith' (On the Road) has provided a brief glimpse of small places like Penclawdd with its cockle industry, and famous houses such as Ystrad Ffin, traditionally associated with 'A Treble Robin Hood'. The Children's Hour has included serial thrillers like 'Melltith Yr Helgi Du' (The Curse of the Black Hound) and 'O'r Hau i'r Medi' (From Seed-time to Harvest), a monthly series of programmes recorded at Pibwrlwyd Farm in Carmarthenshire.

During the past two or three years community programmes such as 'Welsh Half-hour', 'Strike a Home Note', and 'Home Flash' have been developed and have come from towns and villages up and down the Principality. Welsh boys overseas soon got to know of these programmes and they became a vital link with home. The dispersal of listeners to all the various fighting zones, though at first regarded as a severe handicap, has been turned to a fair advantage and by now such places as the Welsh Services Club in London and other clubs as far afield as Cairo have become living centres for broadcasting. During 1944 four programmes have come from Cairo, including a religious service in January, a message programme in February, a Singing Festival in March, and an Eisteddfod in October. In April there was a recorded programme from Palestine. In May records made in Anzio and New Delhi and Alexandria were included in the Welsh programme, and in July there was a further programme from Alexandria. There is no need to say how welcome these recorded programmes were to listeners at home.

Programmes designed for listeners in America have been given from varied localities in the series 'Bridgebuilders' and 'Transatlantic Call'. Characteristic Welsh contributions to 'Country Magazine' for home listeners dealt with Pembrokeshire, Breconshire, and the Vale of Glamorgan.

Among talks in the English language were tributes to the poet, Alun Lewis, who was killed on active service in 1944. A talk which aroused interest was given by a young miner from Carmarthenshire, and was entitled 'From Pitboy to —'. A talk by Isgarn



A modern huntsman of the Forest of Arden, Jack Bonham, took part in 'Transatlantic Call'. In wartime most of his day is spent on vital farmwork



The Choir of Armagh Cathedral recording St. Patrick's Breastplate

Dr. Welch, Director of Religious Broadcasting



Davies, a sheep-farmer from Tregaron, broadcast for overseas listeners was widely reproduced in Canadian newspapers. Major Tasker Watkins, the first Welsh V.C. of this war, broadcast to home and overseas listeners in 'Welsh Half-hour'.

All the well-known Welsh choirs have contributed in turn to general programmes, and Welsh instrumental music has been given in regular orchestral concerts. Among the new works performed in 1944 was Arwel Hughes's 'Anatiomaros' which was written as a tribute to a distinguished Welsh poet and man of letters, Dr. T. Gwynn Jones.

Among outside broadcasts of particular interest were programmes from the National Eisteddfod of Wales at Llandebie and an edited version of the enthronement at St. David's of His Grace, the Right Reverend Dr. D. L. Prosser, Archbishop of Wales.

Finally it is worth noting that in a country which many people associate chiefly with coal rather than with any great maritime interests, three memorable wartime feature programmes about the sea all came from Wales. They were: 'The Pride of Britain' (a Dunkirk programme), 'San Demetrio', and 'Captain Christensen'.

NORTHERN IRELAND—'Agriculture and Industry attuned to the war-effort'

Wartime broadcasting in the BBC's remotest home region has had its own peculiar problems. Geographically detached and separately governed, Northern Ireland has been subject to particular restrictions which tended to increase the inevitable limitations of broadcasting from the Regions in wartime. The position created widened the possibilities of programme building with local talent. With the disbanding of the BBC Northern Ireland Orchestra the region has supplemented the national broadcasts of classical and light music by presenting traditional Irish music in the traditional manner with local combinations and solo artists. An Irish Rhythms Orchestra, flute bands, and ceilidhe bands have been featured in many programmes, and the soft tones of the Uilleann pipes—an instrument of great antiquity—reminded Irish music lovers of an art which is languishing.

Agriculture and industry all geared to the war effort in Northern Ireland have been illustrated for home and overseas listeners in 'In Britain Today' and 'From all over Britain'. Farmers and workers have told their stories of expansion or diversion to meet wartime needs, in products for which Ulster was world famous even before the war. Typical voices were those

of a riveter in the Belfast shipyards and a shepherd in the Mourne mountains.

Northern Ireland broadcasting has been represented mainly throughout the war by 'Ulster Half-hour'. Originally 'Ulster Gazette', this monthly series has carried its music, variety, and news through the Home Service to the General Forces Programme. With Belfast as the hub, 'Ulster Half-hour' has gone out from the cities, country towns, and villages of the Province. Like 'Home Flash' and 'Strike a Home Note' these programmes, primarily designed for the Services overseas, created keen interest in the Region. With a greater sense of separation these days, the many Ulster folk in Britain also acclaimed these home town broadcasts.

Talks and literary features on Ulster's historical associations, famous men of letters, and its coast and lakeland beauty have whetted the appetite of many a post-war tourist.

Services from the Belfast studios and from churches in the region for Home and Overseas have taken their place in religious broadcasting. Plays by Ulster dramatists and actors, and Children's Hour programmes with serials adapted from stories by Irish authors were included in the output.

The maiden city of the Province, Londonderry, became an important Anglo-American naval base, and January, 1942, saw the vanguard of the United States Army in Europe disembarking in Northern Ireland. News and feature programmes from this region transmitted in the North American and Overseas Services forged and maintained a link between our Allies at home and their men-folk tracking U-boats or training for D-day at this North Atlantic cornerstone of the Empire.

During the war three Northern Ireland Prime Ministers have made momentous contributions to broadcasting. The first Prime Minister of Northern Ireland, the late Lord Craigavon, in a broadcast talk on 5 February, 1940, pledged the resources of Ulster in the war effort to the end. On the second occasion the Rt. Hon. J. M. Andrews broadcast on 22 June, 1941, the twentieth anniversary of the opening of the Northern Ireland Parliament. On 9 January, 1944, the Rt. Hon. Sir Basil Brooke, in a stirring Sunday evening postscript, gave a word picture of the part played by Ulstermen in the evolution of the two great democracies east and west of Northern Ireland.

Of the broadcast highlights in 1944, one on New Year's Day marked the introduction of a regular weekly Northern Ireland news bulletin. Paying tribute to four famous Irish regiments in 'The Fighting Men of Ulster' many valiant episodes in war were

dramatized in a rousing feature programme broadcast on 15 April. The Empire, Belfast, provided the first theatre broadcast from Ireland in December, 1927. The theatre had nearly a hundred broadcasts to its credit by 20 April, 1944, when listeners heard the thousandth continuous performance of a resident revue.

*SCOTLAND—everything from variety to documentaries,
and a Scottish Orchestra better than six years ago*

When the war began Scotland had two newly equipped Broadcasting Houses, in Glasgow and Aberdeen, and these fortuitously met the special demands of war accommodation. Many key members of staff left on war service, but old members were available to take over. In these basic resources Scotland proved to be better off than most.

It was realized, too, that Scotland would have a very large contribution to make in men for the Services; the Scottish regiments which had earned a tradition for valour and achievement in past wars: the Navy and the Merchant Navy would claim many of her seafaring men, and the Royal Air Force had already caught the imagination of the younger Scots.

In the first days of September, 1939 the Germans sank the liner *Athenia*. Survivors came to broadcast in Glasgow and their stories moved listeners on both sides of the Atlantic. So early on, it became clear that Scotland must have a News Service: we set up the War News Section, the first of the improvisations, which have served so well. Since then the Section has reported activities of all Fighting Services and of the Home Front, but as Service people have gone overseas, it has turned more to news of home for Scots abroad, placing material in the G.F.P., weekly News Letters, 'Radio Newsreel', 'Home Magazine', as well as in the bi-weekly 'Scottish News Summary'. With the increase of recorded matter closely allied with the News Service, Scotland has set up a recording unit and Glasgow has become one of the BBC Recording Centres.

The Scottish Recording Unit has played a most important part in these war years, and has enabled many items to be broadcast which would otherwise never have been heard. In the course of a tour during the month of August, the car travelled from Glasgow up to the Highlands, via Glencoe, Ballachulish, Fort William, Inverness, and on to Tain, then struck back along Loch Ness to Kyle of Lochalsh on the western mainland, where it was shipped to the Island of Lewis. Recordings were made all along the route,

and in Lewis the visit coincided with a display of BBC at War photographs in the Town Hall, Stornoway, the first occasion on which such an exhibition has been arranged outside the big Scottish cities. In the following month the recording car was shipped to the Orkney Islands for the recording of 'Navy Mixture' and other programmes, and the story of yet another visit to the Island of Lewis in the month of December, when gear and personnel made the journey by air, on a war news assignment, is one of peril and hazard which would be worth recording, censorship permitting.

The audience which war always stimulates for bagpipe music can hear some piping every week and of all Scottish listeners, the Highlander who speaks Gaelic comes off best with two News Summaries, a Postscript and a special weekly programme in the language said to be that of the Garden of Eden. These programmes range widely over Highland affairs, tradition and culture in trying to serve the interests of this distinctive and distinguished part of the community. In past years Canada has broadcast BBC recordings of Gaelic. Now Highland listeners can hear C.B.C. recordings in Gaelic by men and women who have never seen the Highlands.

The folk-song of Scotland is its richest heritage, and both in the Highlands and the Lowlands there is a wealth of material from which to draw. Music-making in Scotland thrives and a fair amount of this thriving has been in BBC programmes. Choirs, bands, orchestras, piping, singers, in new and old works—the good, the well-liked things, have helped to support and lighten these long grim years. The BBC Scottish Orchestra has become an integral part of Home and Overseas programmes: it now numbers fifty-seven players.

Careful documentaries on subjects of social importance have been presented. Notable examples were 'Roads of the World' about the growth of Prestwick Airport; and 'Power from the Glens' on the North of Scotland hydro-electric scheme. The 1944 programme in commemoration of Robert Burns was unique, for a Chinese scholar visiting Britain, Dr. Wen Yuan Ning gave the immortal memory. The St. Andrew's Day programme was presented in the style of 'War Report' with despatches from BBC correspondents and recordings about Scotland's part with the armed forces and at home. The fiftieth anniversary of the death of Robert Louis Stevenson in December inspired several programmes, including Eric Linklater's 'New Judgment'. Other notable Scots have been included in the radio gallery of 'Pro-



*A discussion in the Indian Service
From left to right, John Sargent (Educational Adviser to the
Government of India), Wickham Steed, and Sir Richard Livingstone*

*Chaya
Bhattacharya,
aged thirteen,
plays the piano
in the Service to
India*



*'Salamoo', the story of
an Indian mouse in
London, is a favourite
with Indian children;
Mr. M. A. Khan tells
a chapter of the story*



fessional Portraits'—Dr. David Stewart, Minister of Currie; Pipe-Major William Ross, and Alan Morton of Rangers.

The weekly 'Scottish Half-hour' on the G.F.P. serves primarily Forces overseas. Correspondence from the men themselves has recorded appreciation of this 'breath of home'. Scotland shares too in regular G.F.P. series like 'Home Flash' and 'Strike a Home Note' where the purpose is to transmit something of the familiar life of home. The net has been cast wide to cover in 'Home Flash' places as far apart as the East End of Glasgow; Dumfries; Lewis; Kirkwall; and for 'Strike a Home Note'—items from the North-east to the Borders.

The last General Assembly of the Church of Scotland was memorable. Part of the proceedings was broadcast and reflected in broadcasts to North America, Africa, Australia and New Zealand, and Europe.

Two twenty-minute periods are available each week in turn for Scottish schools. The series for rural schools has been shaped on simple lines, has not been afraid of using dialect, and so far as can be judged has been appropriate to the small rural school where the children have little contact with the outside world. The Scottish Heritage series has no boundaries, and has drawn freely upon history, literature, music, nature study, and, on occasions, geography. Many teachers who have listened regularly feel that the series has made a contribution to citizenship.

One result of over five years of Children's Hour made up by and broadcast to all parts of the country is a report of children in 'Southern England' saying 'scunner' and 'havers'. Other results, possibly more significant, may come from hearing the best in Scottish music, the Glasgow Orpheus Choir, the Children's Choirs, music of Scotland and the allied countries played by the BBC Scottish Orchestra, fairy tales and traditional stories and the special programmes about journeys in different parts of the country.

Two BBC war babies have thriven for five years: the exercises spiritual and physical which help to start the day. They are good for people—this land of sinewy theology claims them. Broadcasting in Scotland came of age in 1944: on a reduced scale like so many other twenty-first birthdays in the middle of a war. Interest in its future is widespread, but everyone hopes for vitality and full stature in the forthcoming adult years.

WHAT THE WORLD HEARS—BBC OVERSEAS SERVICES

As at 31 January, 1945

* AREAS SERVED	PACIFIC SERVICE		AFRICAN SERVICE			N. AMERICAN SERVICE		EASTERN SERVICE												NEAR EASTERN SERVICE		LATIN-AMERICAN SERVICE		EUROPEAN SERVICE												
	English	English	English	Afrikans	Maltese	Creek (Cyprus)	English	French (Canada)	English	English	Burmese	Cantonese	Dutch	French	Hindustani	Hokkien	Konyu	Japanese	Malay	Marathi	Sinhalese	Tamil	Thai	Arabic	Turkish	Persian	Spanish	Portuguese	English	English						
Pacific: Australia, New Zealand, Pacific Islands	4	4†																																		
Far East: Northern China, Japan, Manchuria, Mongolia	9†																																			
India and South-East Asia: India, Burma, Malaya, Ceylon, Southern China, Indonesia, Netherlands East Indies, Indo-China	13†																																			
Middle East: Iran, Iraq, Persian Gulf	13†																																			
Near East: Egypt, Sudan, Arabia, Turkey, Syria, Palestine	17																																			
Eastern Mediterranean: Cyprus, Greece	17																																			
Central Mediterranean: Italy, Sicily, Malta, Libya	18†																																			

Western Mediterranean : Gibraltar, Morocco, Canary Islands	18					3	1	
East Africa : Abyssinia, Kenya, Madagascar, Mauritius, Nyasaland, Reunion, Seychelles, Somaliland, Tanganyika, Uganda	17	3						2
Central and South Africa : Central—Chad, Belgian Congo, Angola, Cameroons, French Equatorial Africa ; South—Bechuanaland, Cape of Good Hope, Mozambique, Natal, Orange Free State, Rhodesia (N. & S.), South-west Africa, Transvaal	15	4	1					9
West Africa : French West Africa, French Guinea, Gold Coast, The Gambia, Liberia, Nigeria, Ivory Coast, Sierra Leone	17	3						10
North Africa : Algeria, Tunisia	17							
North America : Bermuda, Canada (East and Central), Mexico, Newfoundland, U.S.A. (East, Central, and South)	2	1		14	1			
North America, West Coast : Canada and U.S.A. (West Coasts)	2	1		14	1			5
South America (North of Amazon)								
Central America & West Indies : Colombia, Costa Rica, Ecuador, Guatemala, Guianas, Honduras, Panama, Peru, Venezuela, West Indian Islands	11	1						5
South America (South of Amazon)								
Argentina, Bolivia, Brazil, Chile, Falkland Islands, Paraguay, Uruguay	8	1						5

The figures show the Total Hours of Broadcasting Daily, unless marked 'w' (weekly).

* 'Areas Served' connotes Directional Transmissions, many of which may be audible in other parts of the world also.

† 'G.O.S.' : General Overseas Service, which embraces the General Forces Programme.

‡ This column refers to the various European languages carried beyond the limits of Europe. The chart (see p.129) giving details of the European Service shows which languages are directed to the various areas.

II OVERSEAS SERVICES

'Indispensable Girdle of the Commonwealth'

Our broadcasting link with the Dominions is described by TAHU HOLE, a New Zealander, and well-known writer on Commonwealth topics; now BBC Overseas Talks Manager

What the people of the Dominions owe the BBC they recognize to be incalculable. Through it they have gained a new concept of unity. Especially during these war years, in a way beyond the power of any other medium, the BBC has enabled them to listen to the rhythmic heartbeat of their own sprawling Commonwealth. Often, as the engulfing tide of world events ebbed and flowed, it has moved their emotions to sadness and to joy. A dynamic marvel of science and engineering, used indefatigably since the invasion of Poland to serve the rightness of the democratic idea of free men fighting for the right to remain free in whatever corner of the universe they may be, radio, as controlled from Broadcasting House, has turned the few magical strands which were first thrown round the Commonwealth in 1932 into a girdle as indispensable to the Commonwealth's development as are the sea and sky routes to Canada, South Africa, Australia, New Zealand, and India.

'It may be that our future will lay upon us more than one stern test', said King George V on Christmas Day, 1932, when making the first speech ever broadcast to the Empire by a member of the Royal Family. As if fulfilling that half-prophecy, King George VI, on the day Britain went to war, observed to the same vast audience: 'For the second time in the lives of most of you we are at war.' In a few days all the overseas Dominions were, by Parliamentary declaration, at Britain's side. To project faithfully upon the screen of consciousness of the Empire peoples overseas the story of Britain at war, and frequently the sound pictures that have filled it out, the BBC Overseas Division, missing few opportunities, worked tirelessly from that sunny Sunday when, over London, expanses of blue sky, brilliant as Neapolitan enamel, made it difficult to imagine that war clouds destined to darken the horizon of millions of mankind for six years had already begun to drift from Germany.

