

BBC
YEAR BOOK
1946



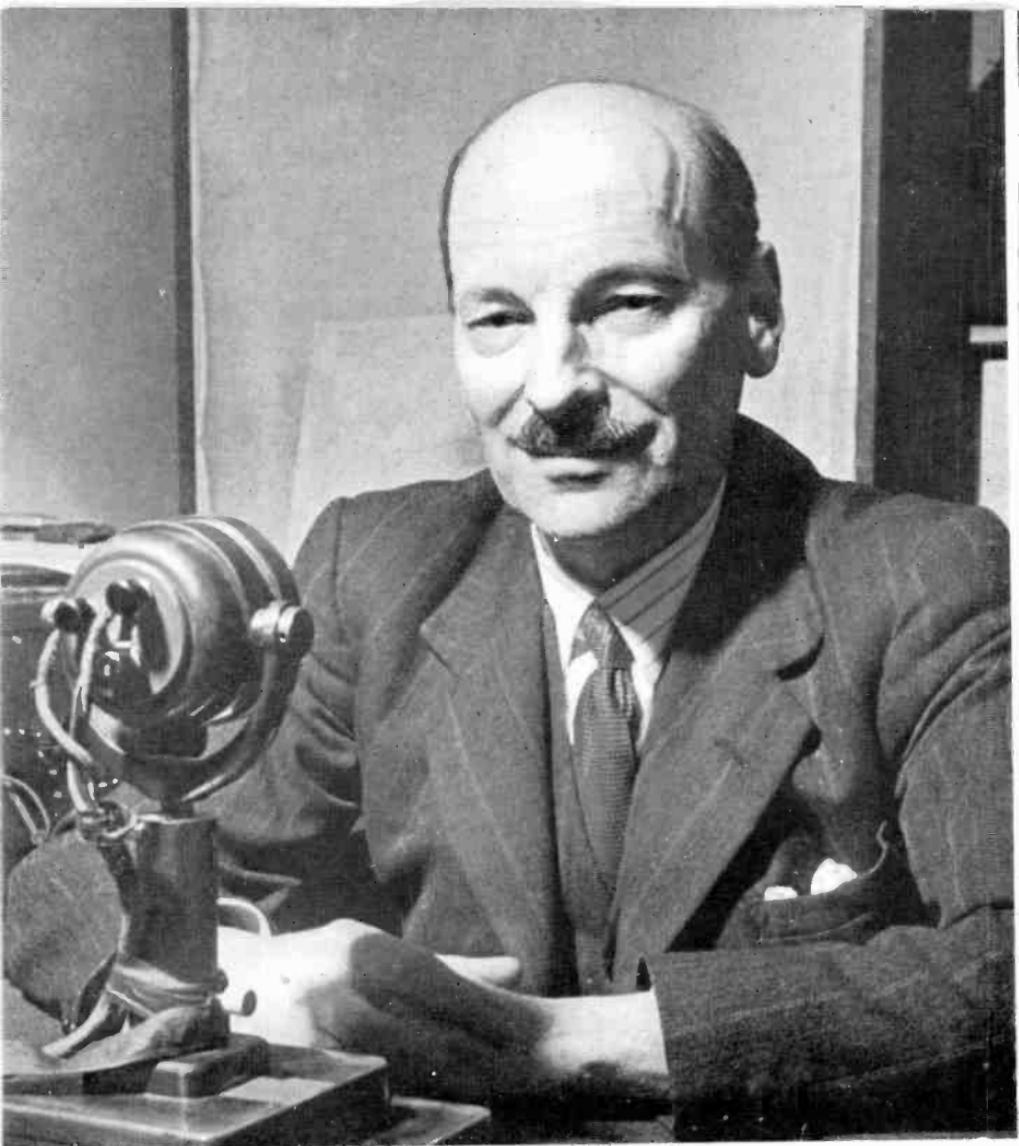
THE BRITISH BROADCASTING
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The Rt. Hon. C. R. Attlee, C.H., M.P.

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*January: Schools Broadcasts ; this class of thirteen-year-olds
is about to listen to an orchestral concert*



*Schools Broadcasts :
listening to a
story*



January:
Miss Barbara Ward,
well known in
'The Brains Trust'

Mrs. Mary Agnes
Hamilton,
has broadcast
frequently in
'The Brains Trust'
and other programmes



INTRODUCTION

One of the earliest visitors to Broadcasting House on VE-day was an American soldier. He waited with his camera at the ready, till the very moment when the flags of Victory broke from the curved front of the building. The Stars and Stripes, the Russian flag, and the Union Jack flew in the wind together, and the American took his photograph and departed. Before long the whole side of Broadcasting House was alive with the flags of twenty-two allied nations. That night the building was floodlit for the first time since the Coronation Day of May, 1937—almost exactly eight years before. It was a changed Broadcasting House on which the light again fell; a building marked with bomb damage, dark and muddy grey in colour, instead of its original gleaming white. There was another still greater change to record. On that Coronation Day in 1937 the BBC had no foreign language services; although its Empire Service was some five years old, the BBC had never addressed any broadcasts directly to any other nation.

With the end of the war, a whole phase of broadcasting, we may hope, has come to an end; that phase, in which deliberately false and misleading propaganda has been loosed upon the world with the express purpose of enslaving public opinion, and causing strife among nations. Broadcasting in Germany was consciously used to mutilate the soul of the German people. The horrors of Belsen, dramatically referred to by M. le Druillenec in his broadcast speech, immediately preceding that of the King on Christmas Day, have been the expression on the outward plane of deeds just as ghastly and revolting that had already taken place in the life within. Against all this, broadcasting from Great Britain played a mighty part in helping to liberate Europe. It refused to use the weapon of the enemy. It stood by its standards.

Today we can point to the history of broadcasting in Europe and say that certain good principles in broadcasting have defeated the worst possible principles. The victory was, of course, largely due to the fact that many courageous people insisted on listening even in the face of torture and death. This was not just a news argument that was taking place. People were responding to a far deeper appeal; they felt that balance, truth, sanity were being respected for their own sake.

The main lesson to be learnt is that of appreciating the enormous range of broadcasting. Many people think only of their own personal choice in listening, and forget the immense audiences and

influences of every broadcast. Behind British Broadcasting there has always been a philosophy. Those reports which discussed the original charter of the BBC in 1926 and its renewal in 1936 have gone some way to give this philosophy a written expression. During the twenty years of its life, the Corporation has been expressly charged by the nation to seek the highest standards in the arts, in entertainment, in public discussion and in reporting. While doing this the BBC has been placed in a position, where the full force of criticism of all parties in the House of Commons, and of all degrees of opinion in the Press has been continuously brought to bear on its activities. That criticism is part of the plan. Broadcasting covers so many aspects of national life, ranges so widely, goes so deep, that it must create itself afresh every day according to the highest ideals of national life. What these highest ideals are cannot be stated at any one moment of the nation's life. For every *zeitgeist* takes on a certain narrowness of outlook, which is obvious enough to other generations ; and the chaotic present is probably an exceptionally bad time for making formulas.

In music, in entertainment, and in the art of public criticism of affairs there is no preconceived 'best' ; no best which it is possible to pre-plan. The best can be helped or hindered in a thousand different ways. Upon all the points of view, the prejudices, the petty tyrannies, that are for ever forming and reforming within the social structure, broadcasting can be used with potent effect. It can be used for good or evil just as it was used in the open conflict of the European struggle. In times of peace, when politics have returned, when security checks have been removed, the need for strict objectivity in news, for a balanced and unheated discussion of controversial issues, and for an encouraging hand to all the arts is greater than ever.

Let us turn, however, from these general considerations to a brief record of the main events of broadcasting in 1945. Already it is becoming hard to recall the sombre mood of the news at the opening of the year. The German winter offensive was then in full flood. The BBC news analyst on New Year's day caused little surprise when he said, 'I think it would be wise to abstain from predicting . . . that this year will see the end of the fighting either in Europe or Asia.'

In February the chief event was the Commonwealth Broadcasting Conference, at which the heads of the broadcasting organizations of the four Dominions and All India Radio met at the BBC. The Commonwealth Broadcasting Conference was called

in order that the national broadcasting organizations of the United Kingdom, Canada, Australia, New Zealand, South Africa, and India should be able to review their co-operation during the war years, and to consult with each other how best this co-operation could be continued and developed in time of peace. A technical sub-committee met to cover the engineering and scientific side.

This was the first conference of its kind, and it met at a time when rockets and flying bombs were still falling on London. It published a statement on 9 March which concluded with the words, 'It is the unanimous view of the conference that the meetings have been of such outstanding importance and value to the future of broadcasting that the conference should reassemble periodically, the next meeting being possibly in 1947 at a place to be arranged.'

On 9 March, also, the Television Committee, under Lord Hankey, which had been appointed in 1943, issued its report recommending that television should be restarted as soon as possible after the end of hostilities, with the same general arrangements as those of the pre-war television service. The publishing of the Hankey Report was, however, not the signal for immediate action. The report had to be considered by the Government before instructions to the BBC could be given.

The month of March saw, of course, the historic crossings of the Rhine by the Allied army, followed by some of the most dramatic battle reporting of the war. The BBC War Reporters—veterans, by now, whose names were familiar to all listeners—followed the bitter fighting through the Ruhr and Southern Germany and through Holland to the Elbe. 'This time,' said a broadcast message from supreme headquarters, 'we shall reach Minden before the roses are in bloom.' Events proved them right.

From the point of view of the BBC an exceptionally welcome moment came when Edward Ward who had been captured in 1941 was liberated by our forces ; within a few days his voice was heard again by listeners in a spoken dispatch. There followed the liberation of Buchenwald and Belsen, and an unforgettable broadcast from Ed Murrow, our old wartime friend of the CBS.

Tension rose as the end of the fighting approached ; and after three days of anticipation, and more than one last-minute disappointment, Mr. Churchill's long-awaited statement was broadcast to the Empire at 1300 GMT ; or 3 o'clock in the afternoon by

British Double Summer Time. A broadcast from H.M. the King was heard at 9 p.m.

The BBC immediately switched to previously prepared plans for victory programmes, designed to last for ten days. These plans incidentally had made necessary seven different advance schedules, allowing for the possibility of VE-day falling on any day in the week. The victory programmes covered every phase of broadcasting. On the Sunday after VE-day Vaughan Williams's Victory Anthem was heard at a special studio service in which the sermon was preached by the Archbishop of Canterbury, the prayers read by the Moderator of the Federal Free Church Council, and the lesson by a U.S. chaplain. At noon, Pontifical High Mass was heard from Westminster Cathedral, and in the afternoon a broadcast was taken from St. Paul's Cathedral, where the King and Queen were present at a thanksgiving service.

Among the outstanding programmes was the series 'Their Finest Hour' from Features Department; other contributions were Victory versions of the leading Variety programmes. This was in fact perhaps the most star-spangled ten days of entertainment the BBC has ever produced.

In June came the Election period, when the BBC put into operation the arrangements made in previous years, which guide its procedure at elections. Time for election speeches by party leaders was made available by the BBC on a basis agreed among the parties, major and minor, themselves. Another memorable event in June was the visit of Casals, who had been in retirement throughout the German occupation of France. On 27 June his return to the concert platform was marked by a performance at the Albert Hall, with Sir Adrian Boult conducting the BBC Symphony Orchestra. His visit illustrates happily the general theme that music once again became fully international during 1945. Many well-known musicians visited the BBC, while members of the Music Department visited the Continent.

28 July saw the final broadcast of the AEFP, one of the most remarkable and successful ventures in international co-operation in broadcasting ever undertaken. In a message specially addressed to the BBC, General Eisenhower 'gratefully acknowledged the services rendered by the Corporation in providing a most excellent radio service.'

On 29 July the chief move of the year (in purely broadcasting history) took place. The wartime broadcasting plan was finally abandoned and the BBC returned to its peacetime system of a Home Service, with regional services also, and a new Light

Programme as a whole time alternative. Thus a promise given by the Director-General in 1944 was made good, namely that a peacetime service should follow VE-day within ninety days.

As the new regional programmes were being successfully launched, the Henry Wood Promenade Concerts were attracting audiences of unprecedented size. Night after night the Albert Hall was packed from floor to roof. This success in the first year of peace would have gladdened the heart of the late Sir Henry Wood, who had appointed the BBC as 'executors' of the future of the Proms. This year Mr. Basil Cameron and Sir Adrian Boult were joined by a new associate conductor, Mr. Constant Lambert, who scored a marked success.

News of the Japanese surrender broke less dramatically for Home listeners than VE-day, the first firm news being given at midnight by Mr. Attlee. It must be remembered, however, that the Prime Minister's statement was carried in many Overseas Services reaching them at clock times completely different from that of the Home audience.

By September and October the programmes were settling down to peacetime topics and peacetime entertainment. On 9 October it was learnt that the government had decided to adopt the Hankey Television Report and immediately the BBC announced that: 'The decision of the government on the future of television having been made known, the BBC will implement it with the least possible delay.'

Meanwhile in the European Services a steady change in organization and approach had been taking place during these months. There were many dramatic moments and examples of close co-operation between the BBC and other broadcasting organizations, as country after country was freed. Often in those chaotic days news from London was the best guide to local events, and as the free stations came on the air again many tributes from all over Europe were paid to the work done by the BBC during the war years. With the restoration of peace there was a natural tendency for the citizens of other countries to listen, at first, only to their own newly freed broadcasting services. Then it became apparent in many places that the BBC had still a service to perform. London is still a world news centre of the highest authority, and the BBC is the friendly and respected vehicle of British thought.

Christmas Day brought the year to a close with another in the famous series of 'Christmas Round-up' programmes. This year's programme, produced by Laurence Gilliam and Leonard

Cottrell, took as its theme 'Wherever you may be.' Not only did the round-up include many parts of the British Isles and the Commonwealth, but this year scenes were broadcast from Lidice, in Czechoslovakia, Norway, Denmark, Holland, and other parts of Europe. The most dramatic moment of all came perhaps when Harold le Druillenec, the only British Channel Islander to come out of Belsen alive, broadcast from Castle Cornet his introduction to the King's Christmas message.

The various events of this very crowded year have, of course, created numerous staff changes, of which those of leading interest are as follows: Mr. Maurice Gorham, after fostering the first few months of the new Light Programme, has been appointed to take charge of television. Mr. Lindsay Wellington is in charge of the Home Service. Mr. Norman Collins, formerly director of the General Overseas Service, has moved to the Light Programme. Mr. G. Barnes is to be in charge of the third programme for home listeners. Mr. R. A. Rendall, formerly Assistant Controller (Overseas Services), is now Controller of Talks. Mr. de Lotbiniere has returned from Canada to his former post as Director of Outside Broadcasts. Mr. Michael Barkway has taken his place in Canada. Mr. Michael Standing has succeeded Mr. John Watt as Director of Variety, Mr. Watt having left the Corporation with every good wish after years of popular service.

The New Year's Honours included several members of the BBC. The Director-General, Mr. W. J. Haley, was awarded the K.C.M.G.; Mr. A. P. Ryan, Controller of News, and Mr. W. St.J. Pym, Head of Staff Administration, received the C.B.E.; Mr. Wood of the Engineering Division, who has many times prepared the broadcasting arrangements for the King, received the M.V.O. ; Mr. Laurence Gilliam, Director of Features, and Mr. G. Strode, Circulation and Productions Manager, who during the war was Major in command of the BBC company of the Home Guard, were both awarded the O.B.E.; Mr. C. E. Bottle, Engineer-in-Charge, London Control Room, and Mrs. Willis Culpitt, Secretary to the Acting Director, European Broadcasts, each received an M.B.E.

RELIGIOUS BROADCASTING

by the ARCHBISHOP OF YORK

Religious broadcasting started, like broadcasting itself, very modestly. As Mr. John Reith was the first to see that this new invention was far more than a toy, so he was the first to see how it could be used for the purposes of religion. With this in mind he asked the help of Archbishop Davidson, and, as a result of a conference in his room at the House of Lords, a small inter-denominational committee was formed to which the BBC could turn for advice on matters which might arise in connection with the broadcasting of religious addresses. For at first it was thought that it would be unfitting, even irreverent, to broadcast anything more than addresses and sermons with the possible addition of a hymn. The committee suggested suitable preachers, though through inexperience it occasionally in those days sent in the names of men, who though excellent in speaking to their own congregations, had no knowledge of the way to get their message across over the wireless. To be quite honest, the Committee, consisting of those who had many other engagements, did not at the outset take itself very seriously, and more than once its members were admonished in no uncertain tones by Mr. Reith, who attended regularly its meetings in a small room on the Savoy Hill. Very soon, however, it was agreed that, for the benefit of the sick, prayers might precede or follow the address. And then later, after much discussion and with some heart-burnings, it was decided that complete services—with the exception of the Holy Communion—might be broadcast from suitable churches. The Holy Communion was made an exception, for the committee as a whole felt, as it still does, that it would be wrong to broadcast to all and sundry, who might be in any place, suitable or unsuitable, a prayer so sacred that once it was only made known to believers.

It is nothing less than amazing to contrast the present position of religious broadcasting with those early days. Now at the head of it there is a full-time director assisted by a capable staff, and here it is only right to say that the present contribution broadcasting makes to religion is largely due to the wisdom and vision of Dr. Iremonger and Dr. Welch. Now, the two annual meetings of the Religious Advisory Committee are attended regularly by all its members, responsible leaders of the various Churches. Now, instead of Services only on Sunday, there are religious broadcasts on each day of the week, with frequent talks on matters of re-

ligious interest. Now, the value of broadcasting to religion is widely and gratefully recognized.

Religious broadcasting has three special purposes : First it aims at enabling many who are unable to attend corporate worship to join in it at home or in hospital or wherever else they may be. It is not only the sick or the aged who are debarred by circumstances from church attendance ; there are mothers who cannot leave their young children at home : there are many living in remote hamlets and farmsteads, completely isolated in the winter months : and far away from these islands there are men in lonely stations and outposts who eagerly look forward to Sunday worship through the wireless. But, in addition to these, there have been in wartime many on the Continent, in Germany and elsewhere, who found great help and consolation through the Services broadcast to them in their own language. In none of these cases did the wireless service enter into competition with church attendance ; the worshippers were those who could not attend any place of worship. It is impossible to estimate the help and encouragement given in this way to the sick, the depressed, and the isolated.

Secondly, religious broadcasting aims at helping the regular churchgoer to improve his own worship. From time to time he is enabled to join in some great act of worship in a central cathedral or church. He is given the opportunity, which otherwise he might never have had, of hearing great preachers and the noblest sacred music. Lectures have been given on the right use of music in church. The greatest care has been taken by the BBC over the acts of worship which are broadcast from the studio ; the best music is used, the prayers are said clearly and reverently, and the different aspects of worship are each given their right place in the service. The BBC has set a high standard in the conduct of worship, which gives inspiration and guidance to those who lead and take part in the worship of their respective churches.

But most important of all, religious broadcasting is a great evangelistic medium through which literally millions are reached who stand apart from all our churches. The great problem which today confronts the evangelist is how to reach those who are never found within the churches and who are totally ignorant of, and indifferent to, Christianity. There is no longer the religious background which at one time was almost universal. Often the ignorance of the meaning of Christianity is complete. Parochial Missions and open-air services no longer are of much interest to the man in the street. He can only be reached by

individuals, or by the means of the Press, the wireless, or the cinema. Just as the first Christians used the new invention of the Roman roads and a common language understood by the educated, so the Church today should gladly use the new inventions as channels for the Gospel. Of these the wireless is the most powerful and universal. The nations who have used it for propaganda purposes know this well. Through it they have been able day by day to impress their views on millions until they have accepted them as living truths. The religious addresses and the worship which have been transmitted by the wireless have kept multitudes in touch with the phraseology of faith, and have saved their spiritual instincts from paralysis. Through the radio the case for Christianity has been stated to those who only knew of it from dim recollections of childhood lessons. Regularly they are told of its work, its movements, and its books. Original methods have been adopted to attract and to hold their attention. It has been found that the ordinary service broadcast from a church does not make a strong appeal to those who rarely if ever attend public worship. But they will listen to the Gospel message presented in a dramatized form. This was proved by the great popularity of 'The Man born to be King'. Through this series of plays tens of thousands learnt for the first time the reality of the Gospel story and of the love of Christ. While before it was just another old story, now they discovered it concerned real life. Possibly the broadcasting of these remarkable plays was the most far-reaching and influential evangelistic method ever used. There is evidence that through them large numbers were moved to read the Gospel again ; some for the first time. And on other occasions in the place of the spoken sermon there has been broadcast a dramatization of some particular truth. There will probably be great developments in this direction in the future. What Dr. Welch calls the experiment 'of communicating an important religious truth through a pattern of sound devised for broadcasting only' may profoundly affect religious broadcasting in the years to come.

Broadcasting is never therefore intended as a substitute for worship in church. Through the nature of the case the listener has to be largely passive. He is a recipient rather than a giver. He does not actively take part in the open worship of the fellowship in which there must always be active self-giving. While the broadcaster is only heard—and it is remarkable how personality can be conveyed by sound—the preacher within the church is seen as well as heard. Not all the care spent on wire-

less worship can make it the same as, or a substitute for, the worship of a visible fellowship consisting of those who are members of the Divine Society, and who have come together to hear the Word of God and to make their corporate offering of prayer and praise. The BBC has always been most anxious to avoid any rivalry with the Churches. For this reason its services are not transmitted at the ordinary hours of Church worship. Its purpose is to help the Churches, and its chief contribution to their work is that it is able to commend Christianity to great masses of men and women whom the church has failed to win. The Churches should be deeply thankful that their work is supplemented by broadcast worship and teaching. An evangelist would give much to address a vast silent audience of thousands in the open air, but through the wireless he is given the opportunity of speaking to millions about the Gospel of Christ.

Sometimes the BBC has been criticized for attempting to create a new religion. Those who make this criticism allege that the form of Christianity which it presents is weak and anaemic, without challenge or substance. If the selected preachers have sometimes been flabby, it is not the fault of the BBC. The blame rests on the individual, or on the Church of which he is the representative. The BBC gives complete freedom to its invited preachers. They may state definitely and positively the doctrines of their Church, provided they do so in a manner intelligible to the ordinary listener, and do not attack those who hold different views from their own. Broadcast sermons undoubtedly show a large element of agreement between the different Churches, but this is not through the suppression of truth, but because Christians are in agreement on the central truths of their faith. Without previous knowledge, indeed, it is not always easy for the listener to know if he is hearing an address by an Anglican, Baptist, or Roman Catholic. It has helped towards greater understanding between the Churches ; for their various members, when they are listening, realize that there is so much which they all hold in common.