Among other things, in a funeral oration for warriors who died in the first year of the Peloponnesian War, Pericles said of Athens:

'We have provided education and recreation for the spirit. . . .'
Among other things, in victory speeches, remembering the Empire's dead, statesmen within the Commonwealth may be expected to say of London: 'At an hour when all free men stood in shadow, the Capital provided an example of steadfastness and a splendour of spirit that kept alight men's hopes, delighting and strengthening their hearts, and inspiring them to that great endeavour which has helped crown with victory a common effort.' Apart from day-to-day instalments of the tale of Britain's contribution to that immortal endeavour, not the least of which, incidentally, was the Londoners', the BBC has been able to increase the understanding and appreciation of one Dominion for the war effort of another.

Because it stands, as it were, at the geographic centre of Empire communication points, and possesses the most powerful transmitters, the BBC is capable of doing for the Dominions' good that which they cannot do themselves—to act as a world-wide disseminator of information of inter-Dominion interest. Graphic aspects of Canada's wartime achievements, for instance, are transmitted to Australia; Africa is made more sharply aware of what New Zealand is doing. Not only is it possible for Their Majesties and the Prime Minister of the United Kingdom to be heard throughout the Empire and the world, but visiting Dominion leaders can talk back to people in their own countries. Comparatively, even in wartime, those are almost infrequent occasions. But in 1944, as in previous years, it was a daily occurrence for an ordinary man or woman from one of the Dominions, more often than not in a Service, to talk to the people at home, giving unvarnished accounts in a homely, conversational style of everyday life in Edinburgh, in both Houses of Parliament, a Devonshire apple orchard, the East End of London, in a Fleet Street newspaper office, and in a village in Northern Ireland, in dockland, or among the long-tailed Welsh sheep in the tussocky hills at the head of the Rhondda valley. Close personal links of that kind will continue to be forged in the post-war years when visitors from the Dominions are again civilians.

When the Empire Service (on which all the overseas services have been based) began on 19 December, 1932, it ran for ten hours out of the twenty-four and was cut into five transmissions of two hours each. Altered out of all recognition over the years by experience and demand, the position at the end of 1944 was that the Pacific, South African, and North American Services provide several hours a day of programmes, specially designed for each

Dominion, including French for Canada, and Afrikaans. In addition to this the General Overseas Service can be heard almost throughout the world, with alternative programmes, planned especially for those who think of Great Britain as 'home'. Although in terms of hours, news bulletins actually form the smallest part of the day's output in each of the three Services dealing with Dominion audiences—they are in a sense the hard, central core of all that is broadcast. A reputation for accuracy has won them a firm place in many quarters, besides increasing the world-wide belief in the Corporation's integrity.

The variety of other programmes broadcast in the same Services is as wide as is the variety of hours being struck by Town Hall clocks in different parts of the Empire when in the morning a studio announcer, calling New Zealand from London, says: 'Big Ben has just struck eight o'clock.' Science, agriculture, social services, current events in the political and military spheres, religion, literature and art, and other such subjects of common interest form a solid part of the backbone of the general talks put out daily. National achievement and national intention over a wide field are analysed and outlined. Hardly an aspect of the British way of life, or accomplishment in any realm, is left unobserved, undiscussed, unillustrated or unexplained by people with expert, and frequently first-hand, knowledge. And, at the same time, others equally well qualified give facts of Britain's attitude towards the world at large. Any list of eminent broadcasters from every walk of life and representing every shade of political opinion could be headed by the Prime Minister and the late Archbishop of Canterbury.

Canada, New Zealand, and Australia all have national broadcasting organizations approximating in constitution to the BBC; but they have commercial stations also. In South Africa there are no commercial stations, and the South African Broadcasting Corporation operates on much the same basis as does the BBC. Often the national stations rebroadcast from direct transmission, the news, the BBC War Reviews, daily news commentaries, and talks on both general subjects such as the future of international civil aviation, and specialized subjects such as soil enrichment. Many commercial stations also carry programmes which originate within the Corporation. The success of musical concerts, plays, and variety shows is no less arresting: not a few British music-hall comedians have become familiar figures to Dominion audiences through radio, in spite of many a critic avowing that because British music-hall comedy is such a decided, even perhaps

peculiar, natural characteristic it must succeed in defying all attempts to transplant it and to make it international. Yet, to quote one instance only, Australian broadcasting stations have discovered that 'Itma' has been one of the most successful programmes they have ever put on the air. There have been, of course, other interesting surprises: for example, no one imagined that a weekly feature known to millions outside Britain as 'Front-line Family', the script for which is written to give a homely glimpse of the wartime difficulties and experiences of an ordinary middle-class English family, would so grip the imagination and affection of countless unknown families in distant places that it would become impossible to discontinue it simply because of the strength of its appeal, or that it would become a unique serial.

Now much of this development with its promise for the future is due, I believe, to successful co-operation. A group of Englishmen, specialists in Dominions broadcasting affairs, have throughout the war worked together with men and women from the Dominions.

Often staff have been seconded from one or other of the Dominions national broadcasting organizations to help. Gradually, a close interchange of ideas is being created: there is every reason to hope that all that has been built up so painstakingly during the past twelve years may be cemented and made the firm foundation for the creation in the post-war years of a most influential co-operative movement in Empire broadcasting. To further this is in fact the object of the conference of February, 1945, between representatives of the Dominions broadcasting organizations, All India Radio, and the BBC. Its aims will be as Mr. Haley said in his speech to the Radio Industries Club on 28 November, 1944, 'to pool our knowledge and resources, and see how we can make commonwealth broadcasts an even more useful service to our peoples'.

INDIA—A PICTURE FROM THE LISTENING END

D. Stephenson, Director of the BBC Office in New Delhi during 1944, tells of the link made with Indians, British Residents, and with Forces serving in India

There are no statistics in this short article.

In anything that concerns India—area, population, diversity of races and of languages—the writer is tempted to have recourse to those astronomical figures with which he hopes to illustrate the magnitude of the task. It is just because India is so vast, and its inhabitants so diverse, that statistics tend to confuse rather than to clarify. The listener, whatever his race, creed or colour, must be considered as a human being and not as a numerical digit. This is not an attack on statistical listener research—in fact, in two of India's great cities, we have carried out highly complex statistical analyses of listeners' opinions and habits. But out here it seems to be the keenly observant eye and ear and the habit of easy mixing, rather than the questionnaire and the graph, that reveal what people are listening to and why. Here is the picture as we who work 'at the listening end' see it.

The BBC maintains two essential links between Britain and India. The first is designed to bring British news, British entertainment, and the British scene as vividly as possible to the home-hungry exile. The second, of more recent forging, aims at keeping the Indian peoples accurately informed of all events which centre on Britain; and to present to them those many aspects of British culture and British democratic thought which, happily, continue to surmount all political obstacles between the two countries. The medium for the first link is the General Overseas Service, still heard at home as the General Forces Programme. The medium for the second link is the Eastern Service.

There is probably no keener listener anywhere than the 'resident' British civilian in India. Like exiles the world over, he has tastes (in entertainment as in other things) as pronounced and as deeply rooted as his national loyalty. The longer away from Britain, the more fixed in form his nostalgia becomes. He knows what he likes, and he knows what he found good when last he had the opportunity to enjoy it at first hand. He is a traditionalist. He is generally an astute critic and a ready correspondent, and the BBC has a very clear idea of his requirements.

Complications set in with the influx into India of unprecedented

numbers of British troops. The G.O.S. has become the G.F.P., and few will complain because the Forces have rightly become the BBC's most favoured customer. I will not trespass on the provinces of others—elsewhere in this year book will be found a review of the General Forces Programme. The points of divergence in the tastes of Forces and civilian listeners respectively make a problem not exclusive to India. Yet the problem is nowhere more pronounced than here, where the need for British hall-marked entertainment is acute. The soldier posted to India and its adjacent theatre of war is far less reconciled to his exile than his civilian compatriot—who usually came here in the first place by his own choice. The soldier brings a determination *not* to be lulled by the tunes and ditties of pre-war days. He wants to be as up to date in his repertoire as anyone, and if the catch-tunes of the day happen to be poor—well, his taste is inherently sound, but he's prepared to take the bad with the good, provided it be new. It's always dangerous to generalize, and there are many men in the Forces here who (when they have the opportunity) listen to and enjoy programmes of 'good' music and talks and discussions on a wide diversity of subjects. The main problem is perhaps one of proportionate quantity rather than of content. The British civilian in India demands a lot of good light music, a substantial amount of the better-known classics, a lot of serious and authoritative spoken material, a little 'straight' dance music. The Forces demand a lot of dance music, a little 'good' light music, the minimum of spoken material. They like girl announcers; the civilians seem to detest them! It must be remembered that the soldier or airman in India is fortunate if he has access to a serviceable receiving set, almost uniquely lucky if he has the facilities to listen in an atmosphere of peace and concentration. Civilians, most of them, can listen in surroundings of quiet and comfort. Armed with all the facts, the G.F.P. makes a supreme effort to satisfy both customers in one and the same transmission.

The Eastern Service has provided another twelve months of very varied entertainment and information for Indian listeners. Nobody pretends that broadcasting from London can dissipate the fog of India's political problem. What it can do, if it is successful, is to project a beam of light into the gloom and even to furnish some illuminated patches of ground on which common understandings can be made or consolidated. That it has been successful, in a modest yet appreciable degree, is indicated by much firm evidence. Three members—one Indian and two British—of the BBC's small outpost office in India have travelled extensively through the

country during 1944. Their observations have been amplified by a volume of mail which has included much thoughtful and constructive criticism. There has never been any attempt in India to boycott listening to the BBC. The cynic might comment that even the most prejudiced Indian feels compelled to listen to informative broadcasts from so vital a source as London. The spoken and written reactions of Indians themselves suggest that many of their number listen in a wholly unbiased spirit, attracted by the intrinsic merit of the programmes.

Most of our Indian listeners—and it has to be remembered that the great majority of them are from among the educated classes—are bi-lingual, English being their ‘second’ tongue. The mother-tongue of the majority of these is Hindustani. There seems to be no clearly defined dividing line between those who like to hear the voice of London speaking in its native medium, and those who prefer it when interpreted by the BBC’s highly qualified Indian staff. The BBC follows a course of considerable latitude in this respect. The English programme regularly includes Indian speakers of our language. An Indian commentator gives a weekly Parliamentary review in English, an Indian member of the programme staff uses English to explain and illustrate the fundamentals of Western music. Those are two of the features where recognition is given to the fact that some subjects can be made most vivid to the non-British listener by addressing him in our language but through the mouth of one of his own countrymen.

The Service to India pays special attention to the youth of the country. Throughout the year, there have been instructive programmes built around the English set books appearing in the current curricula of the Indian universities. British literary figures of the highest standing have spoken, week by week, on those trends in modern writing which are always of close interest to the intellectual Indian. A series of discussions on ‘The Foundations of Freedom’ have been broadcast from London and relayed on medium wave throughout India by the stations of All India Radio. The participants were British and Indian personalities of the highest international standing in their own subjects.

As a closing word, I should like to mention one particularly encouraging feature of this department of the BBC. The weekly Children’s Programme in Hindustani continues to be outstandingly popular, and it promotes a large and encouraging mail-bag from Indian youngsters of both sexes. Many of the letters make it clear that the children are encouraged by their parents to ‘listen to London’. Therein, surely, gleams at least a ray of hope for the future.

'Friendliness is inherent in all these broadcasts'

JOHN GRENFELL WILLIAMS, *Assistant Controller of the Overseas Service, author of a novel I am Black and contributor to a history of South Africa, writes on*

BROADCASTING TO THE COLONIES

In one sense the BBC is always broadcasting to the Colonies. At any given time of the day or night it is quite certain that someone in some British colony is listening to the BBC. He may be listening to the General Overseas Service, which is now an almost round-the-clock programme; he may be listening to one of the parallel services intended for his part of the world; or he may be over-hearing a programme planned for an audience on the other side of the world, like the Information Officer on a Pacific island who wrote describing how, in the early morning, he compiled his daily news sheet from the last news bulletins in the African Service of the night before. From the mass of evidence accumulated, from letters, and the personal reports of colonials, one thing is clear; that for thousands of people throughout the colonial Empire, the BBC is as much a part of everyday life as it is here at home.

Apart from those services of news, commentaries, talks, music, and light entertainment now available to the Colonies there have developed, during the war, several programmes specially planned for individual colonies or groups of colonies. Southern Rhodesia, the West Indies, West Africa, East Africa, the Pacific Islands and the group of British possessions in the South Atlantic all have special programmes in English; Ceylon, Malta, and Cyprus have programmes in their own languages; there are news talks for those who can listen in occupied Malaya, and occasional programmes in French and English for Mauritius, and in Spanish and English for Gibraltar. These programmes have developed slowly. There have been difficulties in finding staff with a knowledge of the Colonies; difficulties in finding good broadcasters who were both expert enough on the particular subjects with which we wanted to deal, and interested enough to want to talk to the Colonies; and difficulties in getting information back from the Colonies. Not all of these difficulties have been overcome. But there is evidence that these special programmes have built up regular audiences; and that they are beginning to serve the purposes for which they are intended.

What are these purposes? The war has of course been the main subject of these, as to most other 'talks' programmes in the

Overseas Services. But apart from the war theme, we have, broadly speaking, three main purposes: firstly, to project the United Kingdom to the Colonies as faithfully as we can, secondly to make a contribution to the solution of Colonial problems, and thirdly, just to be friendly.

Since the projection of Britain—its achievements, its literature, its music, the life of its people—is, in effect, implicit in practically all the programmes which go out in the Overseas Services, these special programmes for the Colonies must have a limited function in this respect. We have concentrated on trying to let the people of the various colonies see Britain through the eyes of their own fellow-countrymen—most by men and women serving in the Forces or working in the factories of the United Kingdom. And, in such programmes as ‘Young Africa’, and several series of programmes on literature and music for the West Indies, we have tried to satisfy the rising interest in these subjects amongst students and the younger professional people in the Colonies. The projection of Britain is also an essential part of the programmes in which we are attempting to make a contribution to the solution of some of the problems facing the Colonies. The Colonies have many of the same basic problems as the people of Britain have faced and will have to face after the war. But their problems look very different in the light of local conditions, and they vary enormously from colony to colony; and each colony has its own particular problems as well.

The BBC could not, and would not, try even to offer advice in matters which concern only the Colonies themselves. What it can do is to throw into the partnership between the United Kingdom and the Colonies one valuable asset—the experience of the people of Britain in tackling some of their own problems, in the hope that this experience may be of some use to the people of the Colonies in tackling similar problems. There have, for example, been series of talks on such subjects as the growth and organization of trade unions in Britain, the development of women’s institutes and co-operative movements; there have been talks on parliamentary government, housing, education, and so on. In all these series experts in their various fields have given talks, experts such as Mr. Victor Feather on trade unions, Capt. L. D. Gammons, M.P., Mr. John Wilmot, M.P., Miss Margaret Digby, and Dr. Arthur Lewis, the West Indian economist, on co-operation, and Miss Elizabeth Christmas on women’s institutes; and we have used men and women who are working these things out in practice in their own lives.

As for friendliness, the third of our purposes, friendliness is inherent in all these programmes; but it is the life-blood of such

programmes as the West Indian Party, in which serving men and women from the West Indies get together with music and do a little talking about their life and their work in Britain, and West Indian Diary, which contains news about the West Indies themselves, and a summary of any proceedings in Parliament affecting the West Indies.

All this is the routine work of broadcasting to the Colonies. Sometimes there are highlights which suddenly illumine afresh the possibilities of these broadcasts. There was a programme from Scotland about the gift of toy dogs made by Nigerian children for the children of Edinburgh, a programme which caused a great stir in Nigeria. There was the talk by a Rhodesian Typhoon pilot given on the day he found his way back to the Allied lines after being shot down—a broadcast which, by chance, was heard by his mother who had been told her son was missing but had not yet heard that he had been found. There was the broadcast of Cardinal Hinsley's mass for Malta, when, in Valetta, the people stood bareheaded in the street around the loudspeakers, during an air-raid alert. Or there was the programme for the bicentenary of the Sultanate of Zanzibar. About this last programme a listener wrote to one of the speakers, Juma bin Aley :

'I know now that you are well because like everybody else here, I heard you on the wireless last night when you followed Sir Claud Hollis. The New Young Stars Dancing Club invited all friends and elders in the neighbourhood to go to the club so as to hear you. You know that we have not many chairs at the club and it was, therefore, necessary to hire 100 chairs more for the entertainment of our guests. Yet many people had to stand and hundreds more men and women went to the local Broadcasting Station where the Information Office had arranged to relay your talk.

'Although many people are now familiar with the radio, many that evening came so close to the set as if they expected it to open and see you inside it. You realize that when a friend or a relation is thousands of miles away from home, and especially if he is in England, that very fact serves to make him all the dearer in people's eyes and that was how every one of us felt here about you. Those who have heard you speak English could recognize your voice at once, but those elderly people came merely for curiosity not feeling sure whether it was Juma Aley after all! But when you suddenly broke off in Swahili it opened their eyes and they clapped and cheered and said, "Now it is Juma sure and certain".'

The war has of course interfered with the supply of listening sets for the people and equipment for the Colonial broadcasting stations. The result is that the audience remains deplorably small. But the response of those who can listen shows beyond doubt that when supply difficulties are removed radio has a great future in the Colonies.

'BRITAIN ISN'T WASTING TIME ON FAIRY TALES'

*Striking developments in broadcasting to the U.S.A. are described by
WARREN MACALPINE, the North American Service Director*

On 23 August, 1944, Mr. Eric Fry, a government surveyor in Canada, was driven by the first snow of the year into his one-man camp, near the Arctic Red River, just south of the Arctic Circle. On that day he wrote a letter to the BBC. Reception, he told us, was poor to 'out' in North-American radio, but a BBC news bulletin came in clearly, and gave him the news that Paris was liberated.

On the same day the chief engineer of Station WSB, Atlanta, Georgia, was noting down the BBC programme summary, so that his station could pick a programme to rebroadcast to the 'Deep South'. Thus from Atlanta to the Arctic, and from seaboard to seaboard, Americans can hear the BBC. On D-day 725 out of 914 stations in the U.S.A. were rebroadcasting BBC reports.

Behind this friendly and widespread co-operation with American stations lies a history: it is, in fact, the wartime history of the BBC's North-American Service. Twelve years ago the BBC beamed its first short-wave programmes on North America; but this was part of the Empire Service, and Canada and the West Indies were the intended audience. Needless to say, Americans began to 'overhear' the BBC, and soon they wrote to ask if listeners in the U.S.A. could not be included in the announcements. These requests had increased so much by 1940 that a North-American Service was inaugurated specifically designed for American, as well as Canadian, audiences. At this juncture, Ernest Bushnell, then General Programme Supervisor of the Canadian Broadcasting Corporation, came to London, and during the worst days of the 1940 raids gave invaluable help and advice in planning the new service.

America, it must be recalled, was a long way from being in 'our war' in 1940. Isolationist opinion was very vocal. A well-known radio commentator forecast that Britain would be out of the war in sixty days. Other sections of opinion, friendly to Britain, still did not see clearly the world situation. Nowadays it is hard to recall vividly the interchanges of Anglo-American opinion of 1940. Perhaps this quotation from the *New York Times* may help:

'England's new short-wave schedule, which went into operation a

few days ago, indicates changed tactics in broadcasting. Most of the programmes are centred about British preparations for invasion. A review of the first new set of programmes showed that England isn't wasting time on fairy tales. . . .'

'*Preparations for invasion*' indeed has a strange ring after the events of 1944. The fact is that it was our vital need at that time, and it was the task of the BBC to show Americans that we seriously intended to continue and to win the war. Meanwhile very few Americans had ever listened to a broadcast from Britain, and short-wave reception was for many impossible. This was the problem; and in solving it there were no *a priori* principles; save that the programmes must be essentially British; and that they could have only one claim on the attention of listeners—their intrinsic and genuine interest.

It was soon found that there was a true interest in stories about the British as front-line fighters; and beyond this Americans wanted to know what kind of a people we were in many more general ways. This in 1940 and 1941 gave an opportunity to regular news broadcasts, to Radio Newsreel, and to an illustrious team of authors and speakers, who with talks about Great Britain at war introduced American listeners to a type of broadcast they had scarcely heard before. They christened it the 'radio essay'.

It was soon seen, however, that short-wave broadcasting by itself could produce only the smallest of audiences. It was a big step forward, therefore, when American networks began to share the interest of the CBC in rebroadcasting the BBC. J. B. Priestley was regularly rebroadcast by the Mutual Broadcasting System in 1940 and 1941. American Eagle Club, a programme containing personal interviews with American Eagle Squadron pilots then serving with the R.A.F., also won a big audience in America; 'Answering You' was being regularly rebroadcast in 1941, and received a good deal of Press comment.

Building on these earlier foundations, the service began to develop the policy of designing programmes for the especial and exclusive use of particular networks. 'Transatlantic Call' is a programme that has been produced throughout in friendly co-operation with CBS, and springs from a series of exchange visits in 1942; 'Transatlantic Quiz' has been created with and for the Blue Network; and Radio Newsreel, generously described by an American radio critic as 'the most distinguished dramatized news programme on the American air', has more than once been groomed to the suggestions of rebroadcasters. 'Atlantic Spotlight' is an entertainment programme provided by NBC and BBC.

'American Eagle in Britain', a 'soldier-interview' show is now prepared especially for MBS.

The radio system of America is complex. Not only are there several leading networks, but there are a number of independent stations also. In due course the independent stations began to enquire about BBC programmes for rebroadcasting. In April, 1943, WLW of Cincinnati went on the air with a BBC programme specially prepared for its own use. Soon this 50,000-watt station, in the heart of the Middle West, reaching out over a vast area in Michigan, Ohio, Indiana, West Virginia, and Illinois, was bringing regularly to its listeners the voice of British housewives, telling of their struggles with rationed feeding and clothing; the clergyman from the blitzed church; the Radio Doctor calling his opposite number in America; American farmers' sons on service in England, telling their own folks of friends they had made among farmers in this country. BBC producers soon began to feel as if Cincinnati was no farther away than Birmingham; and when a visitor came over from the American station, the meeting between strangers seemed like a reunion.

This collaboration with WLW has been a prototype. In the long run there has not been one of forty-eight states of the U.S.A. which has not heard a BBC programme over its local station. In the autumn of 1943 a weekly programme was devised especially for the use of such stations. Known as 'London Column', it gives a dramatic review of the highlights of the week's world-wide output of the BBC, and it has been made available on familiar home wavelengths to nearly half the population of the U.S.A. This programme always closes with the historic chimes of Bow Bells, and one of the first scripts told listeners that though the bells themselves had been destroyed in an air raid, their chimes were preserved on records. This programme, which made an outstanding appeal to the imagination of American listeners, ended with the words:

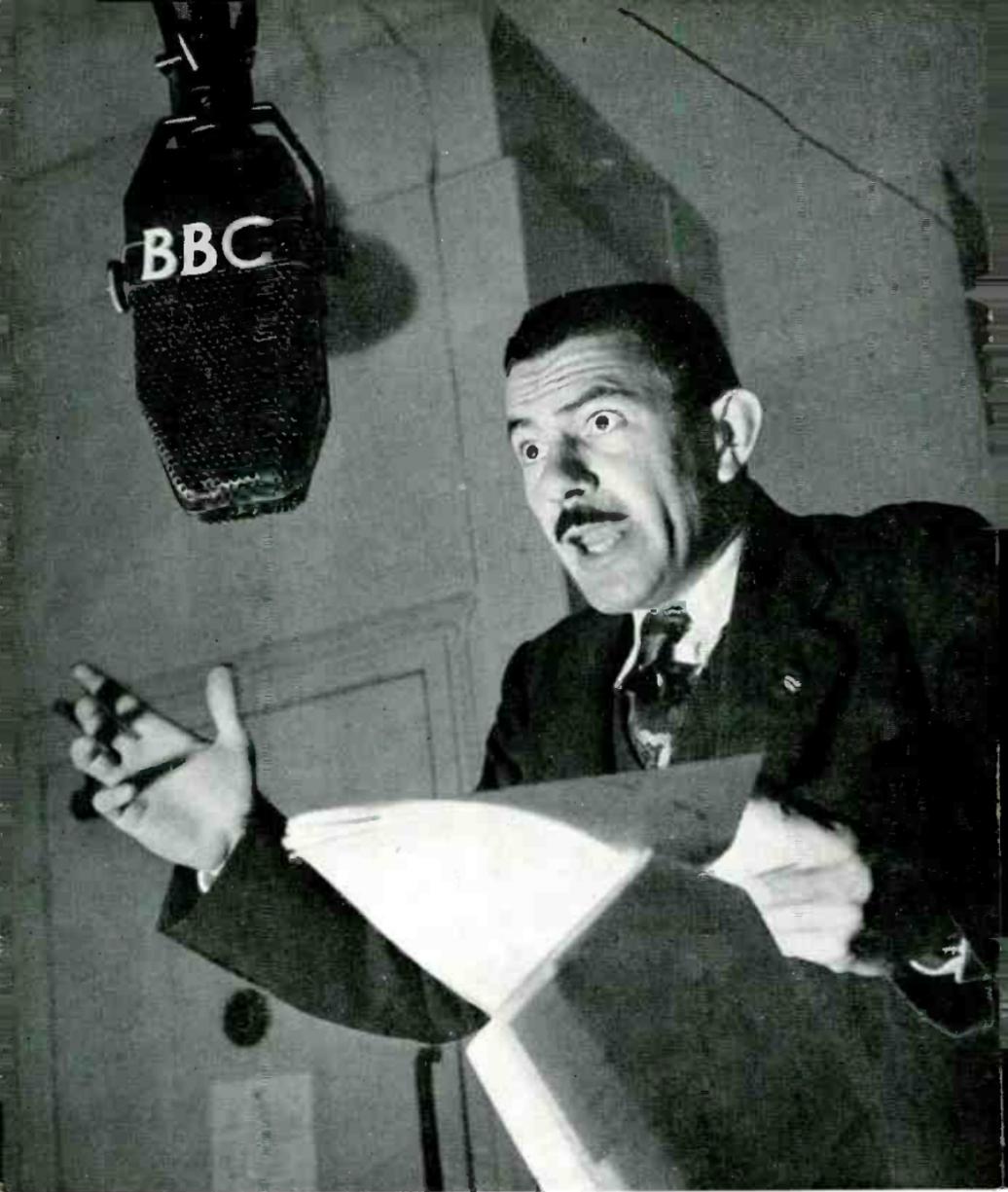
'St. Mary-le-Bow: Built 1687, Sir Christopher Wren.
Destroyed 1940, Adolf Hitler.'

It will be seen that the main course of development has taken the form of a steady movement towards rebroadcasting, which means, of course, plenty of practical co-operation and mutual planning. In fact, this very brief history does bring out the point that international broadcasting must be based on mutual effort.

In Great Britain we hear programmes from America, as well as sending programmes to America. The wartime work of the BBC



Their Royal Highnesses the Amir Feisal and the Amir Khalid sons of King Abdel Aziz Ibn Saud of Sa'udi Arabia at the BBC. His Royal Highness the Amir Feisal (seated) gave a broadcast. Others in the photograph are (left to right) Shaikh Hafiz Wahba, Sa'udi Arabian Minister in London; Shaikh Abdullah Abdel Khair; Mustafa Wahba, son of the Sa'udi Arabian Minister



*Barnado Alfaro in a dramatic broadcast in the Latin-American Service
The broadcast dealt with the life of Manuel Rodriguez, the Chilean
patriot, and was given on the Chilean National Day, 1944*

organization in America has done a great deal to foster this two-way traffic. This point was stressed at a lunch party given in December, 1944, in honour of the BBC, by the largest gathering of high ranking American radio men that has ever assembled. Meanwhile, throughout the war the correspondents of the big American networks have done admirable work in Great Britain—while the BBC has in turn provided them with regular use of studios and other facilities. This linking-up process has now reached a stage which many people in the days of 1940 counted as no more than the optimistic dream of broadcasting visionaries. All radio men now speculate about the future. The bond of common language makes the future sharing of broadcast programmes between the British Commonwealth and the U.S.A. inevitable; and whatever form the future takes, it is bound to reflect the pioneering work of the war years.

MANY AUDIENCES IN THE FAR EAST

*by JOHN MORRIS, director of BBC Eastern Service, author of
Traveller from Tokyo, formerly Professor of English Literature in
Keio University, Tokyo*

The contents and form of all broadcast programmes depend, to a very large extent, upon the reactions of listeners; this is the raw material from which the planner gets many of his best ideas. In the case of broadcasting to the Far East, however, this useful guide to the shaping of programmes is, under war conditions, almost completely absent, since most of our listeners inhabit enemy or enemy-occupied territory.

Excluding India, which is dealt with in a special article, the BBC's Eastern Service at present broadcasts in Kuoyu (standard Chinese), Cantonese, Hokkien, Malay, Burmese, Siamese, Japanese, and, of course, in English. The potential audience is about 650 millions, which is equivalent to approximately one third of the entire population of the world; but, so far as we know, in the whole of the enormous area inhabited by these people there are probably not more than about half-a-million listening sets. To give you an idea of what this means, it should be noted that in Scotland alone there are at the present day roughly one million sets in use. It is difficult to assess the number of short-

wave listening sets in use in the different parts of the Far East; but it seems likely that the greatest number is in Siam and Malaya, the smallest in Japan, where it is doubtful if we have as many as one hundred listeners. This last does not include, however, the probably large number of Japanese soldiers and sailors in the field who are able to listen to our broadcasts.

News is the basis of all the BBC's programmes to the Far East, and although this is specially written by regional experts so as to make a particular appeal to the inhabitants of the country to which the broadcast is directed, it should be pointed out that the BBC does not indulge in propaganda as it is generally understood by our enemies. Naturally, emphasis is laid on British achievements in the war, but this is treated in a purely objective manner.

At the time of writing, broadcasting to Malaya, Burma, and Siam is confined to a daily account of the progress of the war, prominence being given to such items of news as it may reasonably be assumed the Japanese would wish to suppress.

In the case of China, however, the requirements are somewhat different. Although many of the peoples of Occupied China are in theory able to listen to the broadcasts put out in their own language by Chungking, in actual fact this is often impracticable, largely for technical reasons. This means that the BBC has the additional obligation of giving the Chinese much local news which it would normally not be necessary to broadcast to them from London. Besides this, approximately one half of our output to China takes the form of highly specialized scientific talks which are designed to play a part in breaking down the cultural blockade which war conditions have imposed upon China. Many of these programmes are relayed by Chungking, and there is definite evidence that they have done much to keep Chinese scientists *au fait* with the latest developments. It is perhaps worth noting that, from a purely broadcasting point of view, these very specialized scientific talks break almost all the rules, since they are probably incomprehensible even to the educated layman, being filled with scientific names, formulæ, and so on. They are, however, a purely wartime expedient, and in more normal circumstances would certainly be broadcast in a very different form. As an example of the content of these programmes, I should mention that one regular series takes the form of a summary of the weekly paper *Nature*, microfilm copies of which are eventually received in Chungking and distributed to the various universities.

In broadcasting to Japan the problem is again different, for we have here to consider an audience whose access to world news is

very strictly controlled by the Government. Except in the case of a small number of privileged Government officials, no one in Japan is permitted to own a short-wave receiving set, and at the present time none of the Allies is sufficiently near to Japan to be able to reach that country by means of medium-wave broadcasts. It may be argued that it is hardly worth while to talk to such a limited audience, and one, moreover, which is presumably not susceptible to outside influence. It should be remembered, however, that although the true facts of much of the world's news are at present concealed from the bulk of the Japanese people, their leaders are well aware of what is happening, and I think there is little doubt that, although the number of people who actually hear the BBC's broadcasts from London is very small, a verbatim report of what we say is almost certainly to be found each morning on the tables of the more important Government officials.

In talking to the Japanese, great prominence is given, of course, to Allied successes, and the news in general is presented in such a way as to impress upon the Japanese the fact that they cannot possibly win the war. Human nature being what it is, and eavesdropping and gossiping universal characteristics, it can, I think, be assumed that the truth reaches a great many more people in Japan than are actually able to hear it directly spoken by us. But our most susceptible audience is probably not in Japan itself. It is likely that our greatest number of listeners is to be found from among the ranks of the Japanese Army, since it is the habit in all armies, particularly in signalling units, to listen a great deal to the world in general. Odd as the Japanese are in many respects, there is no reason to suppose that in this particular matter they differ from others. The Army has, moreover, facilities for listening which are denied to the civilian inhabitants of Japan itself, since, in order to listen to the short-wave programmes broadcast from Tokyo to the troops in the field, the Army cannot be forbidden to make use of short-wave receiving sets.

I have already stressed that in broadcasting to the Far East we do not know, except in the case of China, what effect our programmes have. It is certain, however, that we shall be able to do a much more effective job as soon as Allied advances bring us near enough to be able to talk to Japan by means of medium wave.

ALLIES AND FRIENDS THROUGHOUT THE NEAR EAST

by S. HILLELSON, who has been Director of the Near East Service since 1940. He has served for twenty-two years in the Sudan, and has specialized in Islamic studies, including the three principal languages of the Moslem world

'So far as the ordinary Middle Easterner is concerned,' says a recent report, 'the war has been over for some time.' This mood of easy optimism, however startling to us at home, shows very forcibly how far we have travelled since the days of the Iraqi revolt, the Syrian campaign, and Rommel's threat to Alexandria. We in the BBC do not feel that our task of wartime broadcasting to the Near East has come to an end, but it is permissible now to cast our minds back on the broadcasting history of the last five years.