Occasionally, too, complaint is made that the BBC limits unduly its services and religious addresses to the more important Churches. Disappointment has been caused to some of the smaller sects and movements when they are not given a place in the regular rota of services. But practical reasons alone would make it impossible to throw broadcast services open to all who desire to take part in them. The Corporation, therefore, confines its religious broadcasting to the Anglican Church, the



*Professor
James Shelley,
Director of the
New Zealand
National Broad-
casting Service*



*Howard
B. Chase,
Chairman of
the Canadian
Broadcasting
Corporation*

*THE
COMMONWEALTH BROADCASTING CONFERENCE IN FEBRUARY*



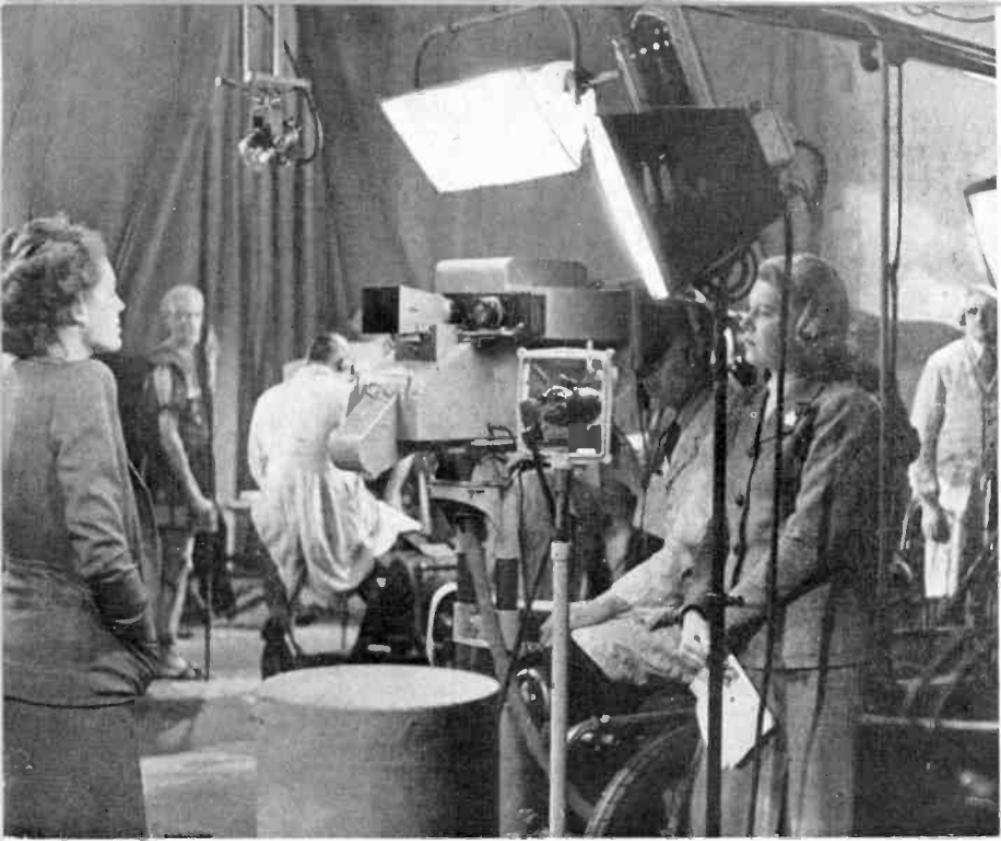
*Colonel
C. J. A. Moses*

*General Manager
of the Australian
Broadcasting
Commission*

*Professor A. S. Bokhari,
Director-General of All-India Radio*

*Major R. S. Caprara, Director of the
South African Broadcasting Corporation*





Television: a demonstration was given at Alexandra Palace to the delegates to the Commonwealth Broadcasting Conference

Church of Scotland, the Free Churches represented on the Free Church Federal Council, and the Roman Catholic Church, though occasionally it has invited the Chief Rabbi to speak on important Jewish festivals, and the Quakers have also helped in the work of religious broadcasting. But the Religious Advisory Committee takes responsibility only for the preaching and worship which belong to the main stream of Christian faith.

Religious broadcasting has been developed in a most remarkable way in the last quarter of a century. The BBC treats it as one of the most important departments of its work. Never has its value been greater than during the six years of war. No single agency does more to spread so extensively the knowledge of God to the world at large. On Sundays and weekdays it brings to millions the language and thought of faith and worship. With hope and confidence we look for still further progress in the development and use of religious broadcasting.

In the summer of 1939, some 23,000 people in the south of England had their own television sets. They saw the Derby, the Theatrical Garden Party, the return of the King and Queen from Canada, Peggy Ashcroft in 'The Tempest', 'Me and My Girl' from the Victoria Palace, visiting celebrities in 'Picture Page'. Now . . .

TELEVISION IS COMING BACK

By MAURICE GORHAM, who has been appointed to take charge of the BBC Television Service

From 1936 to 1939 the BBC ran a television service—the first public service of television programmes to be given anywhere in the world. The BBC itself had been experimenting with television transmission for some years before 1936, but from that time onwards the ordinary citizen living in the London area could buy a television set, have it installed in his home, and see, every afternoon and evening, programmes that had real entertainment value: everything from ceremonial processions and top-line sport to studio plays, cabaret, discussions, and films.

This service closed down on 1 September, 1939, at the coming of war. Since then there has been no television in Britain, and more fortunate countries have had a tempting opportunity to catch up.

In September, 1943, the Government appointed a committee to prepare plans for the reinstatement and development of the television service after the war. This involved special consideration of extending the service to 'at any rate the larger centres of population within a reasonable period after the war'; of research and development, and of the question of export trade in television equipment. Under the chairmanship of Lord Hankey, the Committee contained representatives of the General Post Office, the Department of Scientific and Industrial Research, the Treasury, and the BBC. Amongst the members were the very distinguished scientists Sir Edward Appleton, who represented the D.S.I.R., and Professor Cockcroft, who retained his interest in the committee's proceedings even after his main energies were diverted to the atomic bomb. The committee held thirty-one meetings, in the course of which it heard witnesses from the electrical, radio, and telephone industries, the film producers, the Ministry of Education and Board of Trade, and the British inventor, Mr. J. L. Baird.

The committee presented its report to the Lord President of the Council on 29 December, 1944; the Government indicated

agreement with its main recommendations on 9 October, 1945 ; this gave the BBC its signal to go ahead, and preparations for restarting the television service were put in hand at once. Before the end of the year intensive work was being done at the old television headquarters at Alexandra Palace ; the complex engineering equipment was being tested down to the last detail, studio circuits and lighting were being re-installed, scenery and wardrobe were being sorted, overhauled, and renovated. Much of this work was being done by former television staff who had earned their release from the Services in which they had spent some six years. By the beginning of 1946, the return of the television service was within sight.

Although the BBC has been charged with the task of operating the television service, this task involves co-operation with many other bodies, from the radio manufacturers, who will provide the sets, to the various Government departments who can supply facilities and allot priorities in manpower and materials that are essential before television can resume and expand. And there is the same need in television as in sound broadcasting for friendly co-operation with private interests and professional organizations in the worlds of entertainment and sport, if television is to bring to the viewer the full range of broadcasts in which sight can usefully be added to sound.

Granted that co-operation in all these directions is successful, what sort of television service can the BBC provide in 1946?

The range of the service will be a radius of about forty miles from Alexandra Palace, on Muswell Hill, the site of the London television transmitter, the top of the mast being 606 feet above sea-level. This forty miles is no rigid limit. Before the war, many people living at a greater distance from London had television sets and became regular viewers. There were frequent reports of reception well outside the estimated range, and occasional reports of freak reception over unexpected distances ; for instance, the television picture from Alexandra Palace was once received in New York. But hopes that radar research would turn such exceptions into the rule have proved premature, and in 1946 the range of television, as a service to give regular entertainment to the ordinary home, is not likely to extend much beyond the forty miles.

The technical standards used will be those used in 1939 : 405 lines, fifty frames interlaced, giving twenty-five complete picture frames per second. This means a picture technically considerably below the definition standards of the cinema, but whereas the

cinema picture is viewed on a large screen in a theatre the television picture is viewed on a comparatively small screen in the home, and this difference in conditions of viewing makes the straightforward technical comparison rather misleading. With good lighting at the transmission end and the right adjustments at the listener's end, the television picture becomes more than a picture—you know that you are watching real people doing real things. The same applies to the size of the screen, whatever it may be. A badly-produced programme may make you feel that the screen is small and cramped, but if the programme is good enough you will look at the screen not as a picture within a frame but as a view seen through a window—and the view may comprise anything from a Boat Race or a shot up into the Big Top at the circus to a vivid bit of acting in the studio, or even a close-up of a conjurer producing a rabbit from a hat.

Hours of transmission before the war covered an afternoon session up to an hour and a half in length and an evening session up to two hours, plus a morning demonstration intended mainly for dealers who want to show customers their sets in action. (Though, it may be said in passing, nobody can expect maximum television sales from this sort of demonstration, still less from casual viewing at exhibitions ; the sure way of getting new devotees for television is to install the set for a trial period in their homes and let them enjoy it in the conditions in which they will be using it.) Viewing television is a very different activity from listening to sound broadcasts. The radio set can remain on for hours at a time ; you can enjoy it as background to reading, writing, homework, housework (some people can even enjoy it as background to conversation, darts, or bridge). The television set demands your attention ; you cannot enjoy television from the next room. You must sit facing the set, with the lights down or shaded, and if you are a normal viewer you will find yourself very reluctant to be disturbed during a programme that you enjoy. This puts a limit on the hours that the ordinary viewer can give to his viewing. Broadcasting must go on from morning till midnight, but television is quite another matter, as most viewers will soon find.

As for programmes, there is no limit to what viewers can hope to see. Judging from previous experience, the most popular items will probably be television 'outside broadcasts' of sporting events—Cup Finals, the Derby, big boxing, tennis, cricket, seen whilst they are actually taking place—and from theatres, with of course big public events such as the opening of Parliament and the Lord Mayor's Show. These outside shows will always appeal particu-

larly to the new viewer. The old hand may in time come to earmark his evenings primarily for full-length television plays, which were the other great attraction in pre-war days. And then of course there will be variety, cabaret, ballet, fashion shows, demonstrations of everything from cooking to carpentry, talks, discussions, and quiz programmes, art shows, personality interviews, visits to the Zoo, street interviews with ordinary Londoners, jazz sessions, recitals, and films. Briefly, it might be said that television can do many things that sound broadcasting cannot do and can improve on almost everything that sound broadcasting can do. Almost everything ; for there are still one or two categories of sound broadcasting to which sight could add little and from which the exigencies of television production might even detract.

When the pre-war staff are back, when Alexandra Palace is all cleaned up and on the air again, when television is again a household word in the London area ; what is the next move ? When will standards be improved so as to give a clearer picture with greater detail, and when will television spread out of London and into the other great population centres of Great Britain ?

The answers to these questions are not likely to come in 1946. Nor will they come from the BBC alone. The Hankey Report made certain recommendations as to what the answers should be, but it also recommended the setting up of an Advisory Committee such as had done valuable work in the development of television before the war. The appointment of this Advisory Committee was announced on 27 November, 1945, and its chairman is Mr. G. M. Garro-Jones. Representing as it does the public bodies on whom the development of television into a national service depends, it will be concerned with all these problems of the future. Under its guidance, television has the chance to go forward fast to the stage when it is no longer a comparative luxury for people who live in one part of the country, but an amenity that can be enjoyed by the bulk of the population, bringing to broadcasting the one element that it has always lacked.

ENGINEERING DEVELOPMENTS DURING THE WAR

*by H. Bishop, C.B.E., M.I.E.E., M.I.Mech.E., Chief Engineer of
the BBC*

Engineering developments during the war were naturally very numerous and they make rather a complex story unless the underlying reasons for them are understood. Again, these must be judged in relation to the war situation as it developed, if a clear picture of the BBC's technical work during the war is to be obtained.

Before September, 1939, when war seemed inevitable, we made our plans with two main objects in view, first that it would be essential to maintain an adequate service of broadcasting for the home listener however bad war conditions might become, and secondly that our transmitting stations must not provide any assistance to the enemy by guiding him to important bombing targets. We knew also that the broadcasting of reliable news and information to all countries especially enemy ones would be of the greatest importance, and we did not know to what extent the enemy would attempt to interfere with our transmissions to make reception difficult, or even impossible, in this country or abroad.

Our plans to combat these uncertainties were completed before the war, at any rate to the extent that we were able, with the limited information at our disposal. Part of this story has already been told, and the most important precaution was to prevent our transmitters being used to give navigational aid to enemy aircraft. To avoid this, it was decided to group several transmitters on one wavelength, so that enemy aircraft could not tune to any one of them separately until the aircraft was almost within visual range. By that time, however, the transmitter would be closed down under Fighter Command instructions. In order that this system might work satisfactorily, it was necessary for all the synchronized transmitters to carry the same programme. Consequently at the beginning of the war there were in many areas changes in the wavelengths, on which listeners were accustomed to receive their programmes. The National and Regional programmes were combined into one, which, however, started much earlier in the morning. To ensure continuity in the service, steps were taken to have more spare plant available than was customary in peacetime, and we prepared ourselves as far as we could for anything that might happen—including invasion, the most serious hazard of all.

But the expected aerial attack on this country did not come about until much later. In the uneasy period following the outbreak of war, we felt that our most important job was to improve the service as far as possible, within the security limitations which of course we had to observe, because in those difficult days the value of a reliable broadcasting service to keep the public informed and entertained was considered by the Government to be of the greatest importance. We therefore took steps to improve the service by increasing the power of a number of transmitters, and in December, 1939, we introduced a second programme for the Forces. Then early in 1940 we increased the number of transmitters relaying news and information in foreign languages.

This was the position when aerial attacks started in the summer of 1940. Our high-power transmitters in the areas subject to attack were closed down for long periods during actual raids, in order not to assist the enemy and, although this caused severe depreciation in the service in these areas, it was never completely stopped. In order to meet this situation, and to provide for the transmission of special bulletins and instructions by Regional Commissioners in the event of invasion, we decided to build a large number of low-power transmitters in all the important centres of population. The first ten of these were in operation by November, 1940, and others followed in the next year until sixty were in service. These small transmitters did not have to close down until the enemy aircraft were within a few miles of the towns which they served, so that, even if a high-power transmitter in the area were closed for a long period on Fighter Command's instructions, the small transmitters, of which there might have been half a dozen or more in the region, were able to continue for a large part of the time that the air-raid was in progress. In this way, the service under air-raid conditions, almost a nightly occurrence in many parts of the country, was maintained at a reasonably high level, and a listener with an average receiver was seldom prevented from hearing our programmes, at any rate well enough to hear the News, however unpleasantly near the air-raid might be.

All these sixty small transmitters used one wavelength, for which they required special equipment developed on purpose to ensure that they did not interfere with each other. The scheme, though it was brought into service at such short notice, was a great success, and incidentally gave us valuable information concerning the technique of wavelength-sharing, which to some degree is likely to remain with us for a long time.

The occupation of Europe by the Germans made it all the more

necessary for us to increase the strength of our broadcasts to the occupied countries. We introduced additional transmitters for this work and put in hand the construction of new stations, for long, medium, and short waves, in order that the Voice of Britain might be heard more clearly, not only in occupied Europe but in all parts of the world. To serve the nearer countries, a new station was built near Hull, with a transmitter having a power of 800 kw—the biggest that had ever been built anywhere. It broadcast on medium and long waves, and it enabled the occupied countries under the heel of the Nazis to listen to the BBC with comparatively simple apparatus which they built and used in peril of their lives.

To serve the more distant countries, new short-wave transmitting stations were built in Cumberland, Shropshire, and Dorset, and other short-wave transmitters were added to existing stations. Again we built a 'world's largest' in the Cumberland station which has twelve 100-kw transmitters and an aerial system of fifty-one aerials supported by thirty-one masts, designed to reach all over the world. By the end of 1943, all these new stations were in operation, and this tremendous technical force was used for broadcasting in more than forty languages. The great advantage of these short-wave transmitters was that they gave no navigational aid to the enemy and did not have to close down during raids.

It is notoriously difficult to assess the effect of all this effort. We believe that it was very considerable indeed, and that it made a substantial contribution to our final victory. But it was all accomplished without depriving the home listener of his service.

Extensions in the transmitting system naturally required similar extensions in the studio and control room accommodation, which as far as possible were accommodated in areas reasonably secure from interruption by aerial attack. Some 150 wartime studios spread all over the country were brought into use to augment or replace our pre-war studios, some of which, particularly in London, suffered damage by bombs. In addition to the fact that the home programmes started several hours earlier than before the war, the Overseas programmes were spread over the whole twenty-four hours. Because of the difficulty of assembling artists at certain times—particularly during air-raids—and because of the need to repeat programmes in the Overseas Service, there was a big increase in the use of recording. A programme would be recorded by one of the three methods in use, and might be repeated five or six times during the succeeding twenty-four hours, in order that the whole world might be covered at optimum listening times.

This brief survey of what was done to mould our technical



January: memories of the Prince of Wales Theatre, Birmingham, which was destroyed in the blitz of 1941: Ted Child, for thirty-five years chief electrician at the theatre, recalls its past history.
Mr. Child is now a BBC commissionaire in Birmingham



January: members of the Belgian Press visit the BBC

A Sunday Service from H.M.S. Warspite



facilities to the needs of war would not be complete without mentioning some of the tasks undertaken for Government Departments and the Fighting Services. These were not in all cases directly connected with broadcasting, although broadcasting equipment was used. We were able to help the RAF by using our transmitters to guide our aircraft raiding Germany, and also for counter-measure work to confuse the enemy when he came over here. We helped the Army by broadcasting code messages to paratroops dropped in occupied countries and to the resistance movements in those countries. We provided certain services for the Navy at various times during the war. Then at the request of the Government, we set up a Monitoring Unit, which listened to broadcasts from all parts of the world and circulated the information to the Government departments interested in what other countries were saying. We helped our American allies by placing at their disposal certain transmitters, and by building new ones for the broadcasts of 'America calling Europe' programmes relayed from New York. We set up a number of small transmitters for the entertainment of American troops in this country.

Now the listener is rightly much more interested in our plans for peace; he wants to forget the war. We have already taken the first step in this difficult change-over by the inauguration on 29 July, 1945, three months after VE-day, of the Home Service and the Light Programme. This meant a rearrangement of our transmitting facilities and the closing down of certain redundant transmitters, in a return to a peacetime system of broadcasting somewhat similar to what existed in September, 1939. Some of our wavelengths—the number of which by the way is strictly limited—are still required for carrying British programmes overseas, but even so the present home service is as good as, and in most areas better than, it was before the war. We have had complaints but the majority of these have been due to faults in listeners' receivers and aerials which in many cases it has not been possible to maintain efficiently during the war. This trouble will, we hope, quickly disappear with the return of servicing facilities.

Our next step will be to arrange transmitters for the introduction of a third programme. For a time the coverage of this programme will not be complete, because we have not the wavelengths to make it so, but as time goes on we hope it will be possible to improve this coverage by the use of new methods.

Let us turn now to television. We have been instructed by the Government to reopen the television service which closed down on 1 September, 1939. Not only will this be started again in the

London area, but it is the intention to extend it to a number of provincial centres. All this of course will take time, but it is our intention that not only the sound service but also the television service shall be as good as, and we hope better than, that provided in any other country. In television we were far ahead in 1939, and it is our firm resolve to maintain this position.

We are looking forward to this full programme with keen anticipation. During the war the Engineering staff increased very greatly; we lost many of our skilled men to the Services, and we had to train hundreds of raw recruits, many of them women who did admirably in their strange jobs. With the return of our staff from the Services, we shall be able to build up a strong side to fulfil our obligations to listeners who have had to put up with something less than the best during the war.

In the coming years Listener Research will continue to play a most important part in helping to follow and assess the views and tastes of the public. While Listener Research cannot be expected to forecast the future, the experience gained in recent years will, as Mr. Silvey explains, be put to the widest possible use in meeting the tastes and needs of listeners in peacetime.

SOME RECENT TRENDS IN LISTENING

by R. J. E. SILVEY—Listener Research Director

When the time comes for the social historian to tell the story of the last six years in Britain, it is to be hoped that he will not omit to record the nation's listening. There will be ample material at his disposal. In the files of the BBC there is complete information showing the extent to which the civilian population listened to broadcasting hour by hour since December, 1939.

The way this information was collected itself throws light upon life on the home front. Those who designed the 'Continuous Survey of Listening' were not activated by any conscious historical purpose. In the early months of the war broadcasting found that many of its familiar landmarks were washed away. There had been unprecedented shifts of population, the black-out had caused fundamental changes in the public's leisure habits, and no one knew what effect the war had had upon the public's taste.

Arrangements were accordingly made for adequate cross-sections of the population to be interviewed each day about their listening during the previous twenty-four hours. The daily sample

covered every part of Great Britain and included, in proper proportions, men and women of all ages and varying social groups. Interviewing techniques were developed to ensure that the persons questioned recalled, as accurately as was humanly possible, which programmes they had actually heard, for it was a study not of intention, and still less of opinion, but of behaviour.

The information so collected made it possible to annotate every day's schedule of programmes with figures showing, within a known and limited margin of error, the proportion of the adult population of Great Britain which had listened to each broadcast. This has a double purpose ; to take the measure of past achievement, and so throw light on the needs and tastes of the future.

What were the British people listening to in the first winter of the war? A thorough-going study of the causes and effects of 'listening to Haw-Haw' was conducted while the habit was at its height. It produced highly reassuring results. It showed that Britain welcomed the new guest to its fireside as a diverting entertainer in the first bleak wartime winter. There was no evidence to support the fears that his jibes and sneers were invisibly corroding the will to victory. The study did, however, serve to underline the enormously increased appetite for news.

It was in anticipation of precisely this that when, on 3 September, 1939, the peacetime programmes of the BBC gave way to the novel-sounding 'BBC Home Service', provision was made for news bulletins at hourly intervals. What had not been anticipated was that, for the first six months of the war, the supply of news would fall hopelessly below the capacity of the public to absorb it. There can be little doubt that it was an unsatisfied hunger for news which set many listeners ransacking the wavebands, presenting the German radio with what must have seemed to them a heaven-sent export market. But this opportunity was as short-lived as the phoney war. These months of 1940 saw the habit of listening to Haw-Haw dwindle once and for all to insignificant proportions.