We started with little awareness of the complexities of the task, and we did not know whither it would lead us. Early in 1938, we had begun a modest broadcast in Arabic built round a daily news bulletin which was its main feature: by September, 1939, we had responded to an insistent demand for instruction and entertainment, and we had made a good start in securing an audience both in the Near East and in North Africa. With the outbreak of war the needs of political warfare called for a much greater effort and, as more transmitters were put at our disposal, and as quickly as skilled staff could be recruited, we enlarged our output until, by the end of 1944, we were on the air in Arabic for three hours every day. Early in the war we undertook broadcasts in Turkish and Persian with a fifteen-minute bulletin in each language, and these have grown into daily services of news and programmes lasting one hour and a quarter, and forty-five minutes respectively. For several years we also broadcast in the spoken Arabic of Morocco in order to bring news and encouragement to a people ruled by Vichy and the Axis, but recently it became possible to integrate the Moroccan service into the framework of Arabic broadcasting, and to speak to North Africans in the 'standard Arabic' which they share with the rest of the Arab world. It may be noted in passing that experiments in the use of Arabic dialect have not proved successful except in the case of plays and humorous features. There is as yet no half-way house between dialect or patois, and the literary language which may be described as the Latin of the Arab peoples. Broadcasting, however, has brought this learned idiom



Mr. Wang Yun-wu, of the Chinese Goodwill Mission to the United Kingdom, talking to Sir Noel Ashbridge, Deputy Director-General



*Calling Soathern Rhodesia: a party of Rhodesians in London
broadcast in the African Service*

*Calling the West Indies: Una Marson, organizer and compère of this
programme, with Gerry Wilmot, well-known Canadian compère and
producer*



much nearer to the uneducated, and it may yet play a large part in bridging the gulf between the cultured minority and the illiterate masses.

The people to whom we were speaking were not, as nations, actively engaged in the war though we must not forget such gallant units as the Sudan Defence Force, the Arab Legion of Transjordan, the Senussi Auxiliaries, and the many volunteers who enlisted in Palestine. Amongst the Arab states we had allies who assisted our cause in various ways, and the Arab people as a whole never wavered in their adherence to the ideals for which we were fighting. Turkey, though not a belligerent, was an ally from the beginning, and Iran joined the United Nations in 1941. From the outset, therefore, we were broadcasting to allies and friends and, except for North Africa, no country of our area was occupied by the enemy. All of them, however, were exposed to the full impact of Axis propaganda which for a long time was able to exploit the story of allied reverses, and the course of the war produced such anxious moments as Rashid Ali's rising in Iraq and the days before El Alamein. For a time we were tempted to think of broadcasting as a contest between London and Berlin, but we never allowed our strategy to be dictated by the enemy, and we thought it more important to be accepted as sincere and truthful by the discerning few than to increase our audience at all costs. Compared with the fanfares and harangues of Berlin our truthful news bulletins were voted dull, and the story we had to tell in the early days brought little comfort to our friends.

Victory has changed all that. We are no longer accused of dullness. In the Arab countries, at any rate, the BBC has become a real power. In the words of a recent report 'the influence of the Near East Service in making the British point of view known is generally accepted as one of the strongest instruments we possess. . . . As well as projecting the British point of view, however, the BBC is thought of as an integrating force in the Arab world, linking the Moroccan with the Iraqi, or the Syrian with the Sudan'. To become the 'national programme' of the Arabs was not our conscious aim, but it was in the nature of things that an Arabic service from London should be metropolitan rather than regional, and thus work in harmony with the Arab urge towards the strengthening of their common nationhood. The news bulletins and commentaries remained, as they always must remain, the core of our work: we could not rest content, however, with a service of general world news, and we thought it right to give the Arabs a special news service about their own world such as

they could not get from any other source. Programmes of talks, music, plays, and special features, also were designed with a view to Arab rather than regional appeal and, though we never lost sight of our function as a British station speaking to the Arabs, we offered the leaders of Arab thought and Arab musicians and artists the opportunity of being heard by a wider audience than could listen to the local stations. The paradox of importing programmes to London for re-export to the Arab world has amply justified itself, and it has shown the Arab, as no other policy could have done, that there is understanding for their problems and respect for their culture in a country which bears so many responsibilities for their welfare.

The BBC's journal, the *Arabic Listener*, has appealed to the Arabs for the same reason as a British organ reflecting the spirit of the broadcasts. Its circulation has trebled since its inauguration early in 1940.

Broadcasts to Turkey and Persia presented somewhat different problems. Both countries were more remote from the war than the Arab states, and their policies were less closely linked to ours. Yet it was always important, both in time of adversity and of success, not only to broadcast accurate news, but also to promote an understanding of our ways and our ideals. Neither in Turkey nor in Persia has listening to the BBC become a daily habit and a daily need as it is for many Arabs, but appreciation of the service is not lacking, and there have been times when the BBC was able to exercise real influence—for instance, when there were strains and stresses in our relations, and when the course of events closely touched the Persians and the Turks. It is generally believed, for instance, that the Persian broadcasts of the BBC played a very significant part at the time of the abdication of Reza Shah Pahlavi.

Radio is essentially a popular medium, and it can appeal to the masses like no other instrument of publicity. In the Near East, however, only a fraction of the population has access to receiving sets, and where tradition and sentiment forbid the use of popular idiom the power of the spoken word is limited. But the new forces released by the war are already quickening a new social consciousness, and the habit of listening, formed during the war, will set up an irresistible demand for the fuller realization of the possibilities which radio offers. The BBC, which has set the standard by which Arabic broadcasting is judged, can render still greater services to the Near East, and the experience gained during the war will stand us in good stead when planning for the peace.

'A STEADY GROWTH OF POPULARITY'

by *N. ZIMMERN*, Director of the Latin-American Service

Germany was not slow to use the medium of radio for her propaganda in Latin America, and by 1937 as the only European country broadcasting regularly in Spanish to the other side of the Atlantic she had already built up a not inconsiderable regular audience. Quite naturally this propaganda was beginning to tell. All the usual characteristics could be discerned, including a tremendous emphasis on the efficiency of Nazi methods and the so called decadent and ineffectual methods of democracy. It was to give listeners in Latin America an opportunity of hearing truthful news from Europe, that the Latin-American Service of the BBC was begun in March of 1938.

At first news broadcasts only were given and the Latin-American Service did not have a 'self-contained' transmission of its own until July of 1939. Thus the full service had existed only for two months when the war brought it abruptly to an end and reduced it again to news bulletins. Gradually more time was obtained, and the news service was supplemented by informative and explanatory commentaries, and by a few programmes of music and entertainment. In those early months, a standard of accuracy in news was established, which has been increasingly recognized during succeeding years and which is now acknowledged throughout Latin America. At the same time, the gradual introduction of comment and programme material made it possible to increase the general interest of the service. It was during this time that the commentaries of Don Salvador de Madariaga, the famous Spanish historian and man of letters, became a regular feature of the service. In July of 1940, it was found possible again to inaugurate a full transmission for Latin America. During the first two months of the restored Service, the foundations were laid of a service which has since developed to nearly three times its original output. Not only Salvador de Madariaga's commentaries, but also translations of Mr. Wickham Steed's weekly talks were regularly broadcast. Two other weekly commentaries under the pseudonyms of 'P. Xysto'—for Brazil, and 'Atalaya'—for Spanish America, rapidly obtained a wide popularity. 'P. Xysto' has since been replaced by another Brazilian commentator under the name of Aimberé. 'Atalaya' continues without interruption to this day.

Perhaps of even greater interest, because it implied not so much individual effort as enthusiastic team work, was the initiation of a

series of dramatic features which from the start were popular with listeners, and which even today—greatly expanded and developed—are among the most successful of the programmes broadcast to Latin America from London. The difficulties of producing dramatic programmes in wartime London, especially when the ‘blitz’ began, can hardly be exaggerated. No professional actors or actresses were available and the casts were almost exclusively drawn from the working staff—translators, announcers, assistants, and typists. It was not long before the talent of Angel Ara as a producer was discovered. Four years later, he is considered in Latin America to be one of the leading exponents of dramatic radio production.

All these developments were not made easier by enemy air bombardments. Still more difficult became the work when towards the end of September, 1940, a sudden evacuation was decided on. Only five hours’ notice could be given for the evacuation of the entire department to a rural centre, some 150 miles away from London. There, in relative peace, but with poor accommodation and difficult communications with London, the department consolidated its gains and continued a slow expansion. But the Latin-American transmission was still in the nature of what has been variously described as a club-sandwich or a Neapolitan ice; for inevitably, owing to the considerable differences in the peak listening hours in the various countries of Latin America, there were some four changes during the transmission from Spanish to Portuguese or vice versa.

Nevertheless, during the next two or three years there was a steady increase in output, an improvement in standards, and a constant and careful study of what should be done as soon as facilities were available. During this time, too, were recruited a number of Latin Americans who unhesitatingly crossed the Atlantic at a time when such risks of such sea voyages were not to be under-rated; one member of the staff experienced life in mid-ocean in an open boat. These years of gradual development were marked by a steady growth of popularity in Latin America. Whereas in the early stages a single rebroadcast by a Latin-American medium-wave station constituted an event, it was not long before the rebroadcasting of news by as many as seventy or eighty different stations in Latin America became a regular practice; and the programmes, too, did not lag far behind. Single programmes such as a dramatic reconstruction of the Battle of Britain, were rebroadcast by fifty-six different stations.

Nevertheless, the goal which had been set as early as 1940,

that is, the broadcasting of two separate and independent services, one for Spanish America presented exclusively in Spanish, and another for Brazil presented in Portuguese, had still to be attained. Before this took place, the department returned to the London area, thus greatly increasing the resources available for topical comment.

One result was a considerable increase in the number of stations rebroadcasting the daily commentaries, which now fluctuate between thirty and fifty daily, according to the popularity of the speaker. The full expansion of the Service was eventually inaugurated on 20 November, 1943, and from then on the output of the Latin-American Service has amounted to a total of 9½ hours daily.

D-day brought to a climax interest in European events. In the field of radio the BBC was the only means of supplying rapid coverage both in the reporting of news and its interpretation. This brought yet another step forward in the number of rebroadcasts which at the moment of going to press are close on 300 daily. All evidence goes to show that development of the BBC's service to Latin America has earned a growing reputation for the BBC in telling the story of Britain's war effort to an ever-increasing audience.

Three further developments should be mentioned: firstly, the gradual progress of a service of transcriptions; secondly, the appointment of representatives in Latin America who have opened offices in some of the principal capitals; of outstanding value was the BBC's participation in a radio exhibition in Mexico, sponsored by the Mexican Department of Education. Thirdly, the BBC has appointed Francis Hallawell as special correspondent with the Brazilian Forces now in Italy. His accurate reporting, background material, and recordings have been a notable feature of the service to Brazil.

The BBC's Latin-American Service has successfully achieved its main object for it has done much to make Latin America aware of the British point of view, and of the British war effort. Perhaps even more important, the majority of Latin Americans automatically turn to the BBC for accurate war news and for the confirmation or refutation of unofficial rumours.

And in achieving this material goodwill much has been due to Latin Americans themselves: to those who gladly braved the changes of wartime Britain to help build up a Service, in which they believed, to those in Latin America who have encouraged rebroadcasts; and to the listeners, who have shown a generous interest in Britain's story.

FIVE YEARS ON 'RECORD'

EDGAR BLATT, Manager of the BBC's London Transcription Service, tells of the many programmes in recorded form sent to Broadcasting Organizations Overseas

Although five years of war have been responsible for the general quickening in the pace of developments of all kinds, I doubt if any facility in the world of broadcasting has surpassed in speed the growth of the BBC's London Transcription Service, now the largest and most comprehensive distributors of transcriptions in the world. In 1939 there were those who were convinced that this then minute but progressive Service was important for the dissemination of information and for the projection of British views, culture, and achievements; and in fact even at that time a handful of stations in the Empire, Latin America, and Europe thought enough of the idea to use our programmes from time to time or when some special occasion seemed to warrant. Now, in 1944, programme material in nineteen different languages is supplied to eighty-six territories overseas and scheduled regularly for radiating from the transmitters of 488 different broadcasting systems. In the last year alone we have provided the programme material for a minimum of 48,600 hours of broadcasting time overseas—the largest outputs being some 37,000 hours in the English language and 10,000 hours in the languages of Latin America.

Broadcasting has given a new meaning to the word 'transcription'. To us it means a recording of a programme either specially produced for the purpose or recorded at the time of transmission from any one of the BBC's Home, Overseas or European Programme Services. These recordings are made either in a form that resembles the ordinary commercial gramophone record or on large slow-speed discs, each capable of playing for fifteen minutes continuously. In both cases the pressings are of a specially prepared material which is virtually unbreakable and lighter than the ordinary gramophone record, giving obvious advantages in transport and handling. During the last twelve months the BBC's Transcription Service has despatched just under 139,000 of these recordings for use overseas. Scripts prepared by us in foreign languages for use by local announcers and commentators, and for local production, also form an important though much smaller part of our transcription distribution.

In the early days of this Service listeners all over the world wanted war information, so it became our job to give it to them

in the easiest listening form that was possible. We employed the various techniques of broadcasting, such as actuality sound pictures and features, straight talks, dramatic features, and plays. We have placed on record permanent pictures of Britain at war in all its aspects, both military and civilian, pictures of our Allies who were guests in this country, and the great work they have accomplished as part of the war effort of the United Nations. We have had our observers, engineers, and recording equipment up in the air in bombers and flying-boats, on land with the Army, under the land in coal-mines, in factories, on the sea with destroyers on convoy, under the sea in submarines, and on one auspicious occasion in the air again in a German bomber—a captured one. And we possess, without any doubt, the most comprehensive, if not the only really complete library in the world of documentary war sounds.

It should not be thought, however, that our transcribed programmes deal only with one aspect or another of the war. In the early days of this Service, listeners overseas were desperately keen to hear how the impact of war was affecting the lives of people who were either in the Fighting Services, working in Civil Defence or in other civilian capacities in front-line Britain. But as time went on and the war canvas widened, quite naturally their interests became less exclusively concentrated on this country's total war effort and they welcomed the addition to our transcription distribution of a very much larger proportion than before of British music. These recordings included not only major orchestral works but regimental marches, traditional music and songs, and a wide range of light music. We have distributed also the works of composers from all over the Commonwealth and through being able to draw on the excellent talent and craftsmanship of those Allies domiciled in this country, we have given broadcasting organizations overseas the music of the United Nations. Literary and other programmes of a general cultural nature also form part of our distribution and we receive constant proof that these are appreciated, not only by those who still regard these islands as 'home', but also by citizens of the British Commonwealth of Nations and others who have never visited this country but who look to England as the centre of British culture.

During the last year we have been able to accede to the repeated requests, particularly from the Dominions and Colonies, for light entertainment programmes in every category, to such an extent that this form of transcription now totals two-thirds of our entire output in English. These light entertainment programmes are

made available also for broadcasting from stations overseas to our Forces wherever they may be, and are used as well for the entertainment of men and women of the Forces of our allies.

While I am on the subject of programmes, it is interesting to know productions in the English language which were the most successful during the last year. Unlike our foreign language productions which are almost invariably specially produced for transcription only, a very large proportion of our programmes in English are recorded from transmissions which are broadcast first of all in the Home Service. The programme which has achieved by far the greatest success overseas in the last twelve months, is without doubt the Dorothy Sayers play sequence 'The Man born to be King', originally broadcast in the BBC's Children's Hour in 1941 and 1942, and subsequently rebroadcast for adult listeners this year. Variety takes second place with 'Itma'. Drama third place with 'Appointment with Fear', closely followed by other Variety offerings such as 'The Stage presents', 'Travellers Tales', 'Salute to Rhythm'. In addition a specially produced London Transcription Service series which featured the lives and works of famous British composers under the title 'Men and Music', was well up with the leaders. Light music of every description is very evenly sprinkled amongst the favourites with overseas listeners and continues to be one of the most popular categories in our distribution.

BBC transcriptions played their part also in the D-day preparations and in the actual world-wide broadcasts on D-day itself. In conjunction with Shaef, we have supplied over 25,000 music recordings for broadcasting in the liberated countries of Europe as well as for those countries which are still to be liberated.

'What is going to happen to the BBC's London Transcription Service?' Some changes will, of course, be necessary, to meet new problems and conditions, but there is abundant evidence from our Dominions and Colonies, from Latin America, from European countries and elsewhere, that broadcasting organizations all over the world will continue to demand British transcriptions and will give them a prominent place in their plans for reconstruction and development. So there is good reason to believe that this Service can fill as important a place in post-war broadcasting as it has done in wartime—bringing to listeners everywhere, the ideas, entertainment, and culture of a Britain at peace.



*General de Gaulle broadcasting to the Fighting French Forces:
a photograph taken in 1941*



Victor de Laveleye and Professor Nand Geersens, editors of the BBC Belgian Service. M. de Laveleye, who was the originator of the famous 'V' sign, returned to Belgium after the liberation of Brussels, and became Minister of Education in the Belgian Government

III BROADCASTS TO EUROPE

The Year of Climax

by J. B. CLARK, *Controller of European Services*

For the BBC European Services it may be said that the period from the Munich crisis to the end of 1943 covered years of preparation for 1944, a year of climax. In this past year the European Division has met new problems in the stirring challenge of military operations leading to the liberation of many continental countries. The year closed amidst a reorientation of the services involving important reorganization of staff and effort to meet the changing circumstances of the present and the future.

The early growth of the BBC's European activities has often been recorded—a brief factual summary must here suffice. At the time of the Munich crisis a start was made by interpolating into the BBC Home Service half an hour a day divided between French, German, and Italian. Spanish and Portuguese broadcasts began in the spring of 1939. Services in six more languages were added at the outbreak of war, and by the end of 1939 transmissions to Europe amounted to 17½ hours daily. Thereafter there was steady expansion with milestones of 31 hours daily in 24 languages by the spring of 1942; nearly 40 hours daily in March, 1943. Finally the peak of nearly 50 hours daily, in three separate networks covering in all 24 languages, was reached on 30 April, 1944.

It would, however, be a mistake to measure the service to Europe purely in terms of hours of output. Conditions under occupation impelled the provision of special services. Liberation of some countries has happily seen a recession of the need for some of the services. Special bulletins for the Clandestine Press of occupied territories and other unusual services have become unnecessary.

A few weeks before D-day the American Broadcasting Station in Europe (ABSIE) began operating, thus augmenting the broadcast services poured into Europe in the context of the Allied war effort. In this new venture there was close collaboration between the BBC and the U.S.A. Office of War Information in both technical and other fields.

Since February, 1942, the BBC had afforded facilities to the

American Office of War Information to enable the 'Voice of America' to be heard on medium wavelengths in Europe. At first these broadcasts were recorded in six different languages in London and thence retransmitted to Europe. From January, 1943, these broadcasts were relayed direct by the BBC, without recording. By the end of 1943, 107 periods a week were devoted in the BBC's European Services to 'America calling Europe' broadcasts; from 30 April, 1944, these were increased for a time to over 200 in 19 languages. The establishment of ABSIE in the United Kingdom and the allocation of BBC service time to other American broadcasts was a clear sign that broadcasting to Europe was as much a joint Allied operation as those in the military field.

In their advance from the Normandy beach-head the Allied armies carried with them broadcasting personnel and transmitters. At each successive stage, first loudspeaker vans and then local transmitters—mobile or fixed—were brought into service, adding to their purely local instructions and information regular rebroadcasts from the BBC and ABSIE services. Finally, on the borders of the Reich itself the Luxembourg station was captured and rapidly brought into service, with relays of BBC transmissions as the backbone of its schedule.

The long-term, planned expansion of the BBC's service reflected the mounting strength of the United Nations. The keynote of the widely-known broadcasts by 'Colonel Britton' in 1941 was 'stand fast'. These were succeeded by the 'V' campaign and its exhortation to demonstration against and embarrassment of the Nazi occupiers. News services for the Clandestine Press and other broadcasts (the full story of which cannot yet be told) stimulated underground movements everywhere, rallied audiences of resisters, and prepared the internal forces on the continent for the promised instructions from the Allied Military Command which would link them directly with the invading armies.

On 20 May, 1944, the first instruction to the people of Europe from the Supreme Commander of the Allied Expeditionary Force was broadcast by a member of his staff to France, Belgium, Holland, Norway, and Denmark in the European Service of the BBC and in the ABSIE transmissions. It was explained that in this way the people of the occupied countries would learn what would be expected of them when the time came to act. They were asked to observe the enemy closely and collect all possible information about his troops, stores, and movements, which would be useful to the Allied forces when they arrived, and they were told what precautions to take for their own safety during the fighting. On

6 June, a warning was given to all who lived within thirty-five kilometres of the coast that air attacks would be taking place and that where possible warning leaflets would be dropped less than one hour before the attack was due to begin. Further broadcasts included instructions to Poles forced to serve in the German Army, to fishermen in specified areas, and to dock-workers in Cherbourg asking them to protect dock installations and machinery. Later warnings were addressed to French civilians behind the German lines in France telling them what to do during Allied air attacks on the retreating Germans. Early in September the Belgians were asked to protect factories, mines, and industrial installations, and at the same time the Dutch were told to help the resistance movements in their country and to disorganize the enemy wherever possible.

As the Allied armies drew nearer to Germany, instructions were broadcast to foreign workers in Germany, and civilians in the Ruhr and Rhineland were warned of air attacks on communications and military targets and told to evacuate the battle areas. Further broadcasts explained the aims and tasks of Allied military government and told the people in areas where this would operate what to do before, during, and after the arrival of the Allied armies. By the end of the year more than fifty of these special instructions from General Eisenhower, the Supreme Commander, had been transmitted.

In non-military fields also the BBC's European Service has had to adapt itself to changed circumstances. From 1940 onwards Allied Governments in London had enjoyed 'free time' on BBC transmitters for the purpose of speaking to their countrymen about their national affairs. The staff engaged in these broadcasts worked in close collegueship with the staff employed in the BBC's broadcasts to the countries in question.

The liberation of France, Belgium, and Greece led quickly to the re-establishment of sovereign rights and the restoration of national broadcasting organizations once more with freedom on their own soil. In spite of destruction wrought by the Nazis, the full repair of which will take a long time, effective services were soon inaugurated. The consequences were immediate: the Governments in question could speak for themselves from their own capitals; 'free time' from London was not required, nor was it necessary (or desirable) for the BBC's services to concern themselves with the internal affairs of these countries. The swing over to services of an essentially British character, with the object of portraying the British way of life—illustrating in a variety of fields the manner in which our democratic institutions and authorities were dealing

with current problems of war and the prospect of peace—was resolutely tackled. A full output of a comprehensive news service was maintained in all languages—and owing to the destruction of communications was needed as much in liberated as in Nazi dominated territories. Simultaneously with these changes several key members of the BBC staff—British and foreign—returned to the countries of their birth or attachment to assist in the work of restoration or in the forward fields of war.

The changes evoked many tributes to the work of the preceding years.

Monsieur Georges Bidault, France's Minister for Foreign Affairs who was President of the French National Council of Resistance, concludes his moving article, 'The Voice of Liberty', at the beginning of this book with the words:

'It is partly, indeed largely, thanks to you, dear familiar voices, that our minds stayed free while our limbs were bound.'

On 16 September, Victor de Laveleye (now Minister of Education in the Belgian Government) who had been the leader of the BBC's Belgian Section and the originator of the 'V' campaign, made a moving farewell speech to Britain and the BBC on the reorganization of the BBC's Belgian Service. To his compatriots he said:

'Our work is done. You are free and have no more need of the voices that reached you from London and which gave you reasons for hope, the voices which in the disastrous days of Tobruk, Greece, Crete, Singapore, and of the Russian retreat, tried to show you that all these victories of the enemy were superficial and ephemeral, that he was using up his forces and that one day he would be conquered.

'Courage—On les aura, les Boches! . . .'

To the English he said:

'Is it because you have a genius for friendship that you English show such a remarkable aptitude for living in the midst of your Allies, for understanding them, for making them work together, and for making them feel at home among you? Is it by natural inclination or by supreme political skill that you are so admirably tolerant, so understanding, and so generous. . . ? However it may be, we have lived, worked, and talked in London during the war in an atmosphere of absolute independence. . . .'

22 October witnessed the last broadcast of 'Les Français parlent aux Français', directed for four and a half years by Jacques Duchesne, who bid his French listeners *au revoir* from London before returning to Paris.

'Before we go back,' he said, 'we should like to thank warmly our English friends who, after having welcomed General de Gaulle, the first 'resistant' of France as he is called now, allowed us to speak to you each day. Above all, we thank the Englishmen of the BBC, with



Young Frenchwomen who had worked in the underground movement in France visited England in December, 1944

A French Press Delegation representing some of the earliest and most important papers of the underground Press, at a reception given by the BBC in October, 1944





*November, 1944
In a broadcast
ceremony the
Director-General
of the BBC
handed back the
Athens call-sign
to H.E. the Greek
Ambassador in
London*



*December, 1944
M. Jean
Guignebert,
Director-General
of the
French Broadcast-
ing System, meets
Mr. J. B. Clark,
Controller of the
BBC European
Service, in London*

whom we have been able to work in the saddest and most difficult times—and there were some of those—because they knew not only how to respect our freedom, but also how to organize it.’

The place of Duchesne and ‘Les Français parlent aux Français’ in the evening programme of the French Service was taken over by a team from the official French broadcasting organization, Radiodiffusion Française, who were given BBC facilities until broadcasting in France is completely restored.

In December, 1944, M. Jean Guignebert, the Director-General of the Radiodiffusion Française, visited London at the invitation of the Director-General of the BBC to discuss questions of mutual interest to the Radiodiffusion Française and the BBC. In reply to a speech welcoming him to the BBC, M. Guignebert said :

‘The whole of France was dependent on the transmissions of the BBC. The enormous majority got from them their faith, their hope and the certainty of victory. . . . The salvation of an entire people is the most sensational of the exploits that radio has to its credit. You achieved this by giving them your news, your transmitters, and your confidence . . . a miraculous tonic that was administered by the best doctors in the world.’

The restoration of postal service with France resulted in a flood of letters of gratitude to the BBC—at the rate of 4,000 a month in December. A steady stream came in various ways from Belgium and Holland although parallel facilities were not established before the end of 1944.

It was, however, not only from liberated territories that messages of appreciation came. In the Christmas number of *Norges Nytt*—a Norwegian newspaper published in Stockholm—it says :

‘Now at the turn of the year, all listeners, and in particular Norwegians, wish to send their warmest thanks to the BBC, which in its whole-hearted understanding of the importance of victory over Nazism, has placed all its resources at the disposal of the occupied countries. And we offer special thanks for all the goodwill shown towards Norway, whose representatives have found a warm welcome in the BBC.’

These tributes, which have been selected at random and could easily be multiplied, provide great encouragement to the varied staff which, working as a large team, look forward confidently to the future months and years. Experience has shown already that the problems of liberation and no doubt of peace, will be no less difficult than those of occupation and war. Reorganization involving, with a military analogy, a regrouping of sections into territorial departments was in progress during the last months of the year. While substantial changes will be effected during the ensuing year, it is realized that a long period of fluidity of staff

and organization lies ahead. Only in this way can the resilience of the service be preserved to meet circumstances which will constantly alter and which can never be precisely determined in advance. The challenge to staff in all sections of work is fully realized. There is no complacency or under-rating of the job to be done, but all look forward with confidence, stimulated by the generous appreciation already shown by the Allied audiences with whom free contact is already possible.

BROADCASTS TO THE UNITED NATIONS IN EUROPE

LIBERATED TERRITORIES AT THE END OF 1944

This tribute was paid to the BBC in an inaugural transmission from Paris in the Radiodiffusion Française European Service:

'We must not forget that if the world has been able to retain its faith, if we can today speak without hesitation at this microphone, it is due to the broadcasts from London. During the long dark four years, the BBC was a torch in the darkness and the embodiment of the promise of liberation. The world was in agony; but the BBC played its life-giving music. The world was submerged in lies; but the BBC proclaimed the truth. This tradition of truth and honour will be continued here.'

All through the German occupation small numbers of French men and women, often at great risk to themselves, managed to smuggle out of France letters telling the BBC that they were still able to listen to London broadcasts. Since the liberation of almost the whole of French territory this steady trickle of letters grew to a flood of 4,000 letters during the month of December, 1944. From every corner of France, from Frenchmen of every age and every walk of life have come letters thanking the BBC for all it meant to its French listeners during the dark days of German oppression.

First and foremost the writers of these letters are grateful for having received from the BBC true news of the free world. 'To you, BBC, I want to write my first letter to England', writes a Paris schoolteacher, 'for you have been Life, Truth, and Freedom for me all through the fifty terrible months we have had to live.' They thank the BBC too for helping to keep up their morale and thus encouraging the spirit of resistance to the Germans. A Dieppe postman sends 'Hearty thanks to the BBC which was our moral salvation ever since 1940. Thanks to you the French nation never despaired.' Almost every letter thanks the BBC for having wel-

came to its microphones General de Gaulle and the little band of Frenchmen who for four years broadcast nightly to their compatriots in the programme 'Les Français parlent aux Français'. An electrician of the Paris Opera House speaks for many when he writes: 'I believe that the French owe their liberty and all it means to the BBC, for without you how could we have known about our General de Gaulle and all the valiant Frenchmen grouped around him to whom you gave such generous hospitality.'

Some letters strike a sadder note. A Paris priest tells of four months in prison for listening to the BBC. The wife of one correspondent of long standing regrets that her husband cannot write himself as he is in the German concentration camp of Buchenwald. Another tells how a faithful listener who smuggled out letters to the BBC throughout the German occupation was shot by the Gestapo the day before the Allies entered his home town of Lyons.

But by no means every correspondent dwells only on the past. Many others, and particularly the young people, express great pleasure at hearing the continuing broadcasts in the BBC's French Service. 'We will always give the BBC a place at our firesides', writes one young listener, 'in memory of the unforgettable years', and a Paris student begs the BBC to continue its broadcasts to France 'long after peace has come back for the sake of Anglo-French friendship which seems to all of us the condition of a steady peace'.

Since the liberation of France the French Section has responded fully to the desire of its French audience for information about most aspects of life in Britain and the Commonwealth. A weekly scientific review deals with the discoveries and advances made by British scientists in the past five years. A programme called 'Angleterre en Mouvement' describes the constant adjustment which is taking place in the structure of British society, such as the replanning of our cities, the reorganization of housing, the plans for developing exports after the war, changes in factory conditions, and so on. Another programme 'Institutions Anglaises' deals with the fundamental British institutions and explains some of the enigmas which have always puzzled Frenchmen about England—the working of our constitution and Parliament, our legal customs, the institution of the vote for women in this country, etc. Week by week a newsreel of contemporary life in London brings to French listeners the familiar sounds of London's streets, theatres, and cinemas. In the literary programme 'Lettres Anglaises', writers who are already famous in France excite the appetite of their listeners for other less well-known British authors. H. G. Wells, Rosamund Lehmann, V. Sackville-West have already contributed

to this series. The children's programme continues to enjoy its popularity in France—at the time of writing it is serializing *Alice in Wonderland*.

In addition to these and many other regular weekly features, the French Service gives a full summary every day of the British Press. The first Press survey goes out at 1.30 a.m. every night, many hours before British readers have opened their papers, and a more elaborate review with quotations from the last editions and provincial papers is broadcast at 9.30 a.m.

The popularity of the BBC's Belgian Service in Belgium during the occupation has been amply proved by the evidence sent home by our soldiers and war correspondents now in Belgium. It is certain that this popularity was due in no small part to the man who organized the Section from the early days in September 1940, and who has now returned to Brussels on his appointment as Minister of Education. As French commentator in the Belgian Service, M. Victor de Laveleye broadcast—anonously—regular nightly talks on the war situation and on conditions inside Belgium, giving his people reasons for hope and telling them not to despair. His voice was soon recognized, of course, and he was given a great welcome when he returned to Belgium. The Flemish commentator, equally well known both in Belgium and Holland for his verve and his jovial, truculent character, has remained in London to carry on his work for a short time.

With the liberation of Belgium, Radio Belgique, and Radio België, the transmissions in French and Flemish respectively, which, run entirely by Belgians, effectively sustained Belgian morale and encouraged resistance to the occupying forces, ceased to exist. Their place has been taken by a new service: 'The BBC speaking to Belgium', the purpose of which is essentially to describe to the Belgian people what has happened in Britain and the world during the years of their seclusion, and to make clear to them the trends of British public opinion and the objects of British policy in both domestic and world affairs.

The BBC Dutch Section, like most of the other sections broadcasting to territories now liberated, have now the satisfaction of hearing from listeners to their service during the Nazi occupation. Their comments have been very encouraging. For example, a Dutch underground paper recently published the following article entitled 'A word of thanks to our colleagues in London'.

'We of the former underground Press have often been praised by our colleagues overseas for our arduous and dangerous work during the German occupation. It is now our turn to address a few words of

thanks to those who for several years have, through the medium of wireless and leaflets, supplied us with news and information. Looking back we can now scarcely imagine what effects the occupation might have had on us had they not been there. We should have been completely isolated from the outer world. Even though leaflets might occasionally have reached us we should still have missed the trusted human voices which during those long years buoyed and comforted us. A close bond was formed between those voices and us listeners hidden in a cupboard or under a bed or wherever our wireless receivers were concealed. It was as if they, those people of "Radio Orange" (the Dutch Government broadcasting team in London) and the BBC were part of us.'

In the early months of the year the Dutch and Belgian sections began to give advance instructions to their listeners on what to do in the case of Allied landings, and later Dutch listeners were warned of German round-ups for forced labour in towns under their control. An interesting and successful programme for Dutch workers in Germany which has been going out twice weekly during the year has played and is playing a great part in the active sabotage which is being undertaken in Germany itself by the workers. The German radio has repeatedly stated that the Dutch workers are by far the most troublesome of all foreign workers in the Reich.

'Thanks to God and the BBC we never lost our faith in the final liberation of our country from the German oppressor', were the opening words of the first sermon delivered by a prominent preacher following the liberation of Luxembourg. Although one of the less well known of the European Services the daily programme in Luxembourgish has always had a large audience. Indeed, so many people listened to London that at one time the supply of electricity in the Grand Duchy was cut off completely during the time the programme was broadcast.

'It was from Britain that the true voice of Greece was for so long broadcast to the world' was the tribute paid to the BBC by the Greek Ambassador to Britain during an interesting ceremony which took place on 5 November on the handing back of the call-sign of the Athens radio station to the restored Greek broadcasting organization. The Director-General of the BBC and the Greek Ambassador in London broadcast to Greece on that occasion. Ever since the Germans occupied Athens in April, 1941—when the radio call-sign of Radio Athens was handed over by the Greek Ambassador in London to the BBC—this simple pastoral sound of sheep-bells and shepherd's pipes went out every day from London in the Greek Service. As soon as the Germans had left Athens and it was possible for the broadcasting station to speak

with the voice of the Greek people, the BBC restored the call-sign to its rightful place.