But long before this the schedule of Home Service news bulletins had assumed the pattern that subsequent years were to make so familiar—7.00 a.m., 8.00 a.m., 1.00 p.m., 6.00 p.m., 9.00 p.m., and midnight. When the first estimates of listening were compiled in December, 1939, it was found that news bulletins were drawing audiences which not only appeared as a succession of peaks in the daily curve of listening, but which were varying comparatively little from day to day—a sure sign of a consolidation of habit. On weekdays from twelve per cent to fifteen per cent of the public

were listening at 7.00 a.m. and twenty-three per cent to thirty-one per cent at 8.00 a.m., thirty-three per cent to thirty-six per cent would listen to the 1.00 p.m. bulletin, and between thirty-eight per cent and forty-five per cent to the 6.00 p.m. The 9.00 p.m. bulletin, of course, claimed the largest following. Its week-day audience was found to vary between forty-three per cent, and fifty per cent. The midnight bulletin's audiences were relatively small, varying between eight per cent and twelve per cent. So unvarying was the appetite for news that these figures, which refer to a week in December, 1939, would not be seriously inaccurate if they were taken to refer to the same week in any of the wartime Decembers. Is it purely fanciful to see in this phenomenon of news listening a common experience acting as a cohesive influence and making its own contribution to the national unity?

If the hypothesis that the war caused an increase in the demand for broadcast news needs any confirmation, it is to be found in the figures of listening since VJ-day. The news listening habits of six years are already undergoing radical modification. The nine o'clock news is no longer the half-sacred summit of the listening day. Indeed, it is no longer true to say that news bulletins are the most listened to broadcasts, the categorical imperatives of broadcasting.

It is sometimes said that broadcasting has the effect of impressing upon the mass of the people a single pattern of culture. There are weighty arguments on the other side, but this much is undeniable. Broadcasting, because of its ubiquity, is an unrivalled means for the dissemination of ideas. Pitt's speeches in the critical years of the French wars were heard by a mere handful of men in the House of Commons. Gladstone's orations on the Bulgarian massacres, when the public meeting was in its heyday, were delivered to a few thousand, at most. But Winston Churchill's unforgettable words, uttered in the darkest days of the war, were heard in this country alone by nearly seven people out of every ten.

The war provided countless other instances of a single voice speaking in level conversational tones, being heard by many millions, not in vast assembled concourses, but gathered by twos, threes, and fours in the homes of Britain. The well-known Sunday Night Postscript is an example. It was not an accident that they were broadcast immediately after the nine o'clock news on Sunday nights. At that moment, above all others, the British people is in a reflective mood, probably more receptive than at any other time. The series began in March of 1940 and immediately attracted audiences of what were then regarded as of startling size for the

spoken word. In the first ten weeks an average of twenty-six per cent of the population listened to them. Listening steadily increased until it became abundantly clear that the Sunday Night Postscript could count upon being heard by over thirty per cent of the population.

At times of acute crisis a sharp conflict arose between those who thought the broadcasting of light entertainment unseemly at such times and those who felt more than ever the need for legitimate escape in their leisure. But careful study showed that the effect of anxiety was not to change, but merely to sharpen, taste. Critics of the policy of continuing to broadcast dance music and variety proved to be the minority whose recreation normally took other forms. And they were opposed by the great majority of the public. Garrison Theatre, Hi Gang, Music Hall, Happidrome, The Old Town Hall, Monday Night at Eight, and Itma are some of the most famous names among the variety series which, week after week throughout the war, were heard behind the black-out curtains of Britain. 'Mind my bike', 'The day war broke out . . .' 'Ee, if ever a man suffered', and the countless catch-phrases of ITMA, from 'Funf speaking' to 'Can I do you now, sir?' and 'I'll 'ave to ask me dad', which broadcast variety injected into the currency of common intercourse between 1939 and 1945 can justly claim to have contributed to the war effort.

If the demand for variety throughout the war was no surprise, another type of 'recreational' broadcasting widened its appeal to a degree which can only be described as spectacular. Plays were a popular form of radio before the beginning of the war, but in the audiences they attracted they could not rival variety. But the war saw a vast increase in the public for radio drama. In 1939 or 1940 a play which was heard by fifteen per cent of the population would have been considered to have had an unusually large audience. By the end of the war audiences for plays were frequently over thirty per cent. Taste did not perhaps deepen to a comparable extent, but it is certainly true that the audiences for the best drama in 1945 were far larger than they had ever been before. There was a similar, though much less spectacular, widening of interest in serious music. In this field the most impressive change did not take the form of increased listening so much as decreased prejudice and hostility.

A further example is the feature programme, radio's documentary. Time after time outstanding successes were won by feature programmes which set out to exploit to the full the peculiar qualities of radio as a medium of communication. The public imagination

was caught by features which presented contemporary history such as 'Operation Dynamo'—on the evacuation of Dunkirk, 'The Battle of Britain', and 'Victory in Tunisia', or which, like 'Junction X', called attention to facets of the war effort which had received less attention than they deserved. 'The Harbour called Mulberry' and 'Radar' are more recent examples of feature programmes which have enabled literally millions of listeners to appreciate some of the outstanding achievements of today.

Within a few weeks of the end of the war in Europe came the General Election, which vividly demonstrated the power and scope of the microphone. From Monday to Saturday for four successive weeks, both the Home Service and the General Forces Programme carried twenty- or thirty-minute election speeches from the party leaders. The findings of the Survey of Listening during that period were enough to dispose of any doubts about the public's interest in the election. Listening audiences were enormous and sustained ; in the first week they averaged forty-five per cent of the adult population, in the second week forty-four per cent, in the third forty-seven per cent, and in the fourth forty-four per cent. No less striking and, from the standpoint of democracy, even more encouraging, was the fact that the average audiences for speeches of the three parties were almost identical, showing beyond doubt that the listening public were taking the opportunity to hear all sides.

The welcome accorded to 'Today in Parliament', a fifteen-minute summary of the day's proceedings, broadcast from 10.45 to 11 p.m. every sitting-day since the reassembly of Parliament after the summer recess, is a further example of the virility of listeners' interest in public affairs. The audiences for these broadcasts cannot, for obvious reasons, be compared with those of the election speeches, but they are, nevertheless, impressive and are steadily increasing. By the beginning of December a typical 'Today in Parliament' could expect an audience of two and a half million people.

The reaction of the public to the reintroduction of regional broadcasting and the substitution of the Light Programme for the General Forces Programme was complex. At first the wavelength changes bewildered many listeners. Inevitably, too, the minority who, for any reason, found that they were unable to receive the new programmes as well as they had received the old were indignant. For many of the public the new arrangements, which took effect at the beginning of the holiday season, had a somewhat muted entry. In general they were greeted with cautious approval.

The principle of regional broadcasting and the provision of a parallel 'popular' service was generally endorsed, but there was a tendency to reserve judgment until the goods could be given a fair trial.

The measurements of listening in the months since then have shown that in some respects a marked reorientation of listening habits is taking place. These are concerned mainly with the distribution of listening between the main alternative broadcast services. In the latter days of the war, when the British listener could choose between the Home Service and the General Forces Programme, an average of about sixty out of every 100 people listening in the evening would hear the Home Service and forty the GFP. The Light Programme, when it displaced the GFP, inherited this audience, for the number of people who listened to the Light Programme in the first weeks of its life was approximately equal to the number who, up to the end of July, had been listening to the General Forces Programme.

It was not long, however, before the Light Programme audiences started to catch up those of the Home Service. By the end of September the balance had shifted from a 60 : 40 ratio to one of 55 : 45 (both in favour of the Home Service), and by the end of November a 50 : 50 ratio had been achieved. It is not certain that a new equilibrium has yet been reached.

At the end of the war, then, we have emerged with tried and tested methods of discovering both general trends in listeners' tastes, as well as their daily opinions about individual programmes.

For the future, with more new programmes, and with television also, the plan for systematic listener research has been widened; what is more, members of the public are themselves contributing to this work more extensively than has been possible during the war years.

CLIFTON ROCKS TUNNEL

The story of a BBC wartime fortress, by FRANK GILLARD

Suppose that the enemy, in some supreme effort, using, perhaps, some unexpected weapon and tactics, had made an all-out attack on London, and had managed to neutralize the capital for hours or even days. Such a possibility had always to be reckoned with as long as Germany remained a powerful military force. What would have happened then to British broadcasting—at the very time when a broadcasting service would have been needed more desperately than ever before in the nation's history?

The answer is that the control and direction of the BBC would have passed to Bristol, and transmissions would have continued under emergency conditions. And if the city of Bristol, in turn, had been attacked, then the BBC would have withdrawn to its underground fortress, safe and secure beneath fifty feet and more of solid sandstone.

In the early 'nineties, an inclined railway—a funicular—was constructed in a chimney driven right through the hard rock of the Clifton gorge, just by the suspension bridge. A small army of workmen spent two years in cutting this great tunnel. It was a commercial proposition, a luxury railway to carry folk quickly and easily on a pleasure trip from the riverside up to the Downs and the shopping centre. And it was a success. In the first six weeks, a hundred thousand people took a ride on the new railway. But in later years, as other means of transport were developed, trade fell away, and the Rocks Railway was closed and neglected.

Almost half a century after its construction, workmen again set to work inside the tunnel. This time they worked in great secrecy and with the utmost haste. A big decision had been taken. The BBC was building an underground headquarters.

The search for a fortress had not been an easy one. At first another tunnel, a horizontal, disused tunnel on the old Bristol-Avonmouth railway line, had been chosen. The full BBC Symphony Orchestra, nearly a hundred instrumentalists, had been brought out to this tunnel, and had played in it, under Sir Adrian Boult. The results of the test had been satisfactory. But before the BBC could move in, Bristol had been heavily raided, and this tunnel had fortuitously become the improvised shelter and home of hundreds of blitzed citizens. The Director-General of the BBC arrived to inspect the tunnel at the height of the blitz period. Looking on the macabre scene, he shook his head and said 'It



'To start you talking': Douglas Allan with two participants in this programme
Transatlantic Quiz—heard on both sides of the Atlantic. Left to right: Lionel Hale; Mrs. Mary Adams, producer in London; Professor D. W. Brogan; Lt.-Col. David Niven



Albert Sandler



*Edith Turnbull,
Pipe-Major of the
Dagenham Girl Pipers,
in 'Here's wishing you
well again'*



would be impossible and unjust to expect these people to leave here'.

This was a set-back, but though the horizontal tunnel originally ear-marked was now no longer available, the scheme was not abandoned. The Civil Engineers of the BBC turned to the inclined shaft, nearby, of the old Rocks Railway, determined to do what they could with this second and much less promising tunnel which cut upwards through the gorge at a steep angle, rising one foot in every two.

The upper half of this tunnel—approached from the top of the gorge, was already being used by British Overseas Airways. That Corporation, however, willingly agreed that the BBC should take over the lower half, approached from the riverside. Permission was also forthcoming from the Bristol City Emergency ARP Committee, the Bristol Corporation, and the Merchant Venturers of Bristol, all of whom had claims and interests in the tunnel. The rental was fixed at one shilling a year for twenty-one years. The lease was signed and the detailed planning began.

Time was pressing. Outline arrangements were made at a meeting held in the office of the Regional Director at Bristol. It was a Committee of four—the Regional Director, the BBC's Superintendent Engineer of Recording, the Superintendent Engineer of Studios, and the Engineer-in-Charge at Bristol. The discussion lasted through the night. In the small hours, the Regional Director retired to his bed (which was in one corner of the office) and the other three finished their business to the tune of his gentle snoring.

A few days later, the Civil Engineering Department produced a being known as the 'Tunnel Rat'. He was an expert on tunnel construction, as his father and grandfather had been before him. It was rumoured, after a time, that he, himself, had been born in a tunnel. At any rate, under his direction rock-drilling machines, concrete mixers, bricklayers, carpenters, and plumbers went into action. The dripping roof of the tunnel was given a waterproof lining. Electric light was brought in. The framework of four large chambers took shape, one above another, along the dark slope of the tunnel. Three smaller chambers were laid out near ground level.

It took three months to complete this structural work. Then came the radio engineers to install the equipment. The top-most chamber, about half way up the shaft, was to house radio transmitters—a local transmitter to give a programme service to the city of Bristol, and communication transmitters which would

maintain contact with other BBC centres even if all line communication failed. The aerials for these transmitters were erected up on the top of the gorge. Screened leads were brought down through the tunnel to the transmitters so far below ground. When a German bomb blew those aerials down, they were replaced within an hour.

The chamber below the transmitter room became the studio—with upright piano (to save space), gramophone turn-tables, and enough general equipment to make it suitable for music, or small scale drama or feature programmes. On the next level below the studio came the recording room, fitted with recording and playback equipment, and with enough recorded programmes stored away in its lockers to maintain a radio service for weeks.

The fourth large chamber was the control room, measuring fifteen feet by twelve feet. Into this space, BBC engineers packed apparatus which it had never before been thought possible to assemble in an area twice the size. Something like eighty pairs of Post Office telephone lines terminated in this room, linking the fortress with the outside world and the BBC's network of transmitters scattered throughout the United Kingdom, and so routed that if a bomb severed some, there would always be a good chance of others remaining intact and available.

A special button was fixed to the wall of the control room. At a touch on that button, the big Diesel motors, installed in one of the lower rooms, would generate an independent power supply when the mains failed. Another of the smaller rooms was fitted up as a canteen. Sufficient food to last three months was stored in the tunnel. Huge tanks contained emergency water supplies. Others held enough fuel to run the engines for many weeks on end. A special ventilation plant was put in, with intake and extractor fans and an ozoneator. The tunnel was made immune even from gas attack. It was indeed a fortress—a fortress which could hold out on its resources for months if necessary.

Whenever the sirens sounded in Bristol, the essential programme staff on duty at Broadcasting House were rushed down to the tunnel studio. An armoured car was available for the journey if danger was imminent. But, alert or no alert, the tunnel control room was manned by technical staff day and night from its inception until the end of the war. Every day, hundreds of broadcasts in English and in scores of foreign languages passed through those grey panels on their way from the studios in London and other parts of Britain to the transmitters in the West of England

which would radiate them to listeners at home and overseas.

The tunnel, while maintaining its routine place as one of the key points in the BBC's wartime distribution system, was ready to shoulder its full responsibilities at any moment. But that moment, of course, never came. The Rocks Tunnel was never put to the supreme test. But it remains a monument to the thoroughness of the BBC's technical preparations for whatever emergency the war might bring, and as such it might well be preserved.

PUTTING 'COUNTRY MAGAZINE' ON THE AIR

*In describing the preparations of this well-known programme
FRANCIS DILLON illustrates something of the work be-
hind the scenes in all-radio production*

'Once upon a time there was a poor farmer's son who went into the great city to seek his fortune'; it must be one of the oldest fairy tales in the world, and for three hundred years it drew men from the English countryside into crowded industrial city slums. One in a million made a fortune, but the overwhelming majority earned a bare living on low wages.

To keep wages low, cheap food was essential. Cheap food meant imported food, and imported food meant no market for English agriculture. This in turn kept up the flow of men from the countryside, where no living was to be got, into the towns, where at least they could starve in company.

Town and country came to misunderstand each other very thoroughly. This misunderstanding between worker and peasant, although always present in some degree in every land, is much deeper in highly industrialized nations. Each has a different set of values, and they no longer speak the same language. Indeed, even today a great many townsmen regard the countryman as an unprofessional comedian, and the townsman in the country is, to the locals, quite clearly a bit of a fool, in spite of his aggravating bounce.

But from 1939 onwards farming had to be treated as an important industry, for we could no longer spare the shipping to import food, and Britain was forced to supply herself with the necessities of life. The strength of the land itself, and of the patient people who still served it with extraordinary skill, soon became apparent. Old, retired labourers came forward and worked from

sunrise to darkness, and in the autumn ploughed on by the light of the moon. They trained thousands of raw young women from shops and offices who volunteered for the new Land Army. During the war years they raised the total of arable land from twelve million to nineteen million acres.

At first, the Townsman was blithely unaware of the fact that his own land was providing him with a decent ration, that the funny country lad and the comic farmer were working as hard as any key engineer, and employing an equal skill. It clearly was the function of the British Broadcasting Corporation to help in the task of informing the Townsman about the farmers' efforts ; to give the countryman a chance to express himself, his problems and ambitions, and so bridge the gap between Town and Country.

There was a basis on which to begin. Apart from the usual horde of romantic writers with no real roots in the countryside, there were, as there always had been, a few men crusading for justice to be done to the land. Some were not writers but agricultural scientists, or practical farmers. A group of these men were assembled and the projected 'Country Magazine' idea was explained to them. They were enthusiastic, very willing to help, but very, very suspicious. When I said that I intended to include *folk-songs*—a dark shadow settled on every face. Their feeling was that no real countryman ever sang them, and what had they got to do with farming, anyway ? I had to explain that the programme was a Country Magazine not a Farming Magazine, that they could criticize the songs when they heard them, and that above all I had to see that the programme appealed to Townsmen, without offending the easily abraded sensitivity of the Countryman.

We decided therefore that the very first programme of all should be a discussion on the subject of what the 'Country Magazine' should include. That first programme was broadcast on 3 May, 1942, and the series has run on ever since. The listening figures rose from two per cent, slowly, but without faltering, to twenty-six per cent at the end of three years, on average over six million regular listeners, which is considered quite remarkable for the time and subject. The effect is more difficult to gauge, but there is not the slightest doubt that the gap between Town and Country is steadily closing.

The actual writing and production of 'Country Magazine' presents a great many points of interest to professional radio men, as well as a great deal of comfort to intending broadcasters who have not yet met a microphone, for of the eight speakers in each

number, only one, as a rule, has broadcast before. The effect of a successful programme is that of eight people with ordered ideas, speaking very naturally, concisely, and entertainingly to each other without being prompted or asked leading questions, and here 'entertainingly' may sometimes mean that a man will hold the listener's interest by angry and apparently spontaneous denunciation of some project or opinion of which he disapproves.

The programme is broadcast at 1.10 p.m. every other Sunday. On the Monday following each broadcast the succeeding Number is made up ; the items being chosen to give a wide variety and an interesting selection to both Town and Country, since this is a Magazine and not a feature. Here is a typical Number in the first, or Monday stage. It is a General Number, that is, the speakers may be drawn from all England, and care must be taken that North, South, East, and West are represented as well as the Midlands, because it has been sharply brought home to the Editor, myself, that each county in England is extremely jealous of all the others, being unshakably sure that it is by far the best in every possible respect, and that its dialect or accent is the only decent spoken English.

The initial list is one of occupations :

- | | |
|--|----------|
| 1. Farmer—hops, fruit and arable (Kent) | South |
| 2. District Nurse | North |
| 3. Horses—well-known jockey or horse-breeder
—try Michael Beary | |
| 4. Visitor—Channel Islands. Dutch, Norwegian or
South African | |
| 5. Small miller from . . . | East |
| 6. Salmon fisherman, angler—an authority | West |
| 7. Travelling ironmonger, etc. | Midlands |
| 8. Compère—Ralph Wightman, to describe season
of the year | |

The next, the second stage, is to find and script the speakers. Number 1 is easy. A likely place, according to the Kent War Agricultural Committee is around Benenden, Kent. The Editor or his Assistant goes to Benenden, speaks to one or two farmers, selects a good Kent voice who seems a ready talker, and settles down to listen to him for three or four hours in the evening. The farmer will give excellent material for at least a half-hour's talk. (There are in fact relatively few people living who could not do the same.) All 'Country Magazine' wants is a maximum of three minutes. Every second of the three minutes must be interesting, and

must bear on the farmer's job. It must follow exactly the speech rhythms, characteristic turns of phrase, and general opinions of the farmer. It must have a beginning, a middle, and an end. The words must be the farmer's own, but ordered to give a consecutive flow, and all the usual padding, repetitions, and obvious comments must be out. His listening friends will never miss them, although they may say—'Bill's talking rarely to the point, isn't he?' And so on, down the other speakers on the list. Not more than one person in a thousand can write his own script. The most lively and amusing speakers will write for themselves something rather like a page from Army Regulations, stiff, self-conscious, full of unlikely words, and long, involved sentences.

The third stage is the writing of the complete programme from the eight items and a song. First we put the items in subject running order so that similar items do not follow each other, for instance—(1) Compère, (2) Farmer, (3) Visitor, (4) Miller, (5) Song, (6) District Nurse, (7) Angler, (8) Ironmonger, (9) Horses.

You may amuse yourself by finding the reasons.

We then begin writing the script. Each contributor, as a rule, speaks as he or she is introduced, usually to correct the compère or supplement his introduction with the exact nature of his occupation, or the name of his village. The compère then sets the season of the year and the remaining items follow. The linking is based on the assumption that all the speakers are interested in what another man is saying. Comments are written in, statements are made (only to be denied) in such a way that no speaker holds the air, without interruption, for more than a minute, although of course he is the main speaker over a period of, say, three minutes.

The fourth stage is the script rehearsal at 2.30 p.m. on the Saturday before the actual broadcast, at which the whole cast, minus the musicians, are assembled. Line by line the script is read over, phrases are altered to suit the speakers, and each one is asked to confirm that the written words accord exactly with his own opinions. Here also the running order is checked so that two similar voices do not follow each other, and so confuse the listener, although it must be remembered that this seldom occurs, as nearly all the speakers have the distinctive accent or even the dialect of their county ; and the kind of man who is ashamed of his accent is not often chosen for 'Country Magazine'.

After tea the speakers are introduced to the microphone, where they usually recapture all their initial faults, and, which is also a

test of a successful afternoon, realize it. They are given no more rehearsal that day, but taken out in a body to dinner followed by a party. This party serves two purposes. The speakers get familiar with each other, with the producer (sometimes a little alcohol plays a part in this), and the producer, by a great deal of hard listening gets familiar with the natural conversational tricks, speech rhythms, and, most important of all, the musical key or pitch of the voices.

The fifth but not the last stage, begins at 10 a.m. on the following day, Sunday. In general it follows the laws of any radio production ; there must be an overall pattern, a build to any climax, an even approach to a surprise, and all the usual rules must be followed in the production of dialogue. To pursue them further here would be to write a book. All trained actors know the answers. The point is that in 'Country Magazine' we are not dealing with actors, and yet the actors' technique is the only method of projecting 'meaning' clearly. On the other hand, the speaker in 'Country Magazine' has one enormous advantage over the actor. He is only required to play himself.

The last stage is transmission. Usually the cast give their best performance on transmission, laugh spontaneously at each other's rehearsal jokes, and altogether increase the admiration you have already conceived for the very intelligent, very decent, and highly individualistic person the average English countryman is.

The programme attracts a very large and enthusiastic audience. This we know by letters, general comment, and the reception given to our writers when they go out into the countryside looking for speakers. We say to a selected man, 'I'd like you to broadcast in "Country Magazine"', and for eighteen months we have always met with immediate understanding. They know the programme.