In 1944 the greater part of Yugoslavia, including the capital, Belgrade, was liberated. Mr. Churchill, in several statements to the House on Yugoslavia, paid generous tribute to Marshal Tito, in whom 'the partisans have found an outstanding leader, glorious in the fight for freedom'. Mr. Churchill's words, rebroadcast by the BBC to Yugoslavia, had a resounding effect throughout the country. In March, Denis Johnston, BBC war correspondent, took a radio engineer and recording gear to a fighting unit of the partisans in Dalmatia. It was the first visit of a radio recorder to a country still occupied by the enemy. Later in the year BBC correspondents went to Slovenia, the northernmost part of Yugoslavia, and to Serbia. In liberated Yugoslavia, BBC broadcasts are taken down by special monitors and then reproduced on wall posters, avidly read by the public. Special newspapers and leaflets containing monitored BBC broadcasts are distributed among the fighting men in all parts of Yugoslavia.

For Albania, 1944 was a year of hard fighting against the Germans who had over-run the country after the collapse of Fascism. It was also the year of liberation. BBC broadcasts to Albania during 1944 had as their aim the unmasking of Nazi and quisling propaganda, and showing to the Albanians that the road to freedom was through a united struggle against the common enemy. Those broadcasts helped to disorganize the quisling forces and to enable the National Liberation Front to emerge as the only fighting and political organization to lead the struggle for liberation.

OCCUPIED TERRITORIES AT THE END OF 1944

In 1944 the BBC Czechoslovak Service announced the historic news: 'Czechoslovak troops fighting alongside the Red Army have fought their way on to Czechoslovak territory through the Dukla Pass and hoisted the flag of the Republic on Czechoslovak territory.' The occasion was joyously celebrated in broadcasts to Czechoslovakia with anthems, dramatic features, and Czechoslovak government declarations. Nevertheless, the main drive for the liberation of Czechoslovakia was to come from the most easterly part of the Republic, Sub-Carpathian Ukraine, which the Red Army entered later in October. From that time it has been possible to announce almost daily in BBC broadcasts to occupied Czechoslovakia lists of liberated Czechoslovak towns and villages. With the freeing of Sub-Carpathian Ukraine, the

Russians handed over the territory to the Czechoslovak Government Delegation for the administration of liberated territory headed by Minister Nemeč.

But Czechoslovak authorities had no radio transmitters of their own, so the BBC gave full reports of the happenings in liberated territory to the Czechoslovaks still under German occupation, and advised and instructed them in the best ways of frustrating German attempts to devastate the countryside and to drag the population with them as they withdrew.

The magnificent rising of the people of Slovakia against the German open occupation of what had been, until the end of August, a puppet state, provided the best evidence of the success of the BBC's broadcasts. The rising which began on 29 August was planned in co-operation with the Czechoslovak Government in London and was directed by a National Council in Slovakia in whom full powers were vested. A member of the Slovak Mission to London in November, 1944, expressed the view that 'were there no London broadcasts there would have been no national uprising in Slovakia'. Day after day, the BBC transmitted the communiqué from the Commander of the patriot forces in Slovakia within a few minutes of its arrival in code in London. The BBC were also able to report to the people of Czechoslovakia the arrival of supplies for the patriots from both east and west and later, when the peoples' army, overwhelmed by superior numbers, had to retire to the mountains, statements were broadcast from the British and U.S. Governments warning the Germans and the Slovak puppet government that all prisoners taken were to be treated as regular prisoners of war.

In addition to news and comment transmissions, 1944 saw an increase in programmes for Czechoslovak trade unionists. These programmes have provided a forum for trade unionists of all nationalities to describe labour developments in all parts of the free world. Special programmes for Czechoslovaks forced to work in Germany were also started in 1944.

The BBC has sent a recording van to Dunkirk where Czechoslovak troops are now in action, and has thus been able to give its Czechoslovak listeners 'live' accounts of the conditions under which their compatriots are fighting there.

In view of the increased importance of the war news for Czechoslovakia, more so-called 'free' time was given to the Czechoslovak Government in London, thus increasing their opportunities of direct contact with their people in the Republic.

Among the many distinguished speakers who contributed to

our transmissions in 1944 were President Beneš, who in his Christmas broadcast dealt with the future constitution and foreign policy of Czechoslovakia, Foreign Minister Jan Masaryk, Sir Robert Bruce-Lockhart, and the British Ambassador to the Czechoslovak Republic, Mr. Philip Nichols.

The Polish Service continued to act as a link between Great Britain and the Polish underground and the Polish armed forces in all theatres of war. In the troubled political period of 1944, the Polish Service had the responsibility also of reporting the epic battle of Warsaw, and the BBC was gratified to know that the defenders of Warsaw, when they created radio history by setting up two underground broadcasting stations of their own, reported the news broadcast already from London and addressed friendly messages to the European Division.

Reference has already been made to the appreciation of the BBC's Norwegian broadcasts expressed by the Norwegian newspaper *Norges Nytt*, published in Sweden. In its Christmas number that newspaper added:

'We offer thanks to the speakers for their valuable interpretations, and clear and concise explanations concerning the thoughts of the times, given in good powerful Norwegian and for all the excellent secret weapons they have given us in our fight. . . .

'And at the same time we can assure those in London that the Home Front in Norway—and its branches in Sweden—have always been and always will be hungry for information; that it constitutes the major part of our daily bread; and that we would not be without it at any price.

'That is how we in Sweden feel, and no doubt that is how people back in Norway also feel, and it is for this reason that there is always such a warm reception in Norway for the broadcasts from London.'

'Many people have more faith in bulletins from London than in the words of the Bible. . . .' 'During the war the Danes have taken their politics from the BBC. . . .' These two sentences, taken respectively from an article in the Nazi paper, *Faedrelandet* and from a Nazi broadcast over Kalundborg radio, show what the Nazis in Denmark think about the importance of BBC broadcasts to Denmark.

Milestones in the BBC's broadcasting to Denmark in 1944 were on the occasions of the 'People's Strike' which confirmed the Danish people's approval of the active course taken against the Germans; the German action against the Danish police when 2,000 policemen were taken to concentration camps in Germany while the remaining 10,000, on the advice of the BBC's Danish Service, escaped and went underground to prepare for 'The Day'; and Mr. Winston Churchill's message to

the Danish resistance movement, broadcast to Denmark by the BBC on New Year's Eve, in which Mr. Churchill said: 'We know what price you have paid and are paying for refusing to be tempted by Nazi blandishments or cowed by Nazi threats; we know something of your achievements in harrying and wrecking the German war machine which rolled across your defenceless frontiers nearly five years ago. We admire your steadfastness and your skill. Your resistance is a valuable contribution both to the Allied cause and to the future prosperity of a free Denmark.'

BROADCASTS TO GERMANY'S FORMER ALLIES

All evidence from the liberated areas goes to show that under the German and Fascist domination everyone in Italy who had a set listened almost exclusively to the BBC Italian Service which had become the very mainstay of the Italian spirit of resistance.

1944 was naturally not so decisive a year in the work of the Italian Service as 1943. The great objective which up to the armistice had informed all our Italian transmissions was to depress the Italian fighting spirit and get Italy out of the war. Since then the encouragement of the patriots in German-occupied Italy, on the lines of Field-Marshal Alexander's own messages, has been a more important feature of our Italian broadcasts, and much encouragement and advice has been given to the resistance movements, together with instructions to factory workers, etc., on the best way to obstruct the German war machine. These tasks, together with projection of the English labour scene, have mostly been discharged by the 'Fighters' and Workers' programme', which goes out during the afternoon and at dawn.

Towards the end of the year 'London calling Italy', the main evening programme of the Italian Service, with an afternoon edition, began to go over to a programme of a long-term character, taking as its main themes a greater projection of this country and discussion of the problems of the peace and of European reconstruction.

As regards our main political commentators, Colonel Stevens continued to comment on the principal news of the day, but at the end of the year 'Candidus' concluded his invaluable years of incisive and constructive political appreciation.

Despite the increasing importance of the Rome and Bari transmissions, the BBC broadcasts were listened to much more than all

foreign transmissions added together, and more than the German-controlled radio service in the north.

Shortly before the Romanian night bulletin was due to go on the air, on 23 August, the news was flashed from Bucharest radio that a *coup d'état* had taken place in Romania, Antonescu had been overthrown, and the popular forces supporting the King were seeking an immediate armistice with the Allies. Within a few minutes the BBC was reporting this dramatic news to all Europe. The first of the satellites had detached herself from the Axis.

It was with great satisfaction that, on the following day, the BBC Romanian Service declared: 'It is noted in London that Romania's decision to break with Germany gives the Romanian nation and army the chance to arise and drive the Germans out of their country and so make a worthy contribution to the re-establishment of Romania's freedom and independence. At last the Romanian people have got rid of those leaders who, through self-interest and cowardice, delayed the action for which Britain, in common with Russia and America, has urgently called.'

BBC broadcasts to Bulgaria countered Nazi propaganda and the efforts of the pro-German Bulgarian Government to keep the country faithful to the Tripartite Pact. Those broadcasts, apart from providing a link with the outside world, endeavoured to warn the Bulgarian people of the dangers of their leaders' continued pro-German policy. The overthrow of the Bulgarian Government in the early days of September, and the establishment of a popular one with a broad basis, vindicated the line consistently pursued in talks and comments from London. The role played by BBC broadcasts to Bulgaria was indicated by the Metropolitan Stefan of Sofia, who asked a British correspondent to tell the BBC that its broadcasts 'had been Bulgaria's safety valve during the past three and a half years'.

In February the BBC's Finnish Service informed the Finnish public that peace negotiations were in progress in Stockholm between the Finns and the Russians—a fact which the Finnish public only learnt much later from its own sources. For over two months, BBC broadcasts pointed out to the Finns the advantages of accepting the Russian terms of that time, but finally these peace efforts proved abortive, and in June the Russians launched their great offensive on the Karelian Isthmus.

The BBC continued, nevertheless, to stress in its broadcasts to Finland that the Finns would, sooner or later, be forced to sue for peace. The signing of the armistice in September was an event towards which the BBC Finnish broadcasts had striven ever since

that fateful day in June, 1941, when the Finnish forces took up battle positions with the Germans.

Since the signing of the armistice the BBC Finnish Service has endeavoured to enlighten the Finnish public on many matters which war censorship has kept hidden from them, and especially in projecting the everyday life and institutions of the British Commonwealth.

The year 1944 opened in Hungary with the steady approach of the armed forces of the United Nations towards Hungarian territory, both from the east and from the south.

The BBC continued to warn Hungary that so long as there were Hungarian troops on the Eastern front, and so long as Hungarians were in any way helping the Germans to fight the Russians, Hungary would be regarded as an aggressor against the United Nations.

Prime Minister Kallay's attempts to present Hungary as a harmless, innocent neutral were criticized as ludicrous. Similarly, his talk of the defence of Hungary's frontiers was regarded as nonsense from the military point of view since, it was pointed out, Hungary's inexperienced and badly-equipped army could not hope to stem the advance of the victorious armies of the United Nations.

Hungary was repeatedly warned that so long as she continued to act as Germany's ally, her territory would be used to fit in with Germany's own military plans.

Evidence was forthcoming from official sources that BBC broadcasts had not been without effect upon listeners in Hungary. In BBC comments it was suggested that the time had arrived for the Opposition to speak boldly over foreign and war policy. It was emphasized that if the Opposition acted courageously it might be able to bridge the gulf separating reactionary Hungary and the Democratic Allied Powers and so to lead a free and independent Hungary into the new democratic Europe.

The Opposition, however, lost its chance, for on 19 March the Germans occupied Hungary. An almost completely subservient Government was formed, and the suppression of the Social Democratic Party, the Smallholders and the Peasant Union, was reported. Wholesale arrests of Jews were also reported and drastic anti-Jewish measures forecast. The BBC thereupon broadcast specific warnings to the new Government and administration that racial persecution would be regarded as a war crime.

Mr. Eden made a statement in the House of Commons on the peril threatening Jews in view of the German occupation of Hungary. Mr. Brendan Bracken described the German treatment of Jews in Hungary as the biggest crime in human history.

The Archbishop of Canterbury appealed to the Christian people of Hungary to do everything in their power to save the Jews from wholesale massacre. Mr. Cordell Hull publicly condemned the mass murder of Jews in Hungary. These statements and appeals were repeated frequently in all BBC transmissions to Hungary.

The BBC emphasized that the new Government was appointed under duress when there were already German occupation troops in the country. It was, therefore, an unconstitutional puppet Government, to which no Hungarian citizen, no State employee, and no officer or soldier owed obedience.

Early in April, Budapest had its first heavy Anglo-American air attacks. The BBC broadcast a number of stern warnings by air experts stressing the fact that the attacks would grow steadily heavier and that all railways, factories, and other military targets would be bombed so long as they were of importance to and continued to serve the German war effort.

Hungary was warned by the BBC to expect fresh Russian moves during the summer months, and it was pointed out that the more heavily the Germans were committed in the West, the larger would be the part which they would expect the Hungarians to play in holding a line in the East. The end could only be the annihilation of the Hungarian armed forces, the loss of tens of thousands of Hungarian lives, and the devastation of Hungary itself.

The BBC stressed that the capitulation of Romania and Bulgaria had made Hungary's military position, as a satellite of Germany, completely hopeless. These vitally important events, it was suggested, presented Hungary with possibly her last chance to break free from Germany.

By 15 October, the situation had become so serious that Admiral Horthy, fearing a German 'coup', and wishing to get in first, signed a proclamation which was read in his name over the Budapest radio, announcing the cessation of all hostilities against 'our previous enemies' and ordering Hungarian troops to obey the commanders of the Hungarian Army who had received 'corresponding orders' from himself.

The key passages from Admiral Horthy's proclamation were frequently repeated by the BBC and appeals were made to the population to overthrow the small unconstitutional Szalasi regime, to re-establish order and unity, and to help the Soviet Armies to drive the Germans from Hungary.

At the end of December, Budapest was fully encircled and the battle for the city began. An appeal was broadcast from London to Hungarians in the Budapest area, especially the soldiers and workers,

to help the Red Army by preventing the Germans from carrying out demolition of bridges, communications, factories and property.

In the meantime a Provisional National Assembly had started work in Debreczen with the object of forming a Provisional National Government. All soldiers and workers, all patriotic elements of the army and people, especially those still suffering under German occupation, the BBC said, could immediately rally to the call that had been issued. Under the new leadership, at the side of the United Nations, they could make a supreme effort for the salvation of Hungary.

The Provisional Government was duly formed, and on 28 December unanimously passed a resolution declaring war on Hitlerite Germany.

BROADCASTS TO GERMANY AND AUSTRIA

The BBC speaks to Germany in fourteen transmissions daily. These broadcasts are heard by many millions of Germans. The Allied landings in France and the advance to the German frontier greatly increased the BBC's already large audience among German soldiers and civilians. German prisoners of war, evidence from German territory occupied by the Allied armies, and much information from other necessarily confidential sources leave no doubt on this score.

The latest developments in the BBC's German Service reflect the march of the Allied armies. In December, 1944, the BBC broadcast an authoritative series of talks expounding the principles and working of Allied military government in Germany. It is known that many German civilians in the Western frontier districts disobeyed the orders given them by the Nazi Party to evacuate their homes because of the contrary instructions that they had heard from the BBC.

On 1 January, 1945, the BBC began regular daily broadcasts directly to the German population in the areas under Allied military government. These broadcasts consist, besides the main world news, of the official instructions of the Allied military government, of news items of special local interest to the newly occupied districts, of the factual refutation of the hitherto dominant German myths (about the origins of the war, the beneficence of National Socialism, 'racial science', and so on), and of accounts of what has been going on in Great Britain and the rest of the free

world since Goebbels attempted to seize the monopoly of news and comment inside Germany. In these broadcasts (daily at noon and 5 p.m. BST) the BBC, in close co-operation with the Allied military government, is tackling the much discussed problem of the re-education of Germany in a field where the myth of German invincibility has been demonstrably broken.

The prisoner-of-war camps represent another such field. News about German prisoners of war has long been an important operational element in the BBC's German broadcasts. Since D-day the number of broadcasts by German prisoners of war has greatly increased and on 2 October regular daily broadcasts by German prisoners of war were instituted. These go out at 7 p.m. and 11 p.m. BST. A large number of German prisoners of war have taken part in these broadcasts, describing how they were captured, how they are treated, and how they see things now. It is the story again and again of overwhelming Allied superiority, of Hitler's promises of relief unfulfilled, of the growing realization that continued resistance is senseless and criminal, followed by the discovery that the Allies do not massacre or mutilate their prisoners as, perhaps owing to the workings of a guilty conscience, is still all too commonly believed in the German Army.

These, the broadcasts for occupied Germany, and the broadcasts by German prisoners of war, have been the chief new departures in the German Service in 1944. But the main staple of the BBC's German output remains the full and accurate reporting of the news, followed by responsible commentaries by Englishmen, expounding the news and the workings of British democratic institutions which have done so much to shape the news in ways so startling to Germans who had accepted Goebbels' picture of the world.

In its reporting of the military news since D-day, and in General Wason's military commentaries for the German Service, the BBC has had a powerful magnet for German listeners. Speeches by the great Allied statesmen, Churchill, Stalin, and Roosevelt, which are of first-class interest to the German public these days, are also more than Goebbels can handle, and have consequently brought many new German listeners to the BBC this year.

A striking achievement of the BBC's German News Service in 1944 was the defeat inflicted on Goebbels's news policy after the German generals' attempted revolt of 20 July. 'A ridiculous attempt by a tiny clique of men of no importance'—that was the view of the conspiracy which Goebbels tried to impose upon Germany and the world. By piecing together information from a

number of different sources, some of them necessarily secret, the BBC was able to force Goebbels into larger and larger admissions, until the shock absorbers he had tried to place between German confidence and the truth were smashed.

Allied co-operation is a subject in which the Germans are evidently intensely interested. They cannot escape it in broadcasting any more than in any other part of the Allied war effort. BBC transmitters relay the German programmes of the American Office of War Information. The BBC also records valuable material from Moscow, for example, the declarations of the now anti-Hitler German generals in Russia, which is sent powerfully back across Germany's western frontier from London. The great Luxembourg radio station, now in Allied hands, relays the chief BBC broadcasts in German, and BBC men, with our American allies, are taking their full share in Radio Luxembourg's part in the total plan of political warfare waged by the Allies against Germany. Since the German loss of Luxembourg and the other radio transmitters of Western Europe, jamming interferes to a less serious extent with the BBC's German broadcasts. That is one of the outstanding technical events in the history of the radio war in 1944. It has undoubtedly been an important factor in making possible the great increase of the BBC's German audience.

The BBC's Austrian Service, now completing its third year, has built up a considerable audience, not only in Austria, but throughout Central Europe.

The backbone of the five daily Austrian transmissions is, of course, the news, but in addition a wide variety of talks and features is broadcast. Special programmes projecting Britain, broadcasts to resisters in Austria, to women, workers, and peasants, as well as a certain leavening of cultural and musical broadcasts, form a regular part of every week's programme. Some of these musical features are so popular that their songs are sung and whistled all over Vienna within twenty-four hours of their broadcast.

Perhaps the most notable development in broadcasting to Austria has been the regular weekly programme since D-day written and spoken by Austrian prisoners of war now in Britain. These programmes fall into three categories: first, a programme consisting of personal messages to Austria which has proved most popular; second, a weekly discussion between the editor of the Austrian Service and prisoners on topics of the day (which has called forth strong reaction from the Nazis); and third, a series of talks given by prisoners of war on a variety of subjects of their own choosing.

CALLING EUROPE IN ENGLISH

The European Service speaks to Europe in English as well as in 22 foreign languages. The news, together with informative talks, goes out at 10 in the morning and at 10.45 at night. A special programme is radiated every afternoon at 3. Heralded by Clark's (or Purcell's) Trumpet Voluntary this programme, 'London calling Europe', not only carries to Europe the latest comments on the news, but in the form of talks, radio features and sound pictures it conveys to the European listener daily a British reflection of events. For instance, 'London calling Europe' has related the contribution of Britain to the Allied war effort; it has told in vivid radio pictures the story of British women at war, the work of the Royal Navy, the glory of the Merchant Navy and the fight of Britain's soldiers and airmen from far Burma to the Arctic Circle. Europe has been given summaries of Britain's books and of the latest British films shown in London. It has been given all that is best in current British thought and has described the histories, significance and work of famous British institutions.

There is a good deal of evidence as to the popularity of the English transmissions. It comes from many sources. One such report came from a member of the Underground Front in Poland. 'We listened (he said) to the European Service in English. Commentaries were appreciated; the tone was convincing.' And a Belgian living in the Pyrenees wrote to say how, with other members of his family, he listened eagerly to the 'Survey of the Week' which is a Sunday feature of 'London calling Europe'.

From Greek sources there was the report that many Greeks listened always to the European Service in English in preference to other languages. From Switzerland, Hungary, Belgium, Holland, Scandinavia and from more remote places came appreciation of the service. Many of those who listened had had to learn their English specially to pick up the broadcasts which German jamming was *not* so effective against as other languages.

Before and after D-day the European Service in English was the medium through which the spokesman of the Allied Commander-in-Chief addressed the people of Europe. He first spoke to Europe in English and then his words were translated into other languages. And when the British and American forces landed in Normandy, BBC war correspondents spoke direct to the people of Europe. With the other services of the BBC the European-English service brought in war reporters direct from the battle zone.



Rehearsing a programme addressed to German workers. Mr. Buxbaum, the producer, in discussion with Mr. Gordon Walker who is in charge of the series



*Colonel Stevens,
who has broad-
cast regularly to
Italy since
Christmas 1939*

*'Les Français parlent aux Français'
Paul Boivin, Jacques Duchesne, Mlle. Brissot, Jean-Paul Granville*



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R. A. Rendall (acting)	<i>Overseas Services</i>

BBC Addresses

LONDON

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

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

MIDLAND REGION

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

Telephones:

Birmingham
Midland 3761

NORTH REGION

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

Manchester
Central 2931

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

Newcastle
20961

Leeds Representative: G. P. FOX
Broadcasting House, Woodhouse Lane, Leeds

Leeds 31516

NORTHERN IRELAND

Telephones:

Northern Ireland Director: G. L. MARSHALL, O.B.E.
Broadcasting House, Ormeau Avenue, Belfast Belfast 25834

SCOTLAND

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

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

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

WALES

Wales Director: R. HOPKIN MORRIS
Broadcasting House, Park Place, Cardiff Cardiff 3207

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

West Wales Representative: T. J. PICKERING
Broadcasting House, Queen Street, Carmarthen Carmarthen
7327 & 281

WEST REGION

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

Plymouth Director: R. S. STAFFORD
Ingledene, Seymour Road, Mannamead, Plymouth Plymouth
2283

U.S.A.

North American Director: J. S. A. SALT
630 Fifth Avenue, New York City, N.Y., U.S.A. Circle 7-0656
Cables: Broadcasts, New York

CANADA

BBC Representative in Canada: S. J. DE LOTBINIÈRE
354 Jarvis Street, Toronto, Canada Mixway 5481
Cables: Broadcasts, Toronto

MIDDLE EAST

Middle East Director: C. J. PENNETHORNE HUGHES
British Broadcasting Corporation Cairo 58857
11 Sharia Ahmed Pasha, Garden City, Cairo
Cables: BBC, Cairo

INDIA

Director, New Delhi: D. STEPHENSON, O.B.E.
Prem House, Connaught Place, New Delhi
Cables: Loncalling, New Delhi, India

Telephones:

New Delhi
7003

PACIFIC

BBC Representative in Australia: N. C. TRITTON
Pitt Street, Sydney, Australia
Cables: Abcom, Sydney

M6991
M3894

LATIN AMERICA

BBC Representative in Argentina: C. B. GORTON
La BBC de Londres
Corrientes 485, 4th Floor, Buenos Aires, Argentina

Retiro
31-4903

BBC Representative in Mexico: T. P. GALE
La BBC de Londres
Madero 55, Mexico, D.F., Mexico
Cables: Broadcasts, Mexicocity

Mex. L. 82-12
Eric. 12-36-17

BBC Representative in Colombia:
La BBC de Londres
Edificio San Juan de Dios, Calle 11B No. 9-32
Oficina 302, Bogotá, Colombia
Cables: Broadcasts, Bogotá

BBC Representative in Brazil: STUART ANNAN
La BBC de Londres
Avenida Rio Branco 251 14° Andar
Rio de Janeiro, Brazil
Cables: Broadcasts, Rio de Janeiro

Brazil 42-6170

Advisory Councils and Committees

In peacetime the BBC had the services of a comprehensive system of voluntary councils and committees, acting in an advisory capacity, to give help and guidance in various fields of activity. It has not been possible in wartime to ask all these bodies to maintain their work on such an extensive scale; committee meetings have necessarily been held less often. The following committees have continued their work, and have given valuable help to the Corporation:

Central Appeals Advisory Committee—The Countess of Limerick, C.B.E., is Chairman of the Committee.

Central Committee for Group Listening—Principal J. H. Nicholson is Chairman of the Central Committee, and the seven Area Councils throughout Great Britain have continued to meet.

Central Religious Advisory Committee—This Committee works under the Chairmanship of the Most Rev. the Lord Archbishop of York, and is supported by Committees in all the broadcasting Regions of the United Kingdom.

Central Council for School Broadcasting—The Council is representative of all aspects of education, and its members are drawn from many official and independent bodies under the Chairmanship of Sir Henry Richards. There are also a number of nominated members. Its counterpart in Scotland, the Scottish Council for School Broadcasting, has as Chairman Dr. W. A. F. Hepburn.



*Field-Marshal Montgomery and Mr. H. Bishop
(Controller of Engineering) at Broadcasting House*



*Sir Henry Wood in the wreckage of the Queen's Hall, 1941
With him are two well-known Australian musicians,
Dr. Hubert Clifford and John Gough, both members of the BBC staff*

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Central Religious Advisory Committee

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The Rt. Rev. the Lord Bishop of Bristol
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The Rt. Rev. the Lord Bishop of Ripon
(*North Region*)
The Rt. Rev. the Lord Bishop of South-
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The Rev. M. E. Aubrey, C.H.
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The Rev. W. T. Elmslie
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The Very Rev. the Dean of Manchester
(*North Region*)
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The Very Rev. Dr. John Waddell
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Chairmen of the Regional Religious Advisory Committees:

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(*Vacancy*)

NORTHERN IRELAND
The Rev. Dr. John Waddell

SCOTLAND
The Very Rev. Professor Archibald Main

NORTH

The Rt. Rev. the Lord Bishop of Ripon

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WEST OF ENGLAND

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George Izatt, O.B.E.

Association of Counties of Cities

Peter H. Allan, O.B.E.

National Committee for the Training of Teachers

William McClelland

Educational Institute of Scotland

James W. Scholes

A. J. Merson

Nominated Members

J. L. Hardie

F. Roydon Richards

Professor J. D. Mackie

W. F. Arbuckle

John J. Wishart

Professor A. C. Ogilvie

Professor A. M. Boase

George Andrew

List of Constitutional Documents

	<i>Stationery Office Command No.</i>
Licence and Agreement between the Postmaster-General and the British Broadcasting Company, Ltd.	1822 of 1923
Report of the Sykes Committee on Broadcasting of 1923	1951 of 1923
Supplementary Agreement between the Postmaster-General and the British Broadcasting Company, Ltd.	1976 of 1923
Report of the Crawford Committee on Broadcasting of 1925	2599 of 1926*
Agreement between the Postmaster-General and the British Broadcasting Company, Ltd., providing for the transfer of the Broadcasting Service on 1 January, 1927	2755 of 1926*
Royal Charter for the incorporation of the British Broadcasting Corporation, and Licence and Agreement between the Postmaster-General and the British Broadcasting Corporation	2756 of 1926*
Report of the Selsdon Committee on Television of 1935	4793 of 1935
Report of the Ullswater Committee on Broadcasting of 1935	5091 of 1936
Supplemental Agreement between the Postmaster-General and the British Broadcasting Corporation	3884 of 1931
Memorandum by the Postmaster-General on the Ullswater Report	5207 of 1936
Royal Charter for the continuance of the British Broadcasting Corporation, and Licence and Agreement between the Postmaster-General and the British Broadcasting Corporation	5329 of 1936
Post Office Reprint of 5329.	
Agreement between H.M. Postmaster-General, the BBC, and H.M. Minister of Information (Supplemental to an Agreement between H.M. Postmaster-General and the BBC Cmd. 5329 of 1936)	6177 of 1940
Annual Reports to Parliament 1927-1936 inclusive *	

*Out of print.

BBC Publications

The BBC publishes three main weekly journals and many other publications auxiliary to the broadcasting service.

The Corporation conforms to the same paper rationing arrangements as apply to other publishers. This has meant that for a considerable period during 1944 it was not possible to print sufficient copies of the *Radio Times* and *The Listener* to meet demands.

RADIO TIMES

The *Radio Times* is published every Friday, price twopence. It contains details of all the Home and Forces programmes for the whole of the following week, together with articles, commentaries, and pictures about the programmes.

Throughout the war the *Radio Times* has appeared without interruption, though its make-up has been modified. And throughout the war the demand for it has steadily increased; a tribute both to the

general interest taken in all aspects of the BBC's service, and to the place held by the *Radio Times* itself in national life. During the first few weeks of the war only did the demand for the *Radio Times* fall away. During 1944 net sales of the *Radio Times* averaged nearly 3,700,000 copies weekly, the largest circulation of any British weekly magazine.

SUBSCRIPTION RATES, INCLUDING POSTAGE

	12 months		6 months		3 months	
	s.	d.	s.	d.	s.	d.
Inland	15	6	7	9	3	11
Overseas*	13	0	6	6	3	3

By arrangement with the Admiralty, free copies are sent to ships of the Royal Navy and a similar arrangement with the G.O.C., A.A. Command, enables free copies to go to all isolated searchlight and gun sites.

A special edition is produced weekly containing details of the A.E.F. programmes. This edition is not available in this country but is provided free for our Forces on the Continent.

THE LISTENER

The Listener is a weekly illustrated journal which prints a selection of the talks broadcast by the BBC so that they shall be available in permanent form. It aims generally at promoting interest in the 'cultural' side of broadcasting, particularly in literature and the arts; it also provides a forum for the discussion of the material of the programmes. Since the war began the circulation of *The Listener* has more than doubled. It is published every Thursday, price 3d.

SUBSCRIPTION RATES, INCLUDING POSTAGE

	12 months		6 months		3 months	
	s.	d.	s.	d.	s.	d.
Inland	20	0	10	0	5	0
Overseas*	17	6	8	9	4	5

LONDON CALLING

The overseas broadcasts of the BBC have greatly expanded during the war and *London Calling*, the programme journal of these overseas transmissions, has developed from a simple bulletin into a complete weekly magazine. It contains a selection of broadcast talks, articles, and photographs which present a picture of the life in Britain today and there are advance details of most of the overseas programmes.

London Calling is intended for English-speaking communities in all parts of the world, but cannot be distributed in Great Britain.

The subscription to *London Calling* (for despatch overseas) is 10s. a

* Under the censorship regulations it is no longer possible in wartime for private individuals to post newspapers and periodicals to any of the countries on what is known as the censorable list, details of which are available from the Post Office. A regular order for the despatch of BBC publications abroad may, however, be placed direct with the BBC, or with a newsagent possessing an export permit. No despatches can be made to enemy or enemy-occupied territory.

year including postage, or the equivalent in local currency. For the convenience of American listeners the annual subscription of \$2 (U.S.) through U.S.A. may be sent to the British Broadcasting Corporation, 630 Fifth Avenue, New York City. The subscription for Canadian readers is \$2.50 (Canadian) and may be sent to Mr. W. F. L. Edwards, Suite 1201, 45 Richmond Street West, Toronto, Ontario. Australasian readers may send their subscriptions, 12s. 6d. in Australian or New Zealand currency, to the nearest branch of Messrs. Gordon & Gotch Ltd. Listeners in South Africa may send 10s. to the Central News Agency in Johannesburg, Capetown or Durban.

● THE ARABIC LISTENER

Printed in Arabic the *Arabic Listener* is published twice a month and contains talks broadcast in the BBC's Arabic Service, illustrated articles and short stories. Distribution is carried out mainly by British representatives and retail newsagents in all Arabic-speaking countries, and by post to individual subscribers for 8s. a year.

NEW EVERY MORNING

New Every Morning, the prayer-book of the daily broadcast service, is available through newsagents and booksellers or direct from BBC Publications Department at Scarle Road, Wembley. The prices are as follows:

Paper cover 1s. (by post 1s. 3d.); cloth boards 1s. 6d. (by post 1s. 9d.);
pocket edition 1s. (by post 1s. 2d.).

Each Returning Day, the companion volume to *New Every Morning*, contains prayers for use in time of war. This is published in one edition price 1s. 3d. (by post 1s. 6d.).

Staff

The size of the BBC's wartime staff problems may be gauged from the fact that at the end of 1944 it employed roughly three times as many people as before the war. This expansion has been due mainly to the enormous growth of the European and Overseas Services which in turn involved a large increase in engineering and servicing staffs.

Side by side with the demand for greatly increased broadcast services has been the continual drive for economy in manpower. At the same time nearly one-third of the Corporation's pre-war staff has been released to the Services or to other work of national importance. At the end of 1944 the BBC's staff (excluding those in the Forces) amounted to approximately 11,600, of whom 8,500 were on the unestablished (wartime) staff. The number of women employed was 5,700 including nearly a thousand in the Engineering Division.

The Corporation's wartime staff is a motley of varied nationalities, talents, and contrasted personalities which it may be difficult to find a parallel for elsewhere. No less than forty different nationalities are employed in the European, Overseas, and Monitoring Services. Many are men and women who had escaped from occupied Europe under distressing circumstances and who sought to support the resistance of their countrymen by broadcasting.

One could point to a host of ways in which wartime conditions have led to special problems in the administration and welfare of staff. For

example, there have been the difficulties of recruitment in a contracting labour market and in the face of wartime employment restrictions. Hostels have had to be opened and billeting arrangements made at many of the new or enlarged studio or administrative centres. A number of canteens able to supply light refreshments or square meals at any hour of the day or night have been provided. The nursing service with surgeries, sick bays, and first-aid posts has been expanded. At one centre there is a hostel-cum-nursery where married women employed by the Corporation can leave their children to be looked after while they are at work on day or night shifts.