The songs are very popular, although none of them has been printed or published, even in the books of other collectors. They are noted down from the singing of old (sometimes young) folk-singers in various parts of England, and then arranged for a professional singer accompanied by a sextet, that is a string quartet, piano, and wood-wind. The subject of folk-songs is far too extensive to be dealt with here, and our aim in including them is merely to give pleasure, to add variety to the programme. We do not hope to lead a revival in folk-singing, for the songs belong to another age. We do hope that they will now be more generally known.

TWO BBC MEN IN PRISON CAMPS

The following pages tell two personal stories of the activities of BBC men in enemy prison camps. One is by David Porter, a producer of Variety shows, shot down by the Germans. Porter, after taking up his BBC job again in 1945, has since returned to Germany, this time as a radio official with the Allied Control Commission. The other comes from Tom Douglas, who was released from Japanese hands on VJ-day. Both stories bring out the great thirst for news felt by all prisoners of war; and both tell how the writers used their talents to help their fellow-prisoners.

DAVID PORTER tells of his experiences in Germany

I was shot down in February, 1944, and taken prisoner almost at once. Quite apart from the hurly-burly of being blown out of the sky, to me the most shattering aspect of the event was the realization that I was cut off from everything familiar to me. For three weeks I was utterly on my own.

Then one day I found myself at Stalag Luft III, the Air Force prison camp famous for its great escape and subsequent shootings. Here, away in Silesia, in the middle of a war, I ran into a highly organized community and many old friends. Life related itself to the past again and the three weeks of loneliness fell into perspective. Suddenly, news was again available, food, though not much, was eaten at regular times ; I had my own bed and my own locker. For a day or two, I was almost thankful to be there.

But the thankfulness didn't last. Monotony, tedium, and depression took its place, relieved by visits to the theatre and good news when the news was good. I started to write the libretto of a comic opera I had had in mind for some time, learned the intricacies of prison cooking and followed the war news with an interest few people outside a prison camp can understand.

News was as vital as food ; and much more plentiful. The *Deutsche Allgemeine Zeitung* and the *Volkischer Beobachter*, the two main Nazi dailies, were delivered to each room every day usually forty-eight hours late, and magazines like 'Signal' and 'Der Adler' appeared intermittently. There was a large and very loud loudspeaker in the centre of the compound, which gave us the Deutschlandsender programme for about twelve hours every day, including the official German military communiqué. Articles of special interest, military commentaries in particular, were taken from the papers, done into English by a squad of translators and pinned on the wall in the 'Ops. Room', a room devoted entirely to the progress of the war. The official communiqué was



*Edward Ward,
BBC war correspondent,
liberated from Germany
in April*



*Lt.-General
J. H. Doolittle,
Commander of the
United States
Eighth Air Force*



March :
Francis Poulenc, at the piano,
rehearses his cantata
'Figure Humaine' with
Leslie Woodgate



Rae Jenkins conducts the
Midland Light Orchestra

broadcast every day at 4.00 p.m. at dictation speed ; it was taken down by a competent German speaker, translated, and chalked on the Ops. Room blackboard. The Ops. Room, you may say, was flooded with Nazi propaganda ; oddly enough, towards the end, this was a very good thing ; if the Germans were prepared to admit a break-through or the fall of a town, we knew it must be true, and often a German admission meant more to our morale than an Allied claim.

I never discovered where the set which fed the loudspeaker was situated, but the wretched German ('Goon' in prison camp slang) who tuned it was naturally forbidden to give us the BBC Home Service. So we got it ourselves. A 180-words-a-minute shorthand writer with headphones on, sat in a lavatory in one of the barrack blocks, taking down the words of Stuart Hibberd and Frank Phillips from a secret set concealed beneath the lavatory pan. These bulletins were then secretly transcribed and typed, and read out in each block the following day, while prisoners, detailed to do so, lounged in the doorways on guard to see that no 'Goon' came within earshot.

Our interest in the progress of the war was almost as great as that of the High Command. I soon hated being a captive as much as anyone, and, apart from food, our main thought was release. With the German and Allied news coming to us daily, rumour—the greatest and most amusing menace to our sanity—was largely kept at bay, and our sense of proportion preserved.

The theatre helped us, too. In the North Compound at Luft III we had a particularly good one. It seated over 300, was equipped with dressing-room, property room, wardrobe, and a lighting system, for which all the reflectors were made from the spam and margarine tins which came in the Red Cross parcels. Here, in costumes for the most part made from sheets, dyed by boiling them in a solution of bookbindings, plays were produced, often as well as the very best amateur companies in England. 'St. Joan', 'Macbeth', 'The Importance of being Ernest', 'Arsenic and Old Lace', 'Blithe Spirit', a musical comedy written and composed on the camp, Music Hall, and revue were all done ; each play ran for about a week, and there was a new production approximately every twenty-one days. Among the lighter productions was my own comic opera. I wrote the libretto and F/Lt. Wylton Todd composed the music. It was called 'Messalina' and was based on the story of the Empress Messalina's bigamous marriage to Silius at Rome in A.D.48. There was no dialogue ; it was sung from beginning to end, partly in light recitative, partly in Sullivan-esque

style, and partly in the modern dance and jive idiom. It was quite unlike anything I'd ever seen in the camp or indeed anywhere else, and Wylton and I were astonished at the way it was received. We decided there and then that it was worth bringing back to London.

But we had not bargained for the forced marches. Wylton fell ill and was in hospital when, in January, 1945, with the Russians barely forty kilometres away, we were suddenly ordered to move. The hospital was outside the compound, and I had no chance of getting the heavy score into Wylton's hands before we left. He could have taken it in the transport—as it was I had to carry it, together with food and extra clothing, on my back. In a temperature of 15° below zero, at midnight on 29 January, we set off, most of us, including very definitely me, with optimistically overloaded packs. Soon I began to curse 'Messalina' heartily; it was cold, we had not had much food through the winter, and my shoulders ached like mad. I began to throw away superfluous weight—spare underclothes were abandoned, an empty exercise book was flung over a bridge on to an 'autobahn', 'Messalina' was pulled out of the pack and almost left behind in the filthy barn where we spent our second night. A friend picked it up and said 'Don't forget this. It's worth keeping', so my extra pair of boots were left behind instead. I carried the score across Germany to Bremen, and later in April on a much longer march away from the British 2nd Army, from Bremen up to Lübeck, where at last we were released.

The score is now in London, and an option on it has been sold to one of the biggest theatrical managements, so perhaps after all, prison life and the misery of the marches were worth it. It's an ill wind.....

TOM DOUGLAS, a BBC engineer describes how he made receiving sets under the very noses of Japanese prison guards

Before the war began, I used to take the Overseas News Bulletins very much for granted, because it was part of my job to listen to those bulletins whilst they were being radiated from the transmitters at Daventry. However, I went into the Army and was eventually taken prisoner at the fall of Singapore. It was only then that I realized just how important the Overseas Service was.

The first few months of my captivity were spent at Changi on Singapore Island, and in these early days rumours of all sorts were circulating around the camp areas, many of them extremely

optimistic. However, many of us were rather sceptical as to their authenticity, and I took it upon myself to hunt out a radio set of some description and get it working. I was lucky after a while to hear of one which had been buried, and eventually I managed to locate it, dug it up, and got it over to my quarters without being spotted by our guards. The set was in terrible condition after its burial, but it responded to treatment, and when a camp scrounge brought me in a sufficient quantity of torch cells, I was able to operate it with quite good results and it was only the matter of a few minutes to locate one of the BBC's Eastern Transmissions.

When the news came along my face got longer and longer and bang went all those delightfully optimistic rumours we had heard ; but still, even if the news was bad then, I was happy in the knowledge that whatever we heard over the air from Home would be the truth and we could base our little day-dreaming schemes on sound facts.

These Changi days were a paradise compared with what was to follow, but for all that we thought Changi bad enough, with its starvation meals of plain rice and inadequate sanitation systems. After about four months in Changi the Japs decided to build a railroad from Bangkok to Moulmein, and we were informed that we were to do the labour. Parties were sent up to Siam in June of 1942 and I was actually in the first labour battalion of 600 which went up. I could not take along my radio with me as it was deemed advisable to leave it at Changi, which was to be a hospital camp. So after I had settled down in my new camp I hunted around for some reliable news source, but I was not very successful. However, as parties came through our Group Base Camp on their way up-country I succeeded in collecting a few vital radio parts from people who had managed to hide them with their kit in case they might prove useful some day ; and along with scraps of tin, wire, and the ever-present bamboo I managed to collect sufficient material to build five little receivers capable of sliding into a service water-bottle. Power for these sets was the big problem, but we were extremely lucky to make contact with one of our native underground agents who made things easy for us in obtaining the vital torch batteries with which to run the sets. I distributed four of these sets to other camps and kept one for my own use, and which I had with me all the time I was with the railway working battalions slaving their way through the jungles of Siam towards Burma.

The first few months of 1943 saw our working conditions rapidly getting worse and worse ; disease began to get the upper hand and

the number of graves up and down the line increased at a phenomenal rate ; but all through this extremely dark time in our lives I think the only thing that gave us something to live for was the almost daily supply of news from the BBC in London. It was quite pitiful sometimes to see the look on a man's face when I had to tell him that there was 'No song from the bird today as the seed was done or it had taken ill', for the damp of the jungle played havoc with the delicate parts of the sets, and breakdowns were frequent and facilities for repair almost non-existent.

But although our existence was very precarious we operators of these underground 'Dicky Birds' had our bright moments as well as our more anxious ones.

I remember one time when we were on a ten-day march through the jungle we heard rumours that there had been a landing in Italy : everyone came asking me if I had heard anything 'Pukka BBC ?' so I determined that by some means I would get the set going and find out if the rumour was true. I waited till late at night and worked in the dark under my mosquito net and eventually got the thing to work. But just as I was taking the News a Jap sentry took a sudden desire to sit down outside our tent and lean himself up against my part of the tent flap and *my aerial wire as well*. I was very scared but managed to take the full bulletin without making a suspicious noise. I took that bulletin literally behind the Jap's back !

Towards the beginning of August, 1945, the Japs decided to move us to a new open camp site in the centre of Siam. This meant the usual difficulty of transporting our set with its supplies and headphones, as by now the Japs were wise to water-bottles, and their not-so-innocent contents, and there were always at least two searches on the journey. However, by a piece of luck I found out that the Jap Camp commandant was taking along with him a lot of electrical material in his personal kit-box and I managed to take the set to pieces and mix them up with his stuff. The day came for the move and off went the Jap's box, with Dicky inside it.

As luck would have it we arrived at the new camp on VJ-day and we were told the next day by the interpreter that Britain and America had come to an understanding with Japan and we were now free. I approached our own British Camp commandant and told him of the set's whereabouts and that I would need some batteries to work it. He immediately went up to the Jap commander's office and demanded the necessary batteries.

The Jap commander asked why we wanted such things as

batteries, and my colonel told him then that it was for the camp radio set, which had been going for the past three and a half years despite all the searches of the military police, and if he did not believe it he would find the set amongst his own kit. From then on I was able to give all the latest news and interest items from London three times a day both in English and in Dutch, until we were eventually freed under British administration. In conclusion, I may add that all the operators of these little underground receiving stations will agree with me when I say that if it had not been for the reliability and loudness of signal strength of the BBC transmissions to the Far East our job would have been well-nigh impossible, as local stations gave only propaganda news.

'PULLING UP THE BLINDS'

Miss C. M. TROUGHTON, Headmistress of Templefield Modern School, tells how School Broadcasts bring the outside world into the classroom

One morning during the second week in December the School notice board was being cleared to make way for Christmas announcements. Two girls were struggling to remove the drawing pins which had held up throughout the term a large printed sheet headed 'Broadcasts to Schools', and as I joined them one girl was saying: 'It's a queer thing that when the term's broadcasts finish I get just the flat, lonely feeling I always have when my brothers go back after leave'. 'Yes', agreed her assistant. 'The broadcasts should either go on to the last day of term or we should break up when they stop. This morning as I dressed I was thinking of Tuesday and an English Broadcast, but suddenly I remembered, they were over and I felt cross and snappy when I ate my breakfast.' 'My biggest blank', said the first girl, 'will be on Friday. I've looked forward every week to those talks about starting work and hearing other boys and girls discuss their jobs and hobbies'. The new notices were quickly covering the board and the conversation took a Christmas turn, but as I continued my journey to a distant form-room I reflected on the certainty that broadcasting has established itself for our girls as a valuable part of the educational programme of the school. I remembered, too, how in the early days of School Broadcasting a workman, busy near a class-

room where girls had been enjoying a broadcast lesson, said to me, 'I think any teacher who takes wireless lessons into school has more pluck than sense, for they'll beat teachers at their own game and do 'em all out of jobs'. We argued together about what he called lessons 'on tap', for it was clear that he supposed a wireless lesson to be the mere substitution of another voice for that of the teacher. He remembered, with my help, that his own early lessons in Geography had consisted mainly of monotonously repeated facts, of lists of counties, capes, and bays. He agreed that rarely had he caught any vivid glimpse of life in a foreign country and that never, in school, had he heard the voice of a man who had lived in a distant country even for the shortest of visits. Swinging his tools for departure he said slowly, 'I see that there may be something in it. Facts in my schooldays were just facts, written, you might say, on blinds that were never pulled up. If these lessons help you to show what's behind and beyond, then good luck, say I, to school broadcasting'.

I have often thought of his words when an excellent Geography broadcast has been coming over to schools. One series called 'Recent developments in the Americas' gave lively experience of the kinds of country and of life among its many peoples. We passed from journeys on the Great Lakes to Detroit with its production of motor-cars and aeroplanes, from the Scheme of the Tennessee Valley Authority to a consideration of Lease-lend Food and the products of the great central plains. Every week found us eager and alert, for geography classes had, in the days between, been more actively interested in America than ever before. Text-books, maps, parents, neighbours, pictures, and newspapers were all made to yield their quota of relevant fact and experience. This was not just formal Geography. Our joiner would have called it 'pulling up the blinds' and the Geography Mistress—first-rate as a teacher and co-operating fully by preparation and subsequent work—declared it to have been one of the most satisfying experiences of her teaching career. She realized that, even if she had determined to read and prepare exclusively for the work of one form during that term, she could not have achieved anything comparable in value to the broadcasts for which British travellers and American citizens, the most completely up-to-date information, and the BBC's resources for varied presentation, had all been available. Some weeks later, under the joint auspices of a Northern University and the British Council, a party of thirty American and Canadian soldiers spent a day in the school. Questions were very freely asked and answered. As we

gossiped at tea one of the Americans said to me, 'Either your Geography is amazingly good or you have an American on the staff'.

All children enjoy descriptions of life in other countries and today they are especially eager to hear the Travel Talks, for many fathers and brothers are, or have been, in 'foreign parts'. Post-cards and letters were brought to school after the talk on Algeria and Tunisia, as evidence that the broadcaster was correct in his facts, 'for my father talks about the olives too'. The girls are delighted when modern travellers speak directly to the schools or when experienced actors take part in presenting dramatic scenes from discovery and exploration. It is good to hear from a gifted teacher the well-told story of Jacques Cartier's thousand-mile trip up the St. Lawrence, but not in every school, in every term, is the gifted teacher to be found, and a headmistress is thankful to be certain that in a broadcast Travel Talk her girls may hear a correct and skilfully presented account of Cartier's travels, an account that will be an artistic, a geographical, and a historical experience. After some of these talks, children have been eager to construct the scenes and objects described, others have painted pictures, some have made collections of Chinese proverbs, a few have become readers of books of travel, and one of our girls proudly exhibits 'the beginning of my travel library'.

History broadcasts are also a very great help to us, and the wise planning of the different series allows a school to choose freely for the satisfaction of its own needs. There is no regimentation or compulsion in regard to syllabus—we need not switch on for what we do not want to hear. It may be that no form in the school is working on the fifteenth and sixteenth centuries at the exact moment when ten School broadcasts on the Great Personalities of that period are announced for the term. No attempt is made to change the school's plan, but there are always girls for whom the experience of a broadcast on, say, William Caxton, or Columbus, would be good.

In the Autumn Term of 1945 a series called 'Is Government your affair?' was accepted by us in entirety as the term's history for thirteen-year olds. It took into account the interest being generally felt in the election of a new Parliament, and gave to us vivid pictures of the passing of the Reform Bill of 1832, the extension of the franchise, and Elections before and after the Secret Ballot. We learned of the work of our Member of Parliament, considered Freedom of Speech and Tolerance, discussed Tests for Voters, and realized in many ways that government should be

'our affair'. I have rarely seen girls so keenly interested or felt more certain of good work done. A girl aged thirteen, after a talk in this series, was delighted to discuss that one of President Truman's 'Twelve Points', which proposed to make all seas free to all people. She thought it 'a very fair idea', but she was doubtful about his advocacy of the ownership of a river by all the countries through which it runs. 'You see', she said to me at school dinner, 'we've no problem with our Thames and Ouse. I'll wait until I've thought what I'd think if we shared a river'.

We are increasingly aware of the value of contact with men and women of affairs who have first-hand or specialized knowledge. The News Commentary, given each morning, is generally admirable. Years ago, in schools, girls inclined towards the unquestioning acceptance of what 'it said in our paper'. We are now watching with interest the emergence of groups of pupils who use the objectively-given facts of the News Commentary as a simple test for 'their' paper's sins of omission and commission.

Recently a series of talks called 'When we started work' has made a successful attempt to bridge the gap that too often lies between school and the world of 'after fourteen'. Our Leavers' Class has been eager, interested, and helped. After the talk on 'Finding out about jobs', in which young people had discussed at the microphone their work and experiences, one girl said vehemently 'I've had my eyes opened about finding jobs. Until today I took it for granted that I should work where my eldest sisters worked'. Comments on a later talk—'Getting the job you are fitted for'—proved to us that the impersonal expert advice from the microphone had been more helpful to the girls than our own more personal efforts. We had advised individuals. The broadcast helped the individual to measure herself. A girl wrote, after this talk, 'My parents want to get me into an office. Father works in one. But today's first question in a wireless talk was "Have you a good all-round brain?" and I have not. That means an office would not want me. I should be miserable. The broadcaster said, "Don't worry if you have not got a good brain. It is not everything". I shall tell my Mother that. She knows I have good cooking hands and perhaps we shall persuade my father to let me try for a job in a bakery or a cafe'. A fortnight later some of the girls were interviewed by representatives of the Juvenile Advisory Committee and we were glad to hear their confident efforts towards correct estimation of their own powers and interests.

It is clear that we owe much to School Broadcasts and perhaps the greatest help of all comes from the English Programmes, in



April: Michael Reynolds in Venice

March: Stanley Maxted at München Gladbach





*Polly Ward, favourite
star, in 'Polly put the
Kettle on'*



*Paula Green,
popular singer in many
BBC programmes*

which book talks, dramatic biographies, poems, and plays are presented week by week with power, skill, and charm. It may be accurately stated that one-half of our girls come from bookless homes. In others a few prizes of varying age and interest, bound volumes of popular works, and Christmas-present Annuals constitute the home library. There are families which consider 'reading a book' to be a bad form of time-wasting and girls, especially, are advised to occupy themselves more usefully. It is therefore very desirable that we expose our children to the infectious enthusiasm of the book-lover who also loves and understands young people. He (and she) will give them confidence and encourage them to exercise discrimination at the Public Library, will help them to know their own tastes and will guide them towards satisfying books, plays, and poems that are good of their kind. The English Teacher may be this book-lover, but can she, working alone, and giving due attention to the speech practice, the dramatic exercises, the written work, and the grammatical usage of her pupils, always achieve the larger aims? Answers will vary with the individual, but in our school we have no doubts of the value of our alliance with the English broadcast programmes. I understand the 'flat and lonely' feeling which made the child at the notice-board resent even one school week without an English broadcast, for she has spoken freely of her pleasure in meeting Alan Breck, Father Brown, and W. H. Hudson, and I have seen for myself her wonder and delight as she listened to a memorable reading of Chesterton's 'Lepanto'.

In 'The Rise of Modern Industry'—after pointing out that not until 1833 was any public fund devoted to Education—J. L. and Barbara Hammond write: 'The great majority of the ruling class believed, as one of them put it, that the question to ask was not whether education would develop a child's faculties for happiness and citizenship, but whether it "would make him a good servant in agriculture and other laborious employments to which his rank in society had destined him'.' Today a different spirit is abroad. The year 1945 has seen the removal of the name 'Elementary' from the Nation's List of Schools and there is, in all quarters, a determination that the mean and poverty-stricken conception of education which it typified shall share its banishment. I believe, and thousands of teachers will agree, that School Broadcasts are greatly helping to achieve, not the beggarly instruction of 'masses', but that civilizing of outlook and practice which is the true education of 'people'.

C. H. MIDDLETON

A special tribute from John Green of the BBC Talks Department

The death of C. H. Middleton has removed a great figure from our public life. There can be no mistake about that. It was the essence of his genius that it should never have been officially recognized for it was too unusual for any of the conventional awards. During the late thirties and in the early war years C. H. Middleton was an important social influence. His imperturbability and good humour and his quiet friendly voice sounded through the babel of propaganda and theory that overwhelmed us, and his simple tastes became reflected throughout the whole English scene.

During the 'Dig for Victory' campaign, travelling for which sorely overtaxed his strength, he filled the largest provincial halls in Britain. He had been a master of radio for more than twelve years. Only the late Sir Walford Davies and the late Professor John Hilton had the same degree of mastery. He had missed his Sunday broadcast on only four occasions, three times owing to a short illness and once owing to a snowstorm: that he might disappoint anyone was his greatest fear. He was much more than a horticultural journalist, because long before he had acquired a mass audience he had served a long apprenticeship as a student at Kew, in the best firms in the trade, and in public education. If he ever appeared on Music Halls, as he had done occasionally in the industrial North, or in the BBC's entertainment programmes, it was always as 'Mr. Middleton'. When the circle of his friends included the highest in the land and the commercial value of his personality out-distanced his contemporaries, his 'free' services for his old friends and connections increased.

These facts alone are proof of high moral character, but they were never the product of affected goodness. Middleton was absolutely unaffected. His charm was his moderation, which he had learned from the countryside. He accepted and admired the old village order in which he had been reared. As a gardener he believed in gradualness and development, and he most of all disliked people with capricious ideas and importunate designs. He was one of those dignified classless people who represent something permanent in English life. Quality he derived from the great garden of the countryside, and its traditions he passed on to the new horticultural democracy.

Review of the year's Broadcasting

I. NEW HOME PROGRAMMES

Some months before the end of the war the Director-General promised that within ninety days of the end of hostilities in the West, the BBC would provide its listeners in the United Kingdom with two full-scale alternative programmes ; and that regional programme services, necessarily interrupted for security reasons, should also return. VE-day came on 8 May, and the programme and technical staff at once began to make good the promise, even while a week of special victory programmes was being broadcast. On 29 July the new programmes were launched ; the 'Home' service with its regional variations, and the new alternative 'Light' programme.

These two programme services draw on the central and regional programme producing departments as required. The following pages deal with chief aspects of the year's work in broadcasting, as seen from the headquarters 'Home' and 'Light', then from the regions ; and then from the various programme departments, variety, drama, talks, news, and so on.

THE HOME SERVICE—'today there are seven Home Services'

It is the aim of the Home Service to provide the home programme of the people of the United Kingdom—a carefully balanced series of programmes which will entertain and inform many kinds of British listeners in many kinds of ways. It is not a specialized programme, though programmes designed to meet the special needs of, for instance, schools, farmers, housewives, will appear in it. It is not exclusively gay (though Itma and Music Hall will be there to help us to laugh) nor exclusively serious (though it will hope to bring us in touch with the best thought, the best music, the best plays of the day). It sets out to be not an exclusive but an inclusive programme—one which reflects as much as possible on the life of the community in which we live, and does what it can to satisfy the tastes and curiosities and mental and spiritual needs of the members of that community.

The BBC pursued these broad aims of service to the community throughout the war, and it was in wartime that the title 'the BBC Home Service' was given to the centrally planned and organized programme which was designed for listeners here at home, though it acquired many additional listeners in some of the tormented countries of Europe. The title has been preserved and with it the original basic objectives of the Home Service, but the welcome disappearance of wartime restrictions on transmission has made it possible to return to regional broadcasting and so to broaden the base of the Home Service.

Today there are seven Home Services—the BBC Home Service (planned in London from broadcasting material in the British Isles, in Europe, America, and wherever first-class programmes can be found), the Scottish Home Service, the Welsh Home Service, the Northern Ireland Home Service, the North of England Home Service, the Midland Home Service, and the West of England Home Service. Each of these services can choose whether to broadcast a programme of its own at any given moment, or to broadcast a programme offered by one of the other Home Services. This choice is determined by each Programme Director's estimate of the particular interests of the community served by his transmitter. It is natural that many programmes in the BBC Home Service are shared by all Home Services, because they provide entertainment or discuss problems which interest British listeners throughout the United Kingdom, but it is equally natural that, for example, Scottish listeners will look to their Home Service for a discussion of Scottish problems whether they interest listeners South of the Tweed or not. It is not only in the field of broadcasting that the great traditional homes of English, Scottish, Welsh, and Ulster individualism have contributions to share with London, and if broadcasting is to reflect the life of the British community it must be so organized as to draw both on the reservoir of metropolitan and international talent and material and on the vigorous life of the country at large. The peacetime organization of the Home Service makes it possible to give this kind of service to the great majority of people in the United Kingdom, while preserving the healthy and productive rivalries which fertilize and strengthen British character.

Like everything else in Britain, broadcasting is suffering from the effects of the lean hard years of the war. Studios have been damaged and cannot immediately be replaced : staff has wasted away and has not been able to renew itself as in normal years : life itself lost most of its liveliest colour and broadcasting was equivalently

circumscribed. Now life is flowing back to us. There are colourful scenes and occasions to report with whatever added distinction the practice of war reporting has taught : there are all too many problems of vital concern to each one of us to be discussed freely and fairly without seeking controversy for controversy's sake : there is great need for laughter and for the deepened understanding which great music and great drama of the past and of today can give ; and great need for recording soberly, truthfully, and honestly the events which are making history day by day. The Home Service will seek to turn this raw material of broadcasting into programmes which will interest, entertain, and inform its listeners, and to ensure that each programme, whether grave or gay, is the best of its kind which can be found or created.

THE LIGHT PROGRAMME—‘Designed to appeal not so much to a certain class of listener—but to all listeners when they are in certain moods’

The Light Programme, latest-comer to the air, sets out to give British listeners a continuous service of information and entertainment, contrasting now with the various Home Services and in future with the Home Services and the third programme that is to begin in 1946. It is broadcast nationally on long wave, backed up by medium-wave transmission in urban areas, where long-wave reception may be subject to interference. The long wavelength is the famous 1500 metres used for the National Programme before the war, and devoted to the European Service from 16 November, 1941, to 28 July, 1945 ; now back at the service of listeners at home. The medium wavelength, 261 metres, is also that used for the subsidiary National stations before the war.

As a second programme for listeners in the United Kingdom, the Light Programme succeeds the General Forces Programme, which itself succeeded the original Forces Programme that catered for the BEF from the days of the Maginot Line. Incidentally, the General Forces Programme continues on short waves for British troops outside North-west Europe.

Both these predecessors were addressed to specialized audiences, and the civilian listener at home knew that in listening to them he was virtually eavesdropping (which, by the way, is a popular pastime with British listeners, as was evident with the European Service and the AEF Programme). Unlike them, the Light Programme is meant for civilians, and they have the right to expect it to give them what they want.

The title 'Light' Programme does not mean that everything broadcast in it must necessarily be frothy or frivolous. It does mean that the over-all content of the daily or weekly programme contains a higher proportion of sheer entertainment than either the Home Service or the third programme. More Variety shows, dance bands, brass bands theatre organs, popular orchestras, sport ; more 'easy listening' in general, designed to appeal not so much to a certain class of listener but to all listeners when they are in certain moods. This does not exclude a proportion of more serious items—religious services of a rather different kind from the broadcast service that has become traditional, talks, fine music played by great orchestras (but not formal 'symphony concerts'), plays, dramatic features on subjects with wide appeal. But these items will always form a minor element in the programme as a whole.

In two respects the Light Programme forsakes its special character in order to take its place in the BBC's general plan. It carries news broadcasts, at times which alternate with those of the Home Service, and these news broadcasts do not differ in style from the Home Service news, although they are read by different voices. Also it carries an hour a day of Forces educational broadcasts planned in consultation with the Service education authorities. These are included in the Light Programme because its long-wave transmission brings them within the reach of the greatest possible number of Service listeners. Among these are the British occupation forces in Germany, and it is worth mentioning that there has from the first been close co-operation between the Light Programme and the British Forces Network in Germany, run by Army Welfare. The BFN relays a large proportion of the Light Programme and in return contributes regularly to it. A notable example of this co-operation is the two-way 'Family Favourites' series, in which a tune requested by a civilian listener for a relative in the occupation forces is followed by a tune requested by a Service man in Germany for a relative at home, the whole programme being broadcast both in the Light Programme and by the BFN.

The Light Programme started within three months of VE-day, when the BBC was still burdened with many of its wartime tasks, and conditions of peacetime broadcasting had barely begun to return. Even now broadcasting, like most other things, is far from enjoying the full resources that we knew before the war. People with broadcasting ability, whether in the BBC or outside it, are still coming back from the Services ; studios are hard to come by ;

the world of entertainment has not yet returned to normal, and the flow of visiting talent from abroad that used to enrich it has hardly begun. As the materials for broadcast entertainment increase, the Light Programme hopes to use them with all the skill and experience that the BBC has acquired.

BBC NEWS SERVICES

Now that the war is over and party politics have begun again, the importance of objectivity in BBC news becomes more than ever apparent. Objectivity is a positive thing : it does not merely mean leaving out news which would make disagreeable listening to this or that interested party. The objectivity of BBC news involves a most rigid and absolute avoidance of expressions of editorial opinion, combined with an equally rigid refusal to omit or to bowdlerize any news that is of sober public interest.

In wartime there was far less divergence of views, and news bulletins for broadcasting depended almost entirely on careful reporting and sub-editing of facts about which there could be little or no dispute. A year ago most people would have felt fairly confident that this state of affairs would continue for some time to come. Little surprise can have been aroused by the BBC news analyst who, on New Year's Day, 1945, said : 'I think it would be wise to abstain from predicting . . . that this year will see the end of the fighting, either in Europe or in Asia.' The German Army seemed full of fight, in the Ardennes and round Budapest : the Japanese, with the hills and the jungle and the climate to help them, looked grimly formidable in Burma : fighting was going on in the Philippines, and Tokyo was still far away. The emphasis, however, switched very soon to politics. VE-day was followed by the General Election and then by VJ-day. Whereas in the spring, the spotlight was on Private Brown and Seaman Jones and Aircraftman Robinson—crossing the Rhine, bringing the Germans to final surrender, keeping the sea-lanes clear, sweeping through Burma in a brilliant major campaign, harassing the enemy everywhere with blows from the air which he was less and less able to parry—by the autumn, it was the Browns and Joneses and Robinsons as citizens who held the centre of the stage, with their problems of food and housing and demobilization. Foreign affairs too had reappeared as a major interest, more closely interlocked with home affairs than they had been before the war, and more widely followed and discussed.

Thus 1945 for the BBC news services has been a year of change-over in subject matter and modification in methods and technique. The War Reporting Unit, which was set up in 1943 and went into action on the Normandy Beaches in June, 1944, has been disbanded—incidentally three of its members were mentioned in despatches—and BBC reporters and correspondents are now to be found covering events of public interest over a very wide field. Some appointments have been made to posts abroad as regular Foreign Correspondents—thereby laying the foundation of what it is hoped will be a valuable addition to the news services.

When the new programme organization for Home listeners came into force, it was decided to standardize the length of news bulletins at ten minutes, with the one exception of the nine o'clock news each evening, which would last a quarter of an hour (with twenty minutes on Saturdays). At the same time, the needs of the dual service (Home Service and Light Programme) were met by increasing the number of daily news broadcasts to eleven, including a three-minute summary at 11 p.m. The biggest innovation for Home listeners took effect with the opening of the new Session of Parliament, when the first of the daily broadcasts at 10.45 p.m. under the title 'Today in Parliament' was broadcast. These take the form of objective and factual accounts of the day's proceedings. The return to peacetime conditions was indicated by the reappearance of weather forecasts (supplied by the Meteorological Office) as soon as the censorship restrictions were lifted, and of Sports News as a regular feature after the 6 p.m. bulletin.

In the short-wave Overseas Service to the English-speaking world, there are now twenty-six news bulletins in the twenty-four hours. Several of these are designed to meet special needs, such as the dictation speed bulletin, which forms the basis of news sheets and bulletins for the forces overseas and ships' companies, and 'Home News from Britain', which is broadcast four times a day, giving items about the home country which are of particular interest to the temporarily exiled listener, but not of enough importance to rank for space in the general bulletins. A weekly feature is 'Industrial Review', which is intended for the forces abroad, and discusses developments in the British industrial world as it switches over from war to peace.

'Radio News Reel', the BBC's news magazine programme, continues in five editions a day. It has been broadcast for over two thousand consecutive nights to North America alone. In one or other of its five daily editions it is widely rebroadcast in the Dominions and Colonies and the United States. High spots in



April:
Nova Pilbeam and
Barry Morse take
part in 'One Fine
Day'



April: Wilfred Pickles, in 'Billy Welcome Calling',
with Wyn Adair

1945 were the coverage of the Rhine crossing, the Victory celebrations, and the General Election, when listeners abroad were able to feel, in the words of a congratulatory telegram, that 'the heart of London was being brought into their homes'.

In peace as in war, during the slow process of reconstruction as during the years of wholesale destruction and horror, the BBC news services aim to keep listeners informed and interested.

RELIGIOUS BROADCASTING—throughout the year of victory

'Be at the aerodrome by 5.30 p.m., with a large crowd of Americans and British sailors, soldiers, and airmen, and be ready to go on the air at five minutes' notice—we expect the Prime Minister to announce the end of the war at 6 p.m., but we just don't know.' That was the kind of message the Religious Broadcasting Department received during the uncertain days which heralded VE- and VJ-days in 1945. D-day was easy: the official news of the invasion reached the department at Bedford about 10.30 a.m.; by noon a decision had been taken in London to broadcast a special service after the nine o'clock news, and by that time forty singers had been sent from Bedford to London, a hundred and twenty volunteers from the BBC Choral Society in London collected and taken to the studio in specially chartered buses, the Archbishop of Canterbury (and his sermon) collected from a meeting which he could only leave half an hour before our broadcast was due on the air, a special service drawn up—and the broadcast took place in an atmosphere of spontaneity and high hope. But the two Victory days came at the end of long waiting and uncertainty: on the day before VE itself a thousand troops from outlying camps had been brought together and were kept waiting for three hours, only to be told the declaration of victory had been postponed and all had to be brought together again the following day; on each of the three days preceding VJ the Luton Choral Society (over eighty in number) had been motored to Bedford for a broadcast which never came off. Yet, despite uncertainty and postponement, on both VE- and VJ-days the first broadcast after the victory announcement was a broadcast of a religious service of thanksgiving, carried by the BBC to every country in the world.

Thus, in broadcasting, a religious service marked the transition from war to peace in Europe and then in the East. And already it is certain that the work of religious broadcasting is going to be as much more necessary as it will be more difficult in the years of

peace than in the years of war. Against the weariness of those who have borne the heat and the burden of six years of war, both broadcasters and listeners, the Church, in using the microphone, has got to speak out a message as never before, and has got to speak it with power. The challenge of 1946 is more acute to religious broadcasting than the challenge of any of the war years.

Early in 1944, as a prelude to the expected invasion, we broadcast a series of sermons under the title 'Man's Dilemma and God's Answer'. Early in 1945, as a prelude to the expected peace, we broadcast a series of sermons under the title 'People matter', of which the main theme was Justice. This course of over twenty sermons asked listeners, in effect, to deny the familiar saying, 'If you have to choose between peace and justice, choose peace'; it expounded the Biblical doctrine that justice is the only foundation of peace as of love; and it expressed this belief in its insistence that people are the end and never the means, in government national or international. Upon our belief in the two words which formed the title of this sermon course, will depend the health of our society in the future, and upon the place given to justice in the treaty-making will depend the peace of the world.

Victory, and the restoration of complete freedom of worship in Germany, brought to an end the weekly broadcast of a religious service in German to Germany. But we still broadcast a Protestant and a Roman Catholic Church News Bulletin in German to occupied Germany each week, and Christians take their place in the series of talks broadcast to Germany on the restoration of Western culture and civilization.

There were no notable changes in the forms of religious broadcasting during the year: the Daily Service altered its content daily to meet the pressing needs of the moment; the Litany (broadcast weekly since D-day) gave place to the restoration of the familiar Mid-week Service; six dramatized sermons at the end of 1945 carried a step further the experiment tried in 1944; the Schools Service was sponsored by the Central Council for School Broadcasting and returns show that some 900,000 children share in it weekly; the 'Christian News and Commentary' continued its valued work of reporting Church news from all over the world, and the weekly religious talks sought to give a Christian insight into current problems; and the 'Lift up your Hearts' broadcast at 7.55 a.m. was enriched by some notable paraphrase of the Pauline epistles by the Dean of Exeter. The greatest changes have come in the return to regional broadcasting, and in the creation of the Light Programme. Regions now broadcast their own religious services,

usually on Sunday evenings, and interesting developments are expected from this regional activity. The Light Programme carries a new and effective People's Service ; a meditation in words and music on great hymns under the title 'Think on these Things' ; a five-minute popular religious talk ; and the familiar and still popular Sunday Half-hour.

We enter 1946 with an acute consciousness of what this winter may mean to the people of Europe—and 'People matter'. It seems appropriate therefore that the first course of sermons should carry the title 'Am I my Brother's Keeper?' On the right answer to that question depends the survival of our civilization.

MUSIC—in 1945 music becomes international again

The year 1945 saw the reappearance in BBC music programmes of a number of famous artists who had not been heard since 1939. They included Pierre Bernac and Francis Poulenc, who broadcast three song and piano recitals ; Jacques Thibaud, who was heard in a memorable performance of Franck's Violin Sonata and later in several concertos ; Marcel Dupré, whose organ recital contained an improvisation on a theme by Benjamin Britten ; Huberman, who played the Brahms Violin Concerto ; and Nicolas Orloff, who gave one of our Tuesday evening piano recitals. An event of exceptional importance occurred on 27 June when Casals, with the BBC Symphony Orchestra under Sir Adrian Boult, played two concertos, by Schumann and Elgar. During the Nazi occupation of France the great Spanish 'cellist went into retirement in the Eastern Pyrenees, and this concert, given in the Royal Albert Hall, marked his return to the concert platform. His performances were as masterly as ever, and the ovation accorded him, as those in the hall and listeners over the air will long remember, was overwhelming. He also played Dvořák's Cello Concerto at the first of our new series of Symphony Concertos in October. Another artist who received a tremendous reception was Elisabeth Schumann, when she sang two Mozart arias at a Promenade Concert. A few weeks later she broadcast a lieder recital.

Notable guest conductors at BBC Symphony Concerts were Paul Paray, conductor of the Colonne Orchestra, Roger Desormière, who is now the conductor at the Paris Opéra, and Sir Thomas Beecham. Charles Münch, who was the first foreign musician to broadcast for the BBC since before the war when he conducted a Symphony Concert in 1944, again made history by broadcasting

in this country with his own orchestra, the Orchestre de la Société des Concerts du Conservatoire de Paris.

Among the newcomers to our programmes mention should be made of the Australian soprano, Marjorie Lawrence, the violinists Ginette Neveu and Arthur Grumiaux, the pianists Yvonne Lefébure, Malczynski, and Jeanne-Marie Darré, and the Gertler String Quartet.

At the beginning of the year a series of four programmes was devoted to 'British Composers of our Time'; those represented being Sir Arnold Bax, Vaughan Williams, John Ireland, and William Walton. In the autumn the 'Music of our Time' programmes (initiated during the war) were resumed, the first concert comprising works by Alan Rawsthorne, Stravinsky, and Bartók, whose death in New York had occurred shortly before. Bartók's Violin Concerto was given its first performance in London at a Symphony Concert in November. The soloist was Yehudi Menuhin, who had played the work for the first time in this country the previous year. He also broadcast an impressive tribute to the composer in 'Music Magazine', when this 'fortnightly review' resumed its successful career after being in abeyance during the summer. The Magazine celebrated its first anniversary in May. On alternate Sundays the series of illustrated talks known as 'Music Lovers' Calendar' continued to explore the less well-trodden paths of music under a new title 'Music Lovers' Diary'.

On 25 March the BBC Chorus, under their conductor Leslie Woodgate, gave the first performance of 'Figure Humaine', a cantata for unaccompanied double-chorus by Poulenc, written in occupied France and inspired by the struggle for liberty. The composer particularly requested that his cantata should first be performed by the BBC, whose broadcasts, he said, were his 'unfailing source of hope during the German occupation'. On this occasion, for the first time since 1940, a BBC Home Service music programme was relayed to listeners in France by their official broadcasting service, the Radiodiffusion Française. Other large-scale works broadcast for the first time during the year included Michael Tippett's oratorio 'A Child of our Time', Martin Shaw's oratorio for Lent, 'The Redeemer', E. J. Moeran's Sinfonietta, Benjamin Britten's opera 'Peter Grimes', and Shaporim's Symphony-Cantata 'On the Field of Kulikovo'.

Music played a prominent part in the Victory Celebrations; and on 13 May, the Sunday after VE-day, the first performance was broadcast of Vaughan Williams's moving 'Thanksgiving for

'Victory', which had been specially commissioned by the BBC. The work was repeated on VJ-day.

In the sphere of studio opera perhaps the outstanding event was the performance, under the direction of Stanford Robinson, of Rimsky-Korsakov's 'The Tale of Tsar Sultan'. Other operas broadcast during the year included 'Don Pasquale', 'Samson and Delilah', 'Schwanda the Bagpiper', and 'Prince Igor', the last of which was conducted by Sir Thomas Beecham.

A few months before he died, Sir Henry Wood appointed the BBC his 'executors' for the future of the Proms; and there can be little doubt that the enormous audiences and the enthusiasm evinced at the fifty-first season of Henry Wood Promenade Concerts given in the Royal Albert Hall from 21 July to 15 September, would have rejoiced the heart of their founder. Sir Adrian Boult and Basil Cameron were joined by a new associate conductor, Constant Lambert, who scored a marked success ; and the London Symphony Orchestra and the BBC Symphony Orchestra each played for four weeks, both orchestras taking part on the first and last nights. All attendance records were broken ; indeed it is scarcely too much to say that the demand for seats (not to mention Promenade-room !) was unprecedented in the annals of concert-promotion in this country.

In the summer the BBC Symphony Orchestra and Chorus, and the BBC Theatre Orchestra and Chorus left Bedford, where they had been based for four years, and returned to London. The new series of Symphony Concerts began on 17 October in the Royal Albert Hall, and four days later a series of Sunday Afternoon Concerts was inaugurated in the People's Palace, a building which was also used for studio broadcasts by the BBC Orchestra.

VARIETY—'six thousand shows a year'

The Variety Department has but a single aim, and that a delightful one . . . to entertain. Such a purpose cannot but have an effect upon those who carry it out, and the otherwise work-a-day premises of the department have an atmosphere something akin to 'backstage' in the theatre—a feeling of vitality and humour, of inspired interest ; on occasion, indeed, of gaiety. This is as it should be, for no 'sparkle' can emerge from a loudspeaker unless it is also present in the studio.

Since hostilities ended in Europe, with the concomitant ceasing of bombing and the blackout, many difficulties have disappeared,

but, as most people know to their cost, 'peace hath its problems no less renowned than war'! The loss of St. George's Hall by bombing in 1941—ideally suited as it was for Variety productions—has never been made good, and the present-day accommodation, situated some distance from Broadcasting House, has had to be adapted to purposes quite different from those for which it was built. Life in England since 1939, however, has been largely a matter of improvisation, and the members of the BBC Variety Department would probably find themselves almost at a loss were they to be confronted with the amenities of, say, Radio City in New York!

The Staff of the Department, though at first sight appearing comparatively numerous, seems small when placed against the background of its huge output. About 120 new programmes—known as 'originations'—are put on the air every week, that is, well over 6,000 programmes a year . . . a staggering figure. Each week, also, there are about 120 recorded 'repeat-performances', bringing the number of 'programme-spots' filled by the department up to a total figure in the neighbourhood of 240 per week, or more than 12,000 a year. 'Variety' is responsible for filling about twenty-five per cent of the BBC's total programme-time in the Light Programme, Home, and General Overseas Services.

To achieve this, there is a staff of producers totalling little more than forty. That is, the Director, the Assistant Director, and some forty-two producers, of whom seven devote themselves entirely to dance-band programmes. Of this staff, eight producers are women.

Some have served Variety all through the war, whilst others have joined or returned to it at various times from every kind of war-service—at least one producer came straight back to his job from years in a German prisoner-of-war camp.

A fact not always fully realized by the listening public is the wide field covered by the Variety Department. Besides such famous programmes as 'Itma', 'Music Hall', and 'Workers' Playtime', which are usually identified with Variety, its scope varies from 'The BBC Dancing Club' to 'Quiz Time', and from the famous gramophone-record series, 'These you have loved', to 'Shipmates Ashore' at the Merchant Navy Club. In addition, the department is responsible for large numbers of features and magazine programmes, such as the popular 'In Town Tonight' series, and for the frequent broadcasts by many famous dance-bands and light orchestras. One of the most interesting facts to emerge from the chaos of war is the proof—if proof is needed—of the tremendous influence which entertainment, of the right kind, has upon vitality.

The output of factory-workers has been found to be considerably less when work is done in silence than when carried out to the accompaniment of carefully chosen music, and industrialists and Ministries are alike unanimous in their gratification at the results of those two wartime programme innovations, 'Music while you work' and 'Workers' Playtime'. So much so, that it is intended to continue providing these or similar programmes as a permanent feature of broadcasting in peacetime.

One of the most important events in the life of the department during the year under review took place in July, when John Watt, after eight busy years as Director of Variety, relinquished his post to enter the worlds of journalism and entertainment, and was succeeded by Michael Standing, another well-known figure in British broadcasting. Mr. Watt's unsparing efforts in piloting the department successfully through the appalling difficulties of the war years, with their almost insuperable problems of dispersal, shortage of labour, and 'enemy action', were a magnificent achievement, and British listeners owe him much. During his reign the department created many famous programme landmarks, among them 'Garrison Theatre', 'Bandwagon', 'Hippodrome', 'Hi ! Gang', and above all, the pinnacle-show 'Itma', amongst whose famous fans is numbered Royalty.

The new Director of Variety, Mr. Michael Standing, is likely to maintain the lustre of the Department, and comes to it from directing the Outside Broadcasts of the BBC. He has worked in the Corporation for some ten years, and his appointment is an equally popular one both inside and outside Broadcasting House. He has many original views on radio, and an important feature of his policy is to foster new writing and acting talent for the creation of true 'radio shows', as well as making full use of stars already famous in other spheres.

More RADIO DRAMA in 1945

During 1945 the popularity of Radio Drama has been reflected in the increasing space given to radio plays in the BBC programmes.

'Saturday Night Theatre' has continued regularly to attract a large audience. 'Love on the Dole', 'Dear Octopus', and 'The Unguarded Hour' head, in popularity, a list which has also included plays so diverse as 'Young Woodley', 'Pride and Prejudice', 'The Silver King', 'Loyalties', 'The Good Companions',

'Outward Bound', 'Quinneys', 'Quality Street', 'I lived with You', and 'The First Mrs. Fraser'.

Of the Sunday serials, Seton Merriman's 'Barlasch of the Guard', adapted by Norman Edwards, will be remembered for one of the last performances at the microphone of Henry Ainley. Then there were revivals of six episodes of Dorothy Sayers' 'The Man born to be King'; and other serials of the year have included Howard Rose's production of 'Doctor Thorne', adapted by Oldfield Box from Trollope's novel; Fred O'Donovan's production of 'Lorna Doone'; and in December there began Muriel Levy's radio version of 'A Man of Property', the first part of Galsworthy's 'Forsyte Saga', with Allan Aynesworth as Old Jolyon, and Leo Genn as Young Jolyon. There is every evidence that this serial is to be one of the most popular ever broadcast. It will be followed in the spring of 1946 by 'Jane Eyre'.

Outstanding among individual productions was 'Henry IV', parts 1 and 2, with Ralph Richardson, Laurence Olivier, and the Old Vic Company, produced by John Burrell. The Monday night 'Star' programmes included 'Cyrano de Bergerac', by Edmond Rostand, Emery Bonett's 'One Fine Day', and a revival of 'Broadway', by Philip Dunning and George Abbott, and of Tyrone Guthrie's early radio play, 'Squirrel's Cage'. When these 'starred' programmes ceased, the period following the nine o'clock news on Monday evenings became regularly available for radio dramatic productions of a serious nature. Beginning on the 1 October, this period has been used once a month for a series called 'World Theatre'. The first three plays broadcast in this series have been 'The Hippolytus of Euripides', in the translation by Gilbert Murray—'The Seagull' and 'Hedda Gabler'. On other Mondays there have been new plays specially written for radio such as 'Theseus and the Minotaur', the verse play by Patrick Dickinson (who is responsible for 'Time for Verse' and other poetry-reading programmes); 'Happily ever After' by Margaret Gore Brown, and also revivals of successful radio plays of the past such as E. J. King Bull's adaptation of H. G. Wells's short story, 'The Country of the Blind', and on one occasion, a triple bill produced by Howard Rose consisting of 'Catherine Parr', by Maurice Baring, 'Thinking Aloud', by Emyl Williams, the 'The Overcoat', by Gogol.

'Wednesday Matinee' has continued, and in the latter part of the year there have been two new evening series: 'Corner in Crime', edited by John Dickson Carr and Walter Rilla, which contained fictional thrillers, reconstructions of famous factual

VE-day:
Stewart Macpherson
describes the scene in
Piccadilly





May: Tommy Handley and Dorothy Summers in the Victory ITMA

*Basil Radford and Naunton Wayne in the VE edition
of 'Cap and Bells'*



crimes and crime quizzes, complete with experts from Scotland Yard. This was followed by 'Mystery and Imagination', a series which made free use of the radio medium's peculiar suitability for phantasy, and in which the authors represented included Lord Dunsany, Walter de la Mare, E. M. Forster, Somerset Maugham, and Algernon Blackwood.

In addition, the Home Service has carried individual dramatic programmes, usually at least three a week, and in the Light Programme there have been weekly serials—'The Adventures of Julia', by Peter Cheyney, a 'Paul Temple' serial by Francis Durbridge and 'Monte Cristo', by Dumas, all of them produced by Martyn Webster. Another weekly contribution has been the 'From the London Theatre' series, edited and introduced by Felix Felton, which has brought to the microphone such artists as Robert Morley, Emlyn Williams, Edith Evans, Robert Donat, and many other famous stage artists, in excerpts from the London productions in which they have been appearing.

All these programmes have meant a very considerable increase in output for the Drama Department, and this in spite of the fact that, during the year, the Department has lost two of its senior producers, Peter Creswell and Barbara Burnham. Early in the year, Felix Felton rejoined the Department after his wartime job in Staff Training, and in the autumn, the producer strength has increased by three newcomers, Noel Iliffe, Wilfrid Grantham, and David Godfrey. The amount of work which is involved has been made possible only by the willingness of London actors to dash from their theatres for rehearsals and transmissions, often without time to take off their stage make-up, and also by the untiring work of the BBC Drama Repertory Company. Nor should one forget the immense amount of work done by the play-readers, by the administrative and secretarial staff behind the scenes, and by the Programme Engineers who assist the producers.

By this time plans for Radio Drama for 1946 are well ahead. and listeners who have enjoyed Radio Drama in 1945, can be assured that Val Gielgud and his staff have a great deal of good entertainment ready for them in the coming year.

'Violent contrasts, sudden emergencies, new listeners, new programmes'
—reflected in the work of FEATURES DEPARTMENT

In January, feature-writer Robert Barr was typing 'War Report' despatches in a bomb-rocketed Press camp in the Ardennes ; in December he was sitting down with producer John Glyn Jones to plan the successor to the very successful Scotland Yard series for the Light Programme—'It's your Money they're after', designed to protect the gratuities of returning warriors from the wiles of the 'Con' men. So for him and his colleagues of the BBC Feature Department this was a year of violent contrasts, sudden emergencies, rapid switches, new programmes, new listeners, new wavelengths.

The peak of the year for Feature Department was, without doubt, the sequence of Victory programmes broadcast nightly from VE-day onwards under the general title, 'Their Finest Hour'. It can be said that this anonymous sequence of victory programmes did not dishonour the deeds or the memories of those who inspired it.

As 'War Report' had already proved, and 'Victory Report' and 'Their Finest Hour' confirmed, teamwork is a key that unlocks great reserves of creative power. The obligation and the ability to reflect great events and moments of great significance in the life of a people at the time of their happening is the very essence of the peculiar genius of broadcasting. These are the supreme moments of communication, made possible by technicians and artists working together, each masters of precision in their own sphere. May, 1945, saw many such moments.

Nothing is more boring to read, or indeed to write, than lists of past broadcasts. They lived for their allotted span and died on the ear. The echoes of some will ring on in heads that will never be counted ; many have gone quietly to their place in the files, where only a sudden call to a 'Second Hearing' on Thursday nights can disturb them. Glance quickly down the title sheets. Do you see anything you remember ? 'Radar', 'The Harbour called Mulberry', author, McGivern. Mean anything ? 'Flight Deck,'—Baker-Smith. The men of H.M.S. *Illustrious* may remember it. PAIN, Nesta. Science Section. Quite a list.—'The Atom explodes' (postponed from VJ-day for special reasons), 'So this is Man', 'Return to Life' (remember, East Grinstead ?) Judging by the list, these BBC feature writers must have spent quite a bit of the year travelling. Bridson—"Looks at Norway" and "Looks at Czechoslovakia" through 'Window on Europe'.

Stephen Potter seems to have reached the Orkneys—‘Return Journey’—with Eric Linklater. ‘Atlantic Flight’, based on Leonard Cottrell’s flight with R.A.F. Transport Command and BOAC to Canada, the States, the West Indies. Then July the Fourteenth, ‘Voice of France’, Marjorie Banks and Laurence Gilliam. Douglas Cleverdon went to Burma and brought back ‘Mandalay’, first feature programme to record a complete battle on the battlefield. Louis MacNeice, after bowing out the old year with the assistance of Robert Donat, travelled to ancient Greece, and meeting Apuleius succeeded in evoking one of the most astonishing first performances in radio history, in ‘The Golden Asse’, from an American comedy writer called Eddie Birnbryer. Mr. Birnbryer is now safely back in New York, writing comedy. This production introduced a young composer named Antony Hopkins to broadcasting. The introduction has been fruitful. Other composers who have contributed notably to the year’s features include Walter Goehr and William Alwyn.

There have been other journeys in this year’s programmes. Michael Barsley and Peter Eton have plumbed the depths of swimming pool and fair ground, holiday camp and Palais de Danse in search of ‘People’s Pleasures’. Jennifer Wayne has scattered the dust in the Record Office in search of the human meaning of such respectable antiquities as the Law and Freedom. Stephen Potter and Joyce Grenfell continued their own peculiar vein of exploration in the ‘How’ series to the delight of thousands.

That well-stocked show tent of rural broadcasters, ‘Country Magazine’, under the editorship of Francis Dillon and David Thompson, reached its third anniversary this year. ‘Transatlantic Call’, the exchange programme with CBS, survived the bewildering changes of the year’s transition, and in paying tribute to the late President Roosevelt in ‘Britain mourns a Friend’, called forth a most moving expression of gratitude from our American partners. Brigid Maas also produced a new series of true adventure stories—‘They lived to tell the Tale’, which secured one of the first successes of the new Light Programme. Another Light hit was the Bridson-Pickles saga for returning servicemen, ‘Ex-Corporal Wilf’.

On 31 July, 1945, the Feature Department was formally separated from the Drama Department.

TALKS—the changing topics of a changing year

'JOBS FOR ALL' was a series of eight Talks Programmes on Full Employment, broadcast in the Home Service within the narrow compass of twelve days in the early part of December, 1944. It was focused upon the simple and central anxiety 'Will the men who come home get good and lasting jobs?'

One in four of the adult population of England and Wales listened to the talks. Of their comments, the following were both typical and true. 'It was *the* topic in my area and caused no end of debates.' 'I listened to it with five fireguard colleagues. It provoked a three-hour discussion which started as soon as the nine o'clock headlines were finished.'

WAR COMMENTARY. With the victory in Europe, the established War commentaries came to an end after some 280 of them had been given. Of the last twenty or so, mention should be made of Wing Commander John Strachey's analyses and assessments of our air bombardment ; they were exceptionally successful and popular.

A new speaker was found for the Navy during the year. Rear Admiral R. K. Dickson, Chief of Naval Information, who gave one of the finest 'Now it can be told' talks in describing the exploits of the fast mine-layer, H.M.S. *Manxman*.

Most of the Army Commentaries were shared between Major Lewis Hastings and Captain Cyril Falls, but throughout this year, while the Japanese were being fought to defeat by the XIVth Army outstanding talks were given by senior officers back from SEAC. It will be sufficient to recall Brigadier 'Steve' Irwin, Chief of Staff to General Slim ; also a fine talk on the Burma Rifles by one of the leaders of Major-General Orde Wingate's Chindit columns, Brigadier Bernard Fergusson ; and one by another column commander, Brigadier Michael Calvert's 'Burma mud at least is warm' !

THE ATOM BOMB. One of the first events of the peace was the release of news and details about the atomic bomb. This was covered on a particular Sunday in August by three talks in one day (1) by Sir Edward Appleton, F.R.S., Secretary to the Department of Scientific and Industrial Research, who had charge of organizing the work of the mysterious 'Tube Alloys' Directorate on this side of the Atlantic ; (2) by Sir Charles Darwin, F.R.S., Director of the National Physical Laboratory, who explained to

nine o'clock listeners what the atomic bomb was made of, and (3) by Sir Geoffrey Taylor, F.R.S., a distinguished Cambridge Physicist, who had been one of the few British eye-witnesses of the first test explosion of the bomb at Los Alamos, New Mexico. When the secrets of Radar were at last revealed, it was Sir Edward Appleton again who showed how clearly even this complex subject could be explained, in his talk, 'What is Radiolocation?'

SCIENCE. Another scientific occasion, marked by resources that radio alone can provide, was the twenty-fifth anniversary of the Greenwich 'Six Pips' when the Astronomer Royal, Sir Harold Spencer-Jones, F.R.S., came to the microphone to broadcast a talk which had been rehearsed to a timed accuracy of one in a thousand. He had to end on the precise second before the six pips were broadcast 'live' from Greenwich, denoting the quarter-hour at which his talk was due to close, the programme having originally opened with the similar time signal exactly fifteen minutes earlier. Mr. S. G. Soal's talk 'Seeing into the Future' was the forerunner of the successful programme on 'Telepathy' broadcast later in the year.

'THE FRIDAY DISCUSSION' ran throughout the year except during the Election and for a short period after VE-day. Foreign Affairs subjects have been debated by Lord Vansittart, Kingsley Martin, A. J. P. Taylor, and Barbara Ward; Sir William Beveridge and Mr. Austin Hopkinson, M.P., discussed 'Can there be planning in a Free Society?'

WORLD AFFAIRS. With the happy despatch of War Commentary, a new weekly series called 'World Affairs' began on 10 September, 1945. Its main purpose is to keep interested but uninformed listeners aware of the main trend of developments in foreign countries, dominions, and colonies, in so far as the interests of the people of this country are concerned.

BELSEN. Patrick Gordon Walker, an Oxford historian, and a member of the staff of the BBC's European Services, took a recording van to Belsen Concentration Camp. He spent several days there, making recordings which will in the years to come have a unique historic interest as evidence of what he saw and heard in the first few days of the liberation of the 35,000 inmates.

'THE ARTS' came into the programme when museums and galleries were still hiding in their caves, and, by design, the majority of the talks were about the enjoyment we were most

starved of—the enjoyment of painting. A high-light was Desmond MacCarthy describing how he and Roger Fry organized the first-Post-Impressionist Exhibition, inventing the word ‘Post-Impressionist’ over their coffee in Garlands Hotel. The French artist, Jean Helion, talked with a rare passion on why he painted, and how his desire to paint again helped him to escape from a Nazi prison-ship.

FARMING AND GARDENING, have, of course, had their place in the output of the Talks Department in the year under review. The loss of Mr. Middleton was perhaps felt more acutely by his colleagues of the Agricultural Talks Unit than anywhere else. Mr. Streeter, who was giving the garden talks at the time of Mr. Middleton’s death, has been of immense service to the great gardening community in continuing to come to the microphone at 2.15 p.m. on alternate Sundays, and give the many listeners who had become regular followers of Mr. Middleton the benefit of a life-long knowledge of the garden art. An innovation in the gardening series came in October when the speaker was a woman—Miss Georgie Henschel.

It would be difficult not to notice the very welcome publicity given in the Press to the BBC farming broadcasts. The listener net was cast more widely than ever with the autumn series of ‘Farming Today’ discussions, called ‘This is my Farm’. From the first of these talks in which a farmer with a rich Devonian accent came to the microphone with the chairman of the series (Professor H. G. Sanders, of Reading University), the townsman eager to know something of the problems of the countryside, as well as the actual farmer out to learn something, has shown a real interest. Professor Sanders chose eleven of the typical farming areas of Britain, then brought along to the microphone a good representative farmer—and often a county agricultural official—to discuss the system of farm management best suited to that area.

SHORT STORIES. The established series, the Wednesday Story and Stories Old and New, ran weekly throughout the year, and Late Night Special up to 22 July. With the advent of the Light Programme, a new series, The Midday Story (originally the One O’clock Story) was started. L. A. G. Strong and S. L. Bensusan continued to contribute their stories about Mr. Mangan and the Essex Marshland respectively, while Peter Braidwood gave us several of his Cockney stories, and James McCormick several from the North of England.

SCHOOL BROADCASTS—increasing co-operation with teachers

The most important fact to record about the year 1945 as about any year in the history of school broadcasting is that the service has been maintained at a standard at least as high as that of the past, and possibly higher. This in itself has meant constant striving, for the last year of the war found few people left with enough time and energy to undertake as an extra activity the arduous work of writing scripts for school broadcasts. It is not news, but it is the fact which most matters. As to quantity, the number of school programmes has remained unchanged. The number of schools registered as listening to them at the end of the Summer Term was 12,500.

The advances which have been made are principally those of preparation for the future. School broadcasting has from the very beginning been presented as an additional teaching resource, depending for its full success on the way the teacher uses it. Consequently, even before the war regular demonstrations were given by the staff of the Central Council for School Broadcasting to Training Colleges and University Training Departments. This service, however, was not enough and with the staff available could never have become so. It afforded each College one demonstration every two years, or, at best every year. It was not only desirable that the Colleges should give the training themselves: it was necessary, if the training were ever to be fully accomplished. The way was pointed by the McNair Committee on the Training of Teachers. That Committee reported:

‘It is important also that teachers should be encouraged to exercise lively and critical judgment on broadcasts to schools, to co-operate in experiments designed to assess their effect on children, and to give informed advice on possible developments and adjustments. The development of broadcasting so that it meets the needs of the schools depends on such collaboration, the foundations of which should be laid while students are undergoing their training.’

The Central Council for School Broadcasting immediately set up a special Sub-Committee to consult with representatives of the Training Institutions, and advise on ways of putting the view of the McNair Committee into effect. The first important result was a Summer School for Tutors of Training Colleges held at Bedford College between 24 July and 1 August.

The school was attended by fifty tutors from Colleges and Training Departments, and some practising teachers with long experience of the use of school broadcasts. The course consisted of lectures and demonstrations of different broadcast series, followed

by discussions, both general and in small groups. The school was reported upon as arduous, but measured by the keenness and interest shown by the students an outstanding success, so much so that those in attendance proposed that they should come back for another school in 1946. The Council have decided to invite the same students to return next year for a week-end, and also hope to repeat the Summer School, for a fresh set of tutors.

Valuable as the Summer School was, its full success will no doubt depend upon how it is followed up. Arrangements have therefore been made to lend recordings of some school broadcasts to Training Institutions, and to lend or where necessary help the Colleges to procure suitable turn-table gear on which the recordings can be played. Intending teachers will thus be given opportunities of studying the various broadcasting techniques and the best ways of using the broadcasts in the classroom. It is hoped also eventually to publish a handbook which will give some account of the aims and practice of school broadcasting.

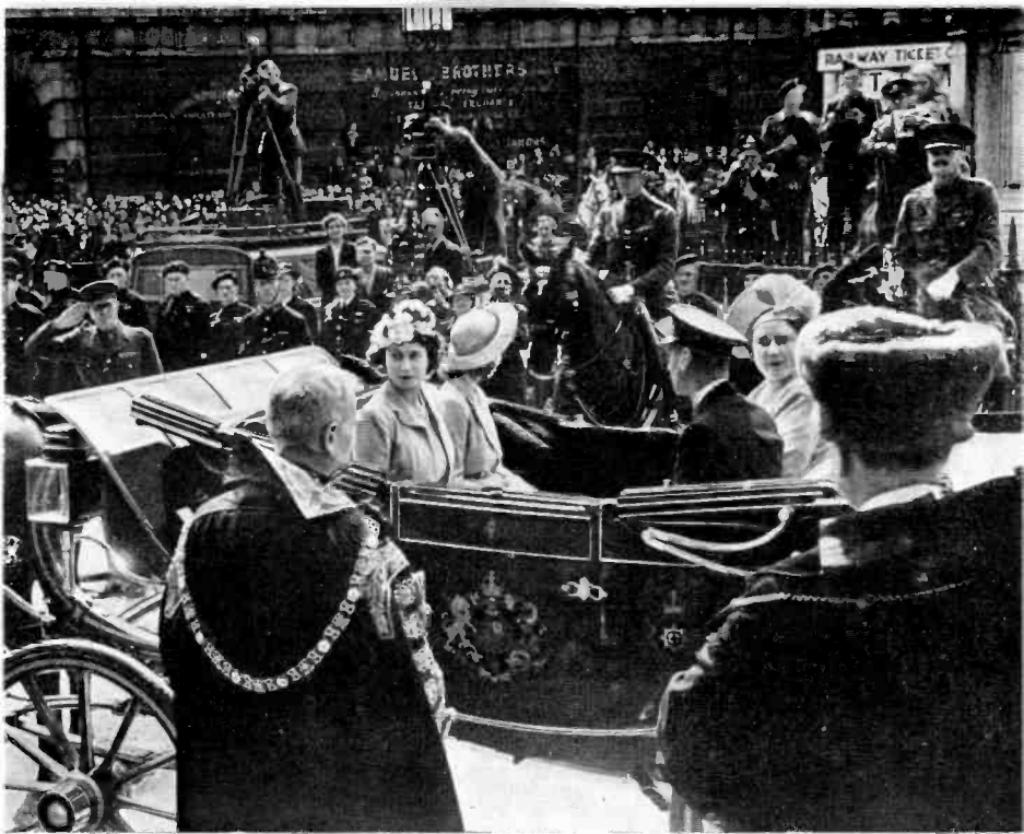
While effort has thus been concentrated on helping to equip intending teachers with an understanding of school broadcasting, other problems of the future have not been neglected. A number of conferences with teachers and specialists have been held with a view to planning policy. In particular, a very fruitful meeting took place in January, 1945, as a result of which the Central Council have before them proposals for restoring some of the pre-war modern languages programmes. Special surveys have also been carried out to obtain statistical evidence on the use of several of the present broadcast series.

With the coming into force of the new Education Act, there will undoubtedly be a need to provide school broadcasts to children of new age-ranges, and in new kinds of schools. All that can be said now is that the magnitude of the task is realized and that the Central Council have already appointed Committees to make investigations.

We record with regret the resignation of Mr. A. C. Cameron who held the post of Secretary to the Central Council for School Broadcasting from 1935 and who made such a large contribution towards the establishment of the medium as a recognized educational aid.

THE CHILDREN'S HOUR—the licence holders of the future

In the last BBC Year Book reference was made to the coming-of-age of School Broadcasting Department. Perhaps then it is not



*Their Majesties the King and Queen and the two Princesses leave
St. Paul's Cathedral after the Thanksgiving Service, 13 May*

*In the VE edition
of Music Hall,
Josephine Baker*



--and
Evelyn Laye



out of place to record the fact that the twenty-first birthday of the Children's Hour passed by unheralded and unsung about two years ago.

Much has happened in this department of broadcasting since its first rather haphazard intrusions on the air in 1924 round about tea-time. It has grown into one of the few regular features which has never lost its place in the programmes. Its daily time allocation has varied, fluctuating from fifteen minutes to thirty, with an increase to forty-five, and then the full hour. In wartime a cut came to forty minutes *per diem*, while at present there is a daily output of forty-five minutes, with every likelihood of pre-War restoration to the Children's Hour in the true sense in the immediate future.

Having emerged from the stress and strain of war, during which we carried out a consistent policy of 'business as usual' in the matter of juvenile entertainment, we are now taking stock of ourselves. The inception of Regional Broadcasting affects Children's Hour as much as, if not a great deal more than, other parts of the main programme organization. Based as we were on Bristol during the war, the daily programme for children was operated on a pool basis of entertainment, contributed to by all Regions, but now with the existing system of representative regional programmes, the Children's Hour or Hours will have much more scope for individual development and initiative. Every Region is now in a position to supply regional entertainment to the satisfaction of its own listeners, while at the same time every Region can put up 'peak' programmes which can be radiated on an S.B. or 'All Regions' basis. All the main principles and policy described in detail in the last issue of this Year Book are maintained, including the output of the Sunday Children's Hour, which was instituted for the first time at the beginning of the War.

Last autumn Children's Hour Request Week was revived. This consists of a series of programmes spread over seven days—programmes which have been 'voted for' by our young listeners. In response to a request listeners send us a postcard on which they name what in their opinion are the six most popular items heard over a certain period. Incidentally, this is a valuable guide to listening tastes, and to the kind of programme items which have the most popular appeal. It is interesting to record that the ever-green Toytown plays by the late S. G. Hulme Beaman headed the poll very easily. A bare three dozen of these manuscripts were written before the author's death, yet they still hold a regular place in Children's Hour after recurring appearances spread over

about eighteen years. Then there is Worzel Gummidge and Co., the droll creaking scarecrow creations of Barbara Euphan Todd, which are gaining a great hold. The nimble Tammy Troot from a Scottish burn and Matilda Mouse in her northern wainscot must also be mentioned.

L. du Garde Peach, undoubtedly our best and most prolific author, remains almost unrivalled in his particular field. His series 'The Castles of England', and also 'Famous Men and Women' are of a high standard, and of the productions during 1945 mention should be made of 'William Pitt', 'Garibaldi', 'Handel's Messiah', 'Windsor Castle', 'The Tower of London', 'Julius Caesar', 'Samuel Pepys', 'Devizes Castle', and 'Holmby House'. In the religious series by the same author were included revivals of 'Elijah' and also 'Elisha', while on 13 May, Victory was celebrated by a production of 'England expects', a play on the theme of Trafalgar. Of other comparatively new authors, Morna Stuart gave us a play series entitled 'The Little Stuarts', and Alec Macdonald 'William Cowper', 'Charles Lamb', and 'Albert Schweitzer'. Philip Wade's adaptation of 'The Old Curiosity Shop' was produced as a serial play last autumn. Drama is extremely popular with young listeners.

In the sphere of music, both our Scottish and Northern BBC Orchestras have given us sterling programmes. Helen Henschel has made some valuable contributions in her series 'Music at Random', and Spike Hughes some entertaining and amusing Imaginary Ballets, with story and music. Of Choirs, special mention must be made of the Kirkintilloch Choir and the Cardiff High School for Girls. Successful excursions into attractive programmes of verse and music devised in Mosaic form by Geoffrey Dearmer incline us to do some more work along these lines. It is a palatable form of entertainment for some Sunday afternoons when the seasons can be specially emphasized.

Among outstanding talkers in Children's Hour are the 'Zoo Man' (David Seth-Smith), again up with the topmost flight in Request Week, William Aspden on nature and shore life, and L. Hugh Newman who is now recognized as one of the leading experts on lepidoptera in the country. F. N. S. Creek as a Sports Coach has covered a lot of valuable ground with some distinguished sports personalities. In 1946 we shall seek to re-establish some talks on world and current affairs.

Young artists who are studying to become professionals in drama and music are encouraged to broadcast if they have outstanding ability and talent.

'Regional Round', a first-rate Quiz programme in which child competitors take part in a friendly contest between the Regions, is a programme which has come to stay, while we are now reviving microphone competitions for which young listeners may submit entries. Wilfred Pickles has been a stalwart representative from the North in moods of merriment and humour in the studio, and travel through the Yorkshire Dales.

A vast field of wireless entertainment lies before the young listener, and we plan to expand and progress. With the coming of peace the scope will be even wider, particularly in the field of outside broadcasts and features. In the former category one highlight of 1945 was a 'Flight over London' in a Stirling Aircraft of R.A.F. Transport Command, with a portable transmitter on board. With our Engineering colleagues to aid us there need be little limit to our activities in providing entertainment plus interest programmes.

One innovation is the replanning of the Children's Hour Annual Christmas Appeal, which in 1945 was for the first time placed within the category of The Week's Good Cause. Since 1939, Children's Hour listeners have subscribed more than £70,000 to the seven appeals made by Children's Hour Director.

Children's Hour listeners are the potential wireless licence holders of the future. In our work, which is in fact a microcosm of broadcasting as a whole, we shall continue to aim at 'only the best of everything' for our keen audience.

A hundred tasks for the GRAMOPHONE DEPARTMENT

Members of the listening public who have not given the matter their second thoughts may quite easily imagine that, with the end of the war, the gramophone will relinquish its main functions in BBC programmes—to stand by in the case of concerts and recitals abandoned on account of air-raids, to deputize for artists unable to broadcast 'live' through being abroad or in the Forces, to play works that could not otherwise be played owing to lack of scores, and, in general, to act as a universal understudy. These, however, valuable as they have been, are only a few of its duties. During the past few years the Gramophone Department has made a virtue of necessity, so to speak, and built up an extensive and individual repertory of its own in radio entertainment, which there is no reason for peacetime conditions to alter. Indeed, certain of the present gramophone programmes are irreplaceable and could not

be broadcast in any other way ; celebrity recitals by great artists of the past, orchestral concerts for which the finest orchestras in the world can be assembled in the studio within a few minutes, and, of course, reviews of new records. To 'introduce' these programmes the department calls on experts—composers, singers, and instrumentalists who discuss their own particular aspects of music, and critics and historians who describe, with gramophone records, the new or standard works of representative composers or countries. Particularly successful (and wholly dependent on the resources of the gramophone) are such programmes as 'This Week's Composer', broadcast on most mornings of the week, and the various Sunday morning 'serial' programmes which have included 'The Story of the Symphony', 'Theme and Variations', 'Concerto's Progress', 'National Music', 'The Story of Programme Music', 'He also wrote' (rarely played works by famous composers), and 'Music from America'. A parallel policy is followed in the Variety programmes which include studies and biographies of celebrated artists in the film, musical comedy, and jazz worlds.

The Overseas Section of the Gramophone Department continues to play its part in providing music for special audiences in different countries, and in keeping distant listeners in touch with what is happening in European music. For example, the Far Eastern Service broadcasts a weekly programme to China, 'The Composer and his Music', in which the works of European composers are described by experts, with gramophone illustrations. Care is taken that all such broadcasts, Home or Overseas, classical or popular, shall be *musical* programmes with a definite entertainment value, and not merely dry-as-dust talks or lectures. On the other hand, listeners to these programmes have made it clear that they greatly welcome a certain amount of commentary on the music, especially if this is put over in a human and lively manner. This is particularly true of opera broadcasts, as many listeners possess gramophone records in unfamiliar languages, but do not know the stories of the operas or the dramatic significance of the arias or concerted numbers played.

Care is also taken to use the best and newest records available. Nevertheless, there are occasions when, in order to hear some artist of historical importance or an obscure work of particular interest, listeners are content to tolerate an old recording rather than not hear the work or performer at all.

And that brings us to the BBC Gramophone Library—the 'property room', so to speak, for these performances. The library

contains 200,000 records and is one of the largest in the world. Month by month it adds to its stock with all records issued commercially in England, as well as records from private collection or bought at auction sales. Recently some of the most important American, Russian, South American, French, Czech, and Swiss records have been added. The library has a card catalogue of about 100,000 cards showing records under their composers, titles, and artists. Material weighing about fifty tons is housed in 4,000 square feet of space, and approximately 11,000 records are taken out each month for broadcast programmes.

What of the future of the gramophone in broadcasting? For one thing, it is anticipated that its scope will be greatly enlarged by the introduction of the new 'C' programme in 1946, which will no doubt give time for, among other things, more out-of-the-way works and more performances of complete opera recordings. Another point is that, until conditions become more nearly normal, the assembling and rehearsing of suitable artists for recondite or unusually elaborate works may be distinctly difficult. That is where the gramophone can come to the rescue.

From the Regions

NORTH REGION—“home-sick soldiers overseas could hear the tap of clogs on cobbled streets”

The North Region spoke, sang, and played its music to Britain and the world all through the war, and because its fifteen million people are a complete cross-section of British life, it has gone on telling the world about itself since the war ended.

The return of Regional broadcasting was nowhere more welcomed than in the North, which had to hide so much of its talent for six years. Now Northerners have their own radio back, and besides letting other countries know the importance of this Region, are reflecting for Britain, and the North in particular, some of the many different facets of their life.

An early result of peace was the resumption of communication with the Isle of Man, from which, once more, live broadcasts came. This could not be done in time for the visit of the King and Queen to the thousand-year-old Tynwald, and special recording arrangements were made. Everywhere, from May, 1945, onwards, the North again began to hear much more of its music and speech and sport. Listeners heard more than 480 outside broadcasts during the year.

Still, throughout the year, the voice of the North Region was

carried almost daily to distant countries. The miner artists of Ashington, the choristers of Monkgate Church, York, the stories of great men like John Dalton—all were heard—even in China.

A Lancashire market-gardener paid tribute to President Roosevelt, and West Indian pit trainees told their experiences in the Overseas Services. The Northumbrian pipes were heard in the West Indies and the BBC Northern Orchestra played ballet music for Latin-American listeners.

Forces overseas were not forgotten. Recording cars made it possible for homesick soldiers to hear the tap of clogs on cobbled streets, and the sound of a football ground turnstile. 'Strike a Home Note' broadcasts from Yorkshire, Durham, Lancashire, and Westmorland, took humour to exiled Northerners, and the Cathedrals at Sheffield and Manchester sent their messages overseas too.

The North Regional microphone provided for sporting broadcasts about great football teams like Sheffield Wednesday and Blackburn Rovers, went to famous racing stables, covered the St. Leger, and was at Belle Vue for big boxing matches. Many distinguished Northerners took part in Brains Trusts, and the North contributed to 'Travellers' Tales' and the special St. George's Day broadcast, in which a Whitby skipper featured. From Leeds and from Northumberland, typical Northerners were heard in 'The Journey Home'. Producers went into the countryside of Yorkshire, Lancashire, Durham, and Lincolnshire, for 'Country Magazine' material. 'Billy Welcome' began a new tour of Britain at Rochdale. The North's own news bulletin returned at nights, and its own weekly 'Newsreel' was soon firmly established.

From factories in great towns, or on isolated moorland, thirty-one 'Works Wonders' and thirty-three 'Workers' Playtimes' were heard. Victor Smythe again visited the North's great places of entertainment for variety broadcasts—more than one every week.

The great Cathedrals and churches of the North of England—Carlisle, Bradford, Chester, Lincoln, Blackburn, York, and Durham—were visited. The North's own Radio Padre, a Leeds minister, went on the air.

Music continued to be strongly represented. The BBC Northern Orchestra, under its conductor, Charles Groves, besides its studio broadcasts gave public concerts in Manchester and Newcastle-on-Tyne. Sir Thomas Beecham conducted two memorable performances, and the Orchestra visited Sheffield for a broadcast with the Philharmonic Choir there, took part in a first performance at Huddersfield of Dr. Martin Shaw's Lenten Oratorio, and from the same

town gave a magnificent broadcast of the 'Messiah'. Outstanding of the brass band events were those conducted by Sir Adrian Boult, Dr. Malcolm Sargent, John Barbirolli, and Albert Coates. Features like 'Brass Bandstand', 'Sounding Brass and Voices', 'Music of the North Country', and 'Sunday Half-hour', brought brass bands and choirs together.

Children's Hour continued to delight people of all ages. In some weeks there were two or three plays from the Manchester studios. The anniversary of 'Romany's' death was marked by a broadcast of the only recording ever made of one of his walks. Dobson and Young, who had already made their mark with broadcasts from a Northern Naval training centre, gave children 'Music with a Smile' too. And there was a special Youth edition of 'Country Magazine'.

What of the future? How will the North's own radio shape in the months ahead? New producers are joining the Region, with varied experience of service overseas. New artists are coming to the fore in music and entertainment. Fresh ideas are being worked out for the new year. There will be more talks, discussions, and features, touching the lives and activities of all kinds of people, especially in the large industrial areas. Northern drama will be stimulated by plays written by Northerners, and the Region will go all out for original radio plays, preferably on local themes. In entertainment, talent spotters will be at auditions in all the principal towns to build up a regular series of budding Northern stars. And the people's music, made by themselves, will be increasingly encouraged.

North-country folk can look forward to having their own activities, their own thinking, and their own culture reflected more vividly than ever before.

MIDLAND REGION—'it's all yours' for listeners in the Midlands

The pattern of Midland Region broadcasting in 1945 was lively and stimulating, programmes in all departments reflecting colourfully the contemporary scene and trends of thought in the country's most inland counties. Outstanding in bold relief against the more formal but none the less interesting background of factory concerts, light music broadcasts, church services, thé dansants, and the like were programmes of special and deep significance such as the memorable St. George's Day broadcast, 'England is my Village'.

With the resumption of regional broadcasting the pattern be-

came more crowded and the contrasts more varied. 'It's all yours' was the title of the first programme to go out on the new Regional wavelength. In it the Midland Region Director (Mr. Percy Edgar, O.B.E.), the Programme Director (Mr. Denis Morris), members of the programme staff, and old broadcasting friends of the Region came to the microphone to recall something of the past and peer into the future.

'It's all yours' set the keynote of the programmes that were to follow. For while the new programmes were mainly fresh in outlook and design they also included some of the most popular series of pre-war days. In discussion there was 'Midland Parliament', with teams of experts to express opinions about important industrial and social problems. In entertainment there was 'I remember', with well-known personalities like the Regional Director, Sir Barry Jackson, and L. du Garde Peach to recall musical memories of other days. In the realm of topical events there was 'Sportsman's Diary' to bring to the microphone top-liners in all games—'Patsy' Hendren, A. A. Haydon, Marjorie Pollard, Walter Hammond, Harry Hibbs, to name a few.

The everyday life of the men and women of the Region was reflected in features broadcasts. There was 'Black Diamonds', the radio portrait of a Nottinghamshire miner, and 'City of Twelve Hundred Trades', a dramatized account of Birmingham's diversity of industries, originally made for the London Transcription Service. There was also 'A Community of Citizens', an enquiry into the nature of a city, illustrated by the history of Coventry which, in 1945, celebrated the six hundredth anniversary of the granting of its Charter. This anniversary, incidentally, did not go unnoticed in other ways. The Midland Region microphone was at the anniversary commemoration ceremony in January, and in September, when the BBC Symphony Orchestra, with Sir Adrian Boult, visited the city to share in the celebrations, the concert they gave was broadcast in its entirety.

Under the features heading too came the series called 'Musical Counties' in which the little-known and the well-known musical associations of the various counties were dealt with, each programme involving an enormous amount of research work by Francis Collinson.

Looking back one finds that the music motif ran very strongly throughout the regional pattern. The concerts of the City of Birmingham Orchestra from the Town Hall, Birmingham, with famous soloists, were broadcast regularly. Light orchestral programmes, including two very popular series, 'Melody Time' and



May: German U-boats surrender at Port of Londonderry; below, Jimmy Clark, ferryman of Ballachulish, broadcasting on VE-day





In the BBC Engineering Training School more than 2,500 recruits for operational duties were trained during the war, including over 800 women. In the photograph an Instructor of the School is seen explaining the working of a disc-recording machine

'Golden Slumbers', were broadcast weekly by the BBC Midland Light Orchestra under the conductorship of Rae Jenkins.

Although without a regional news bulletin the events of the day were not overlooked, and the mobile recording car travelled far and wide to record topical happenings for transmission in the fortnightly news magazine 'Around and About'. On VE- and VJ-days the Region shared in a nation-wide link-up, and on 7 November, when the King and Queen visited Birmingham, a special programme of eye-witness accounts and descriptions of the scenes was recorded and broadcast the same evening.

Outside broadcasts came from factories, farms, theatres, air-fields, and railway operational centres, among other places. Five commentators broadcast an evening description of the first St. Giles's Fair (Oxford) to be held since before the war, and Chester Wilmot, BBC War Correspondent, visited Hereford to give a broadcast commentary on the conferring of the freedom of the city on the county regiment which he had seen in action in France.

An intensive search for regional variety talent was also undertaken by Outside Broadcasts. Hundreds of artists were auditioned for a monthly broadcast called 'Home Town Variety', the first show coming from Nottingham. These efforts supplemented those of the Variety Department which gave broadcasting opportunities in studio shows to many newcomers to the microphone. Civilian concert parties which had given freely of their time and energy to entertain troops during the war were featured in a series called 'They done 'em proud', and regional artists in battledress came to the microphone in 'Back in Blighty'.

WEST REGION—'an admixture of rural, urban, and maritime life—progressive yet traditional'

The reversion to peacetime methods of broadcasting in the summer of 1945 has lead to a steady increase in programmes of special concern to West Countrymen at home, and there has been no corresponding decrease in the number of West contributions to general programmes for British and overseas listeners. Thus more West Countrymen and women are broadcasting, more West Country events are being reported, and more essentially English material is going out on the air. The process is not yet complete. Further instalments will follow as the men in the forces return to their civilian posts in Broadcasting House.

The West of England Home Service is and will remain a composite affair—a blend of local, national, and international interests,

seeking the best of contributions from the capital and elsewhere and including all that is best and most significant in the life of Western England.

England as a whole is a very urbanized country and faces many of the problems inseparable from unco-ordinated and excessive urban development. But Western England has largely avoided this ; its development has proceeded on more balanced lines, and so it presents a nice admixture of rural, urban, and maritime life, progressive yet developing along traditional English lines.

It is this great variety of human interest and progress that the BBC attempts to reflect in the local portions of the West of England Home Service. Special programmes for farmers have already found their place. The first was a series of weekly talks on 'The Small Farm' in which groups of men all with holdings of less than a hundred acres came to the microphone to discuss the practical and economic problems and advantages of small-scale farming. In another weekly series specialists give advice on current technical problems, while the more outstanding events and achievements in agriculture have been included in the daily news bulletins and topical programmes. Thus the West is coming to be regarded as the countryman's service, which covers all the wider interests of countrymen and women and of the many townsmen whose hearts are in the English countryside. A series of talks on 'Birds, Beasts, and Flowers' will give place in the new year to a series called 'The Naturalists', and there is to be a monthly programme dealing with our traditional field sports. The Blisland Feast, Tavistock Goose Fair, Bampton Fair, the Harvest Home from Pitton in Wiltshire, the Morwenstow Harvest Festival, and the Harvest Festival of the Sea from Mevagissey are a few recent examples of West Country broadcasting. Several of these programmes were made possible only by extensive use of recording equipment. The recording cars of the West Region are becoming increasingly well known to West Country folk, and it is already clear that the immense development of recording technique during the war years is bringing great enrichment to the reborn regional services. Fullest use is being made in the West of the opportunities which recording offers of taking the microphone out to share and reflect the life and activities of the region. Radio reporting has come to stay, regionally as well as nationally.

Our native literature is an inexhaustible source of interest and delight. Readings from authors and poets of the past and present are broadcast each Sunday evening. Recent dramatic productions have included that well-known Devon comedy by Eden Phillpotts

'The Farmer's Wife', 'Peace be upon this House', by Geoffrey Grigson, was another example of West Country radio drama, in this case Cornish.

It is impossible in a short article to cover the whole range of West Regional broadcasting—the fine performances of the many musical societies, the Cathedral and Church services, the children's programmes, the light programmes from theatres, music halls, and other places of entertainment. All these and many others find their places in the programme and emphasize the variety and wealth of talent in the West.

Probably the most important programme of 1945 was broadcast on the evening of 29 October when officers and men of the 43rd (Wessex) Division recounted in their own words the exploits of the Division from D-day to final victory over the Germans. The recording car made a special visit to Germany shortly before the broadcast in order to record the stories of the men of the Division now scattered over a wide area of the Northern plains on occupational duties. Few of them had faced a microphone before, but the sheer, straightforward sincerity of their voices gave the programme a quality all its own. Few listeners will forget, for instance, the moving story related by a Sergeant of the death of his Colonel who, with red rose in his beret and walking stick swinging in his hand, strode ahead of his men across a vital bridge through murderous enemy fire. He lost his life in the act, but by his gallantry he rallied his men and turned a near defeat into a splendid victory. Many such deeds were recounted in the broadcast. This was something new to radio, and something which radio alone could do. The noble record of the West Country's own Division was modestly but proudly presented to West Country folk in the very voices of the men who had fought those bitter battles. It was a memorable programme, something really outstanding in the history and achievement of regional broadcasting in the West.

WALES—'looking ahead'

The title of a series of discussions broadcast late in 1945 summarizes the position of broadcasting generally in Wales. It was 'Looking Ahead', and in it leading experts in light and heavy industries and in relevant Government departments surveyed Wales's industrial future, upon the success or failure of which the whole fabric of life in the Principality will depend. We, too, are looking ahead and the first step is to resume Welsh broadcasting on a scale com-

parable with what was done before September, 1939. A satisfactory start has been made ; more can be done when members of the programme staff now in the Forces are released. Meanwhile, the chief complaints from listeners have been of poor reception in certain areas ; of the lack of a BBC Orchestra in Wales ; of too many programmes in Welsh and of too many programmes in English.

One of the post-war provisions which has had an immediate success is the Welsh news with its daily bulletin in Welsh and twice a week in English, the material being supplied by local correspondents. Topical items skimmed from the week's many news stories have had a wide audience in 'Around and About' Fridays, and in 'Calendr Wythnos' (The Week's Calendar) on Saturdays, whilst the boom in sport, which is as great in Wales as anywhere in the country, is catered for in a bulletin every Saturday, with eye-witness accounts of the day's events. 'Wales at Westminster', a series of talks in Welsh and English, given by members of Parliament for Welsh constituencies, keeps listeners informed of Parliamentary discussions of Welsh affairs and the activities of the Welsh members. Among the Welsh members is Mr. R. Hopkin Morris, former Welsh Director of the BBC, who resigned from the Corporation on his adoption as a Parliamentary candidate in the General Election. He has been succeeded by Mr. A. B. Oldfield-Davies.

We record, too, the resignation through ill-health of Mr. T. Rowland Hughes, a former Features Producer, but happily he is still able to contribute to our programmes. His recent adaptation as a radio serial of his novel, *O Law i Law*, was an unqualified success, and the same is true of a radio play in English based upon his novel, *William Jones*. Radio plays, which were necessarily limited during the war, are reappearing in Welsh programmes with the return from the Forces of Dafydd Gruffydd.

Outstanding dramatic features in English have been '373 at War', which told the story of the wartime use made of the Welsh wavelength, 'Out of Singapore', which was based on the diary of a young Welsh naval lieutenant, and the 'Old House' by Rhys Davies, novelist and short-story writer who gave in this, his first radio feature, a memorable and stirring account of fifty years in a mining community's life.

The whole life of the community from bee-keeping to theology, from racing to reconstruction, comes within the purview of the Talks department, and Welsh listeners have now also had a Brains Trust in their own language, 'Seiat Holi'.

Welsh choirs are heard in a regular series of Friday night musical programmes, and the series, 'Welsh Song Composers', has introduced many new compositions to Welsh listeners. The Welsh Music Director's observations in his recently published book *Cerddoriaeth yng Nghymru* (*Music in Wales*), have received widespread attention and a large measure of agreement.

Religious services have always been one of the best loved features of radio in Wales, and they have now been resumed every Sunday morning. Our Sunday programmes also include an experiment in educational broadcasting, a series for Sunday Schools. The school broadcasts in Welsh on week-days have become well established and have their own 'eavesdropping' audience, as has the Children's Hour, which, during the war, had the longest single weekly period in the Welsh language.

The 'star' outside broadcast of the year was the visit of the King and Queen to Cardiff and Swansea, which came as a fitting recognition of the Welsh people's great part in the war.

Contributions from Wales to 'Country Magazine' have been outstanding, one of the most original in the series being a description of life on the islands around the coast. A comparable series for our own listeners is 'Parish Record'. Native Welsh variety continues to flourish with the old timers 'Sut Hwyl' and 'Hogiau'r Gogledd', and the lusty newcomer, 'Welsh Music Hall', which had a rousing send-off from an enthusiastic audience at the Whitchurch Military Hospital, Cardiff.

Contact has been maintained with the Welsh communities in all parts of the world and a new departure is the compilation of monthly news-letters in Welsh from the Dominions. It is hoped also to arrange exchange programmes with Welsh choirs and societies overseas, and we are in touch with the St. David's Society, New York, and the organizers of the Jackson Eisteddfod in Ohio. The Welsh colony, which was established in Patagonia in the Argentine eighty years ago, is supplied with religious broadcasts in Welsh and there is a prospect of our obtaining from there programme material for Welsh home listeners.

NORTHERN IRELAND—with zest towards new Regional programmes

1945 was a momentous year in broadcasting history in the Northern Ireland Region. On 24 October celebrations of the twenty-first anniversary of the official opening of the Belfast station

were held in Broadcasting House, Belfast. Chief amongst the broadcast programmes arranged for the evening were speeches by His Excellency Vice-Admiral the Earl Granville, Governor of Northern Ireland, and the Right Hon. Sir Basil Brooke, Bt., Prime Minister. The speakers were introduced by Mr. George L. Marshall, Northern Ireland Director, before a studio audience of some 250 guests assembled. At the end of the broadcast a message was read to the company from the Director-General of the BBC, and the Countess Granville cut the birthday cake, which bore a model of the mast at the Lisnagarvey Transmitting Station. Other programmes included 'Atlantic Bridgehead', the story of the Ulster ports in wartime, by Denis Johnston, and 'Twenty-one Years', a chronicle of some of the more memorable broadcasts through the years which had brought the Northern Ireland station to this important landmark in its history.

In July, Belfast was honoured by a Royal visit when Their Majesties the King and Queen and Princess Elizabeth flew to Northern Ireland. The King's speech to Parliament, commentaries on the investiture held in the Central Hall of Parliament Buildings, from the Garden Party, and on street scenes, were broadcast. This royal occasion was followed by visits of the famous military war leaders General Eisenhower, Field-Marshal Sir Bernard Montgomery, Field-Marshal Lord Alanbrooke, and Field-Marshal Sir Harold Alexander. Ceremonies of the presentation of the freedom of the city of Belfast and the conferment of degrees by the Queen's University were broadcast in the Northern Ireland Home Service. The freedom ceremonies in Londonderry for Field-Marshal Montgomery and Alexander were broadcast from the historic city walls above the Shipquay Street.

During the year the American Services—Navy, Army, and Air Force—have been gradually leaving the shores of Ulster. The final link to be severed was the handing over of the last United States air station in the Province at Langford Lodge. The ceremony, attended by prominent American Generals and the Northern Ireland Prime Minister and members of the Cabinet, was broadcast from the American Red Cross Club in Belfast.

With the resumption of regional broadcasting at the end of July, the Region passed with zest to its new commitments, and many local broadcast artists, old and new, have been brought to the microphone. In a greatly expanded talks programme, a series most popular with listeners, is the weekly talk to Northern Ireland farmers. The initial talk on 31 July was by the Northern Ireland Minister of Agriculture. A daily news bulletin, more frequent

contributions to Children's Hour programmes, and plays by Ulster playwrights, have built up the Region's increasing output. Regular programmes introduced included Ulster Chronicle and Ulster Sport, and a revival of the very popular pre-war feature 'Provincial Journey' which took the microphone out to provincial towns including, to the end of the year, Larne, Enniskillen, Newry, and Dungannon.

Light music programmes by the Irish Rhythms Orchestra have frequently been heard. Broadcasts from the Ulster Hall, Belfast, of part of the special concerts by the Belfast Philharmonic Society included a concert version of 'Faust' in October, and a memorial concert to the famous Ulster musician and conductor, the late Sir Hamilton Harty, at the end of November.

Religious service broadcasts from the Belfast studio have increased in the latter half of the year, with services and hymn-singing programmes from Bangor, Ballyclare, Coleraine, Lurgan, and several of the Belfast churches. St. Patrick is said to have founded the Church in Armagh in A.D. 445 and the fifteen-hundredth anniversary services were broadcast for Home and Overseas listeners from Armagh Cathedral. In connection with this anniversary a dramatized chronicle of the city of Armagh through the fifteen hundred years was broadcast in November. The script was written by the Ulster poet, W. R. Rodgers; Louis MacNeice came over to produce it, and with him for the broadcast was William Alwyn, the English composer, who has made a thorough study of Irish folk-music and wrote the special music for the production. Another outstanding feature programme was a production by Denis Johnston of 'Weep for Polyphemus' to commemorate the bi-centenary of Dr. Jonathan Swift. The consecration of The Right Rev. Dr. W. S. Kerr as Bishop of Down and Dromore was recorded in St. Anne's Cathedral, Belfast, early in the year, and in October the Solemn Requiem Mass at the funeral of Cardinal MacRory, Roman Catholic Primate of All Ireland, was broadcast from St. Patrick's Roman Catholic Cathedral, Armagh.

During the year Northern Ireland has made three contributions to Saturday Night Theatre : St. John Ervine's 'Friends and Relations' on 24 February ; George A. Birmingham's 'General John Regan' on St. Patrick's Day ; and Lennox Robinson's 'The Round Table' on 15 September. The series 'Over to Mulligans', with the Irish comedian Jimmy O'Dea, was a popular successor to 'Irish Half-hour'. 'Navy Mixture' paid a visit to Belfast and Londonderry at the end of March, and 'Workers' Playtime' ran a series from Northern Ireland factories in May and June,

including an Ulster Housewives' Playtime. The evergreen 'Ulster Half-hour', primarily intended for Ulster folk overseas, has continued throughout the year with undiminished popularity.

The Northern Ireland Region looks forward to the revival of some of the more popular pre-war programmes, such as Ulster Weekly. This programme consisted of items contributed almost entirely by listeners. It is also hoped to introduce two additional light music programmes and more outside broadcasts. Further plans include features written around Ulster's new industries, and the war achievements of Ulster's fishermen.

In SCOTLAND—keen interest is a challenge to the BBC

Broadcasting in Scotland took a new lease of life on 29 July of this year, but the development of our own Scottish Home Service had to be progressive. Members of staff were coming back from the Forces and we were building up to a new and full establishment. New broadcasters of all kinds had to be discovered.

There is keen public interest in our plans and in our performance. Hundreds of letters from listeners ranging from those living in the Shetland and Western Isles to people in the big cities and Scots south of the Border have reached BBC Headquarters with suggestions, comments, and criticisms.

Rotary and Publicity Clubs, business men's associations, Services educational organizations, church, social, and literary societies asked for members of our staff to talk to them about the future of broadcasting. Magazine editors asked for articles on the same theme. This widespread interest is a challenge to the BBC in Scotland and Mr. Melville Dinwiddie, Scottish Director, emphasized at his first press conference on the new service that our policy was to get the best for Scotland from whatever source we could.

Through radio, Scotland also shares in the culture, entertainment, and information of world broadcasting.

We have particular affinities with Canada and plans are well ahead for an interchange of programmes between Scotland and the Dominion. During the war we got to know the people of Poland and Norway through their soldiers based in Scotland, and in peace we look forward to keeping in touch with them by radio. Several programmes written by Scots and translated into Norwegian have been relayed on the Norwegian State Broadcasting system already.



May :
the story of the
BBC Monitoring
Service was
released ;
above, the main
listening room ;
below, the
Hellschreiber
machine, which
tapped Goebbels'
news and service
instructions



June:
'Mac' (Derek McCulloch),
Children's Hour Director,
visits Whipsnade; a new
type of mobile transmutter
was used for the first time



The majority of programmes made in Scotland are naturally directed to the home listener. Andrew Stewart, Scottish Programme Director, in an article in the S.M.T. Magazine at the end of the year wrote: 'To us Scots the measure of success of our broadcasting service should lie in the ability with which it takes its right place as an index of our vital interests.

In the first half of the year there was little chance to implement this policy in Scotland. We were playing our part in British broadcasting in war. This phase ended with the VE celebrations and the broadcast from the Usher Hall, Edinburgh, of a brilliant and memorable Scottish festival of thanksgiving.

In the last five months of the year the new Scottish Home Service drew some notable programmes from contemporary Scotland as well as from the rich past and the problematic future.

Every week Scots of authority and experience have contributed their views to the series 'Talking about Scotland', on industrial, social, artistic, and religious problems. Feature programmes have dealt with the achievements and possibilities of the estuary of the Clyde, and with the Edinburgh Town Council's plan for the proper preservation of the capital's most cherished historical buildings. On the two-hundredth anniversary of the '45', a feature programme commemorated the occasion with an entirely new assessment of the interplay of characters involved in a failure that might so nearly have been a success.

Contemporary problems on health, infant mortality, town and country planning, and the present state of the Highlands have been vigorously debated. Talks for Scottish farmers, including a new venture in impromptu discussion of questions submitted by farm-workers all over the country, are once more a regular item. We have a weekly commentary on the news and monthly talks on Scottish affairs at Westminster. Our own Scottish News is broadcast daily except on Saturdays and Sundays and our own sports review takes the air every Saturday evening.

Broadcast services from Scottish churches were much missed during the war, but now these and Saturday evening prayers and our own religious talks are with us again. One of the most notable services broadcast this year was from St. Giles's Cathedral, Edinburgh, during the visit of the King and Queen to Scotland at the end of September. Commentaries on the parades and festivities of this victory visit were among the highlights of our outside broadcasts.

The first big variety programme in the new service was aptly a celebration of Sir Harry Lauder's seventy-fifth birthday, and the

stream of letters and delighted comment which followed it showed that the magic of Harry Lauder may be older but is still as fresh as it ever was. While we can by no means claim an equal success for all the Scottish variety we have broadcast since then, we have at least let the people of Scotland hear their own comedians and other turns, and found and broadcast new talent from many different 'airts'. The Scottish Variety Orchestra is winning more and more popularity in its regular appearances. There is a consistent demand largely from country districts for Scottish Dance Music, and it has its established times on the air. Our native poetry, songs, and stories are always in demand and readings from famous old writers find their place in our programmes with works by famous contemporaries and writers who are completely new to the microphone.

Broadcasting to Scottish schools is in full flight again and there are two series of feature programmes, one designed to encourage children to take a lively interest in the inheritance of their country, and the other built round the imaginary parish of Inveral, encouraging them to study the historical, geographical, and social significance of their own parish today.

The change-over to the new system saw the BBC Scottish Orchestra raised to symphonic strength. Ian Whyte was freed from administrative duties to become its full-time conductor. Some of Scotland's most beautiful music is to be found in Gaelic songs, and recitals of these with the titles announced in English have found a welcome from many beyond those who speak the language themselves.

Lastly, the Children's Hour deserves more than a postscript for it has a wide and faithful audience in Scotland and beyond. During the war such favourite serials as 'Down at the Mains' and 'Tammy Troot' although spoken in dialect won many friends 'south of the Border' and, it is said, even induced a certain amount of Scottish idiom into English children's conversation.

*THE MONITORING SERVICE turns from wartime to
peacetime tasks*

For the BBC Monitoring Service, which had the honour of bringing first news of Germany's capitulation to Britain, and, via our American colleagues, to the U.S.A., the end of the European war brought an unforgettable break in the psychological tension, but little relaxation. And this was equally true of the Japanese surrender. The wars in the West and Far East had ended, but our

work continued, in many directions increased, and became more complex.

With the gradual disintegration of the Nazi-controlled European radio system it became increasingly important to extend our patrol of the ether. Stations which had been operating for Goebbels for six years became silent or changed hands overnight as the Allied armies advanced and resistance forces seized the transmitters. An example of the measure of this chaos was afforded when three different Italian bulletins were heard on the same wavelength simultaneously from three different stations, Allied-controlled Palermo, Badoglio's Bari transmitter, and the Milan station, still under German control. It was an equally strenuous task to keep abreast with the rapid march of events in France, when the German-controlled and Vichy transmitters were gradually disappearing and the stations of the French Forces of the Interior came on the air. It was an inspiring if exacting day for us when the voice of liberated Paris was first heard, nor will those who were on duty at that time forget the dramatic all-night broadcasts during the Prague rising.

The last stand of Germany's home broadcasting network gave our special listening section further problems. In a desperate effort to maintain an organized service, the German radio system was divided into three groups—north, south-east, and south-west, and until the very end an effort was made to co-ordinate these transmissions. To these was added that apotheosis of gangster broadcasting, the 'Werwolf' station, which, although pretending to direct underground resistance from Allied-occupied German territory, was found to be broadcasting on a well-known German wavelength. Even after the Armistice, when Admiral Doenitz was allowed to use only Radio Flensburg and its linked transmitters, the persistently Nazi tone of the not inconsiderable propaganda output from these stations required our especial vigilance. Since the liquidation of Dr. Goebbels and his radio propaganda machine, our careful monitoring and recording of German broadcasting during the years of war has acquired a new significance by its use in the trials of the war criminals, and the evidence of our monitors has been heard in the proceedings against William Joyce and some of his less notorious colleagues.

It may be thought that by now the complexities of monitoring broadcasts from Germany have disappeared. If anything, the reverse is the case, for it is, at the time of writing, necessary for our monitors to listen to no fewer than ten German stations broadcasting independent programmes. Add to these the unilateral broad-

casting from the different Allied zones in Austria, the numerous independent broadcasting and telegraphic services now operating from the liberated countries, the vast Soviet broadcasting system, the considerable and varied output from the Far East, the Near East, and the many Latin-American stations, and it can be appreciated why the main problem of our post-war service is that of selection.

To solve this and other problems and to establish a service reorientated towards peacetime requirements, it has been necessary to reduce and, at the same time, to streamline the entire organization. An outstanding development has been the increasing liaison between our News Bureau and the BBC News Departments—Home, Foreign, and Overseas. In this important function, the machinery for the rapid transfer of news is greatly assisted by the regular cable services from the monitoring outposts in New Delhi and Cairo. In the same connection, particular mention should also be made of our greatly increased coverage of the Far East and of our service of monitored news from South America, which has been extended to meet the needs of the BBC's Latin-American Service.

Apart from our function as a news service, it has been necessary to provide for the new requirements of various Government Departments, notably the Foreign Office, while a considerable volume of specialized material selected from European broadcasts is supplied to UNRRA. It is, perhaps, in these immediate tasks of assisting those engaged in the rehabilitation of the world and in the planning of peace, that for the present and well into the future our most important work lies.

Transition to peacetime needs in THE ENGINEERING DIVISION

The year 1945 has seen many changes in the work of the Engineering Division but has brought no relaxation of effort.

The end of the war brought to a close many of the tasks undertaken for the Government and the Fighting Services, about which even now little can be said. An exception is the Radio Countermeasures recently disclosed by the Air Ministry in which the BBC were able to give substantial help by the use of their transmitters. The end of the war also ended the work of the BBC's war reporting unit which kept in action in Europe, the near East and the Far East a team of engineers equipped with recording gear, radio transmitters, and transport vehicles. One section, which

formerly operated in Berlin, was, however, switched to Nuremberg to cover the War Criminal Trials there.

The American Broadcasting Station in Europe (ABSIE), for which the BBC provided certain technical facilities, principally the transmitting stations, closed on 4 July, 1945, and the Allied Expeditionary Forces Programme for which the BBC supplied all technical facilities, both transmitters and studios, on 28 July. The American Forces Network, which had been operated by the U.S. Army for the entertainment of American troops in Great Britain since January, 1944, set up many additional stations on the Continent with the growth of their Forces of Occupation there. From 6 July to 18 November, 1945, the BBC broadcast the AFN programme on short waves for reception and retransmission by these continental stations. Short-wave transmission to India of material from the U.S. Armed Forces Radio Service was provided for two hours per night up to 1 October.

On the Overseas side, the total daily hours of transmission for the Overseas Division's five programmes was reduced from eighty-five hours at the end of 1944 to sixty-eight-and-a-half-hours at the end of 1945, although the daily transmitter-hours during the same period increased from 367 to 404 because reception of certain programmes was required in additional parts of the Globe. The transmitter-hours of the European Service reached their peak of just over 409 per day in February, 1945. Following VE-day there was a major reorganization of the Service which reduced considerably the total daily hours of transmission but concentrated the output into the peak listening hours. This was accomplished by the introduction on 3 June of a fourth European programme network which allowed four different languages to be transmitted simultaneously. The reduction in transmitter-hours per day was from 409 in February, 1944, to 178 at the end of 1945.

As it became clear that the end of the war, in Europe at least, would not be long delayed, more time was devoted to the problems of post-war broadcasting and the big change-over from wartime conditions. In particular, designs of new equipment for the recording of programmes on discs and of standard studio programme-input equipment including control desk and ancillary gear were completed and first models were given service trials.

With the cessation of hostilities the need for the special wartime system in which Home transmitters were operated in synchronized groups disappeared. It thus became possible to revert to approximately the peacetime system of Regional broadcasting and this change was made on 29 July. In spite of the fact that two of the

BBC's pre-war medium wavelengths are still in use for the European Service, it was found possible to provide a service of two programmes throughout the United Kingdom which is, with one exception, as good as, and in many parts better than that available before the war. In one small area in north-west England the pre-war standard of reception of the Home Service Programme could not be restored due to the use of the same wavelength by the transmitters at Stagshaw, in Northumberland, and at Lisnagarvey in Northern Ireland.

The day-to-day job of keeping the transmitters running efficiently is in the hands of the Operations and Maintenance Department, the largest department in the Engineering Division. Some idea of the size of their task can be gained from the total hours of operation of the transmitters serving the British Isles alone which reached a figure of nearly 302,000 hours in 1945. This compares with 79,000 hours in 1938 and 75,000 in 1939.

On the Research side a great deal of work has been done in connection with the planning of the distribution of the Light and Home Service programmes, and of the new third programme, to ensure good reception for the greatest possible number of listeners. Among other work of this department, often unspectacular from the public's point of view, has been the development of the Type D disc recording apparatus, already mentioned, investigations into the optimum recording frequency characteristic and work on studio acoustics. Advice was given on the installation of sound reinforcement equipment for the new House of Commons. A series of experimental frequency-modulated transmissions was started in May to obtain comprehensive technical information on this system of transmission. These tests are continuing in 1946.

Looking to the future, the plans made for the introduction of a third programme for the home listener in 1946 are now being implemented. The limited number of wavelengths available for transmitting the Home programmes make it difficult to devise a satisfactory scheme for distributing the new programme, with the result that it will not be possible to provide good reception throughout the whole area of the British Isles, at any rate at the beginning, although a large percentage of the population will be covered.

Plans were prepared for the restarting of Television in 1946. During the war BBC television engineers were dispersed, some to other BBC stations and many to one or other of the fighting services and the job of reassembling them was begun. A start was also

made on the task of overhauling the equipment at the London Television Station.

No service can operate without staff and at the end of the European war, 3,000 men and over 900 women, a total of nearly 4,000, were employed in the Engineering Division. When this figure is compared with the total engineering staff complement of 1,700 at the outbreak of war, the expansion which has taken place in the broadcasting service can readily be appreciated. A large increase in the number of women employed during the war contributed towards the growth in total staff numbers. The majority