The end of the war will bring with it many resettlement problems and this has been recognized by the recent appointment of a Resettlement Officer. Plans are already well advanced. They include the reabsorption of established staff on their return from the Services so that as far as possible they may start again at the level they would be likely to have reached had there been no war. Where they have shown a capacity for greater responsibilities during their war service this will be taken into account. Arrangements must ensure among other things that the last to come back will have equal chances with the first. There will also be the question of giving permanent posts on an equitable basis to those members of the wartime staff whom the Corporation will wish to retain in the post-war set-up. Finally there will be the claims under the Reinstatement in Civil Employment Act of unestablished staff who left the Corporation during the war to serve in the armed forces and the employment of others under the Disabled Persons (Employment) Act.

Listeners' Letters and Telephone Enquiries

The BBC receives every day several hundreds of letters from listeners in Great Britain about the programmes. It is not always possible to reply fully on the many points of detail that are raised but every letter is carefully read and pains are taken to ensure that no helpful comment or suggestion is overlooked. A large part of the correspondence takes the form of enquiries for detailed information about programmes that have been broadcast. Listeners are asked to enclose a stamped and addressed envelope for reply to such enquiries and the information is then forwarded with the greatest possible speed. Many listeners ask for copies of the scripts of talks, but it is not normally possible to comply with such requests: a selection of the broadcast talks are reproduced in *The Listener*.

Some three hundred telephone enquiries from listeners are also answered every week. Letters relating to reception of the programmes and technical enquiries on a variety of subjects are handled by the Engineering Division. All such letters are answered and every effort is made to give the explanation or information asked for although in a few instances detailed information cannot be given for security reasons.

The volume of correspondence from listeners overseas has grown considerably during the war years. Figures for the first nine months of 1944 are four times those for the whole of 1940. In addition to the steady flow of letters from civilian listeners in all parts of the world, the BBC now receives a substantial mail from the Forces serving overseas.

Every letter addressed to the BBC which contains comments and suggestions about overseas programmes is carefully considered and answered. Frank criticism is always appreciated, as well as thoughtful and constructive suggestions for the improvement of programmes.

If often happens that an idea submitted by a listener is adopted and used in our Service. The recent programme 'It's up to you' is an instance of this.

Besides the ordinary letter of criticism or appreciation, the BBC's overseas mail-bag contains a large assortment of other correspondence—fan mail to announcers, artists, etc., requests for tunes to be played in special programmes (such for instance as 'Forces' Favourites'), requests for scripts, for information about wavelengths, etc., for messages to be given to families and friends, and so on. All these are dealt with by the departments concerned, and where necessary, a reply is given.

Tickets for BBC Audience Shows

As soon as the war began, it was decided that all tickets for audience shows were to be distributed only to members of the Forces and Civil Defence Services. This rule has been followed throughout the war, with the sole exception of Press tickets, and a certain number of tickets for distinguished visitors. Double tickets are always issued, so that any man who has a ticket can bring his wife or a civilian friend: he may also give his ticket away if he wishes.

Full records have not been kept for the entire war period of the number of people who have seen BBC shows; but between October, 1940, and December, 1944, the figure ran to over a million, and in 1944 alone 856 audience shows were given in London studios. Various methods have been employed in distributing tickets. In the long run the most satisfactory way has been found to distribute through commanding officers of units. When commanding officers apply for tickets, a suitable number is agreed and the unit receives tickets for a period of six weeks. Then after a short interval the same unit can make a further application. In this way it is hoped that all units will in turn receive a fair share, and the tickets will go to as many different people as possible.

The Week's Good Cause

The war years have more than proved the generosity of listeners, for although only one appeal has been made each Sunday in the Home Service in place of the usual seven or eight of pre-war years when there were facilities for Regional broadcasting, the 1936 peacetime record of £186,144 has in every single year been exceeded. Altogether over £1,446,525 has been contributed to Week's Good Causes since November, 1939, when appeals were reinstated on a wartime basis, the record total being that of £356,802 for the year 1940; other figures are £171,657 for the months of November and December, 1939, £227,501 for the year 1941, £195,112 for 1942, £236,868 for 1943, and £258,585 for 1944.

The record response to any one appeal was the £101,756 contributed to Lord Baldwin's broadcast for King George's Fund for Sailors in December, 1939, while twelve other appeals have brought in £20,000 or over. Although such outstanding totals were more noticeable at the beginning of the war, the response to individual appeals has kept at a high level in spite of increased taxation and the ever-growing number of charitable causes put before the public, and the 1944 total is the second highest on record.

Wartime appeals have been confined mainly to organizations of a national character, war charities receiving first consideration, and

wherever possible appeals for work of a similar nature have been grouped together in one broadcast. A wide range of subjects has been covered—welfare and recreational work on behalf of serving men and women, including the Merchant Navy; the relief of distress caused by the war both in Great Britain and on behalf of the peoples or refugees of countries allied or friendly to Britain—Poland, Turkey, Norway, Greece, France, Yugoslavia, Ethiopia, and China. Refugees from the Channel Islands have not been forgotten nor have sufferers from the Bengal cyclone disaster, while appeals have also been made for British medical missionary work overseas, and for the work of continental missionary societies cut off from help from their own countries.

Charities of a more general nature have included children's homes and orphanages, boys' and girls' clubs, moral welfare work, homes for the aged, theatrical and musicians' charities, etc. At the beginning of the war group appeals were made for the voluntary hospitals of Great Britain, but this method did not commend itself to listeners, and, since 1942, roughly nine appeals a year have been made on behalf of individual hospitals, the most successful of these being Donald McCullough's broadcast for the Prince of Wales Hospital, Plymouth, in November, 1942, which brought in £10,249 and created a record for a provincial hospital appeal.

In addition to the £1,446,525 given to Week's Good Causes, over £147,000 has been contributed to wartime Christmas Day appeals for the British Wireless for the Blind Fund (no appeal was made in 1944 owing to difficulties encountered in obtaining sets); £70,000 to Derek McCulloch's Christmas appeals in the Children's Hour, and £282,227 to the Red Cross Radio Contest.

Topical weekday talks and appeals have included Mrs. Churchill's Aid to Russia Fund, the Lord Mayor's Empire Air Raid Distress Fund, Lord Wavell's Central Indian Relief Fund, the Henry Wood Proms Jubilee Fund, and have also covered many aspects of the work of the Red Cross.

The BBC is indebted to its Appeals Advisory Committee of outside experts (of which the Countess of Limerick succeeded Dame Muriel Talbot as chairman in June, 1943), both for its advice on the choice of Week's Good Cause appeals and for wise guidance on its Appeals policy as a whole.

Censorship

The sole purpose of BBC security censorship is to prevent information of any value to the enemy from reaching him. The aim of the BBC security censors is not 'to be like inverted Micawbers waiting for something to turn down', but rather to be jealous of a reputation for a proper sense of perspective. The skilled censor, who neither over-cuts nor under-cuts, will allow broadcasters the maximum latitude consistent with the security consideration postulated above. The rules to be observed are laid down and they must inevitably mean that at times facts have to be omitted.

Censorship in the BBC involves the aural and visual scrutiny of every word that goes on the air to any country, except for an occasional running commentary. This averages some four million words a week. Foreign language broadcasts are handled by a special unit of skilled linguists. This ensures the necessary uniformity of practice.

*Nurse Newirth
of New York in
'Bridgebuilders'*



*Helen Clare takes
children to the
London Zoo, for
'It's All Yours'*





Broadcasting House, 1944

Time Signal Service and Big Ben

Throughout the war Big Ben has been broadcast 'live' to listeners. Overseas transmitters have carried Big Ben and the chimes to all parts of the world, and during the bombings of London hundreds of letters have come from listeners overseas telling of the assurance that the regular broadcasting of Big Ben has brought them. Only thrice during the war has the broadcasting of Big Ben been interrupted. The clock stopped on the night of 4 June, 1941, for twelve hours, though this was through no fault of its own. A workman had been repairing some damage to Big Ben's face, caused by an air raid, and a hammer left in the works acted as a wedge. Then from 16 June to 8 September, 1944, a recording synchronized with the chimes was used so as to avoid giving information to the enemy during the flying bomb attacks. On 10 December, 1944, the clock stopped due to an unforeseeable fault—the failure of a suspension spring which had been in use for some eighty years. This also caused bad timekeeping (for Big Ben) for some ten days before and eight days after the actual breakdown. The time by Big Ben is given by the first stroke of the hour, but at the quarter-hours it is the first stroke of the Westminster chimes that gives the time.

The Greenwich Time Signal, which gives the time to a normal accuracy of one-twentieth of a second, is sent out from Greenwich Observatory to the transmitters, and a sequence of signals is broadcast all over the world throughout the day. Each signal consists of six dot seconds—the 'pips'—the first at five seconds to the hour, and the sixth at exactly the hour. The hour is therefore given by the last 'pip' of the signal. The times at which the signal is broadcast in the BBC's Home and Overseas programmes are subject to alteration, but the Greenwich pips are on the air at the hour every hour on one or other of the BBC's short waves. It may be necessary, occasionally, for a signal to be suppressed if superimposition on a current programme is inadvisable on artistic grounds.

Licence Figures

Before the war it was customary for the G.P.O. to make available to the Press every month the current number of licences. Since the war it has not been permissible to give these monthly figures, but it is of interest that according to the last one published, that for September, 1939, the number of licences had for the first time topped nine million; the approximate figure was then 9,031,000.

During the war approximate figures have from time to time been given either in answer to questions in the House of Commons, or in individual newspapers.

<i>Date.</i>	<i>No. of Licences.</i>	
September, 1938	8,706,449	
September, 1939	9,031,000 (approx.)	
July, 1940	9,132,200 (approx.)	In the House of Commons
August, 1942	8,836,724	In the House of Commons
August, 1943	Over 9,250,000	From <i>The Times</i>
November, 1944	9,600,000	From BBC News and general Press announcements

SOME NOTABLE BROADCASTS OF 1944

1 *January*—'Atlantic Spotlight'—joint venture of NBC and BBC, heard simultaneously in America and Britain. Second anniversary of 'Shipmates Ashore'.

3 *January*—General Montgomery arrived in this country; before he left Italy he gave farewell message to men of Eighth Army, which was in the 9 p.m. news.

15 *January*—Before 9 p.m. news, the anthem of the U.S.S.R. (replacing the 'Internationale') was played.

20 *January*—Mr. R. A. Butler gave talk on Education Bill, then being debated in the House.

29 *January*—BBC asked by 'Radio Splendid', Argentina, to increase its news flash in Spanish to six minutes. Complied.

23 *February*—Salute to the Red Army. Part of a concert meeting to celebrate the twenty-sixth anniversary of the Red Army. Government speaker: Mr. Herbert Morrison.

27 *February*—First day of the new G.F.P., preceded on 26th by 'Home is on the Air', intended to show British Forces Overseas what the G.F.P. means.

9 *March*—Announced in 9 p.m. bulletin that BBC has agreed to use Basic English and teach it in some overseas programmes.

11 *March*—Joint broadcast on 'London calling Europe' Service (taken by Home, North American and Pacific)—and broadcast by stations in both North and South America—for Lend-Lease anniversary. Speakers: Lord Halifax, Mr. Edward Stettinius, Dr. Evatt, Mr. Milton Bracker, Sir Stafford Cripps, General Lee, and Mr. Raymond Gram Swing.

21 *March*—The BBC looks at the housing problem—No. 1: 'Homes for All'.

26 *March*—Prime Minister broadcast on general war and home situation.

26 *April*—6 p.m. news announced new radio station broadcasting to Europe run by U.S. Office of War Information, starting on Sunday, 30 April; the new service to be auxiliary to BBC services and known as ABSIE.

28 *April*—Third anniversary of 'Front Line Family' (Overseas Service).

10 *May*—'Victory in Tunisia' programme included messages by Sir Arthur Tedder and Major-Gen. G. P. B. Roberts; also reading of message from General Eisenhower and General Alexander.

20 *May*—Spokesman of Supreme Allied Command begins special series of broadcasts to Europe.

22 *May*—Hundredth birthday of 'Can I help You?'

4 *June*—Fall of Rome announced in midnight news.

6 *June*—D-day. 8 a.m. news announced that we had invaded France. The King spoke at 9 o'clock, and a new programme, the A.E.F.P., was announced to start the following day. 'War Report' No. 1 followed the news, after the King's speech.

10 *June*—Opening night of Jubilee Proms season.

12 *June*—First BBC 'starred' programme—'Tom marches Back'.

16 *June*—G.F.P. interrupted at approx. 11.15 a.m. for statement by Mr. Morrison, speaking from the House, to effect that the Germans were using pilotless planes.

23 June—Fourth anniversary of 'Music while you work'—3,615th number. Longest run of any broadcast series.

14 July—Broadcast in French Service in which Mr. Eden, General Koenig, and M. Vienot took part.

16 July—First Parade Service held for Forces in Normandy.

10 August—Sir Adrian Boult conducted fiftieth anniversary concert of Proms in place of Sir Henry Wood who was indisposed.

23 August—News of liberation of Paris first announced in French Service at 12.30 p.m. Flag of French Forces of Interior flown at Broadcasting House as tribute to French people. Bells of St. Paul's relayed to mark the liberation.

3 September—National Day of Prayer and Dedication to mark fifth anniversary of Britain's entry into the war.

4 September—Liberation of Brussels announced.

7 September—8 a.m. news announced lessening of black-out and end of fire-guard duties and some civil defence duties in certain areas.

8 September—Actual chimes of Big Ben broadcast again for first time since 16 June.

9 September—Broadcast celebrating liberation of Luxembourg.

18 September—Co-operative Centenary. Home Service talk by George Darling and mention in nearly all other services.

24 September—Dobson and Young in fortnightly series of 'Music with a Smile'.

4 October—'Works Wonders' fourth anniversary programme—hook-up between Great Britain and Northern Ireland.

8 October—Queen Wilhelmina's special message for British listeners.

13 October—Broadcast celebrating liberation of Athens.

21 October—Broadcast celebrating liberation of Belgrade.

22 October—Final broadcast of 'Les Français parlent aux Français'. Sunday Parade Service from Lutheran Church in Holland. Introduced by Frank Gillard and lesson read by Field-Marshal Montgomery.

31 October—Funeral Service of Archbishop of Canterbury broadcast in Home Service.

8 November—Two-hundred-and-fiftieth 'War Commentary' (Air-Marshal Sir Philip Joubert).

20 November—Children's Hour Memorial Service for 'Romany'.

3 December—Stand-down of the Home Guard. The King.

4 December—'Jobs for All', No. 1: 'Full Employment'.

25 December—Message from His Majesty the King and special Christmas programme 'The Journey Home' with many live messages including a British soldier on active service in Germany and a Belgian family in Brussels.

How to submit Scripts and Scores

New scripts and scores of real quality are as welcome as new artists—and as rare! The following points should be carefully noted by anyone who has anything of this kind to offer to the BBC.

It is not advisable to work on a full script until the department concerned has said that the idea is acceptable. Listening to the programmes is the best way to get to know what is likely to be acceptable. Suggestions for series already running are not generally of any use, as a series is usually planned as a whole beforehand. Interviews are not given for reading over a script before it has been thoroughly examined. If a script has been accepted, the author will be invited to discuss it at the appro-

prate stage. All scripts, whatever the length or form, should be typed, accompanied by a stamped, addressed envelope, and registered. The following notes may help contributors to avoid addressing material to the wrong department or sending to a department material of a kind that it cannot use.

Music.—The Music Department handles manuscript scores of serious music, including symphonies, choral works, concertos, and chamber music for a number of players. Any new work which is received is submitted to a reading committee of experienced musicians which meets in the early part of the year. With the reports from this committee before them, the Director of Music and his staff decide which of the works submitted can be included in the programmes when there are opportunities to do so. The BBC is always in touch with the music publishers, and new works by established composers are considered as soon as they are available.

Talks.—Talks fall into two categories—the short topical talk, three to five minutes, and the fifteen- to twenty-minute talk which may be either a single talk or fit into a concerted series. Both kinds demand expert knowledge from the speaker and at the same time an informal conversational method of presentation. Short stories are also considered which can be suitably told over the microphone, rather than read; length: 1200 to 3000 words. Any suggestions for talks, or manuscripts, should be addressed to the Director of Talks, Broadcasting House, London, W.1.

Plays.—‘The over-emphasized, over-publicized special technique of presenting drama through the medium of the microphone has now become crystallized so 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.’ This is an extract from a recent edition of the *BBC Year Book*, a valuable source of information for the writer. The problem still remains. The limitations of the technique of writing plays for broadcasting are best learned by listening, and by reference to Val Gielgud’s *How to Write Broadcast Plays*. Plays should be submitted to the Director of Features and Drama, Broadcasting House, W.1, or to any of the Regional studios broadcasting plays. They must be in typescript.

Variety.—A music-hall artist can use the same material for years (and often does, but on the radio material must never be stale and can rarely be used more than once or twice. For this reason new material is constantly required by the BBC for its variety programmes, and is usually commissioned specially. The BBC does not, however, buy material for acts, and authors with sketches or patter to sell are advised to approach those responsible for individual music-hall acts.

Children’s Hour.—Here again there are numerous opportunities for fresh material—tales, talks, plays, and dialogue stories. Stories for younger children should be approximately 800-1000 words, and for older children 1500-2000 words. Radio plays and dialogue stories should be timed, including musical interludes, to last from 30 to 40 minutes. General matter should be sent to the Children’s Hour Director, Broadcasting House, London, W.1. All manuscripts must be typewritten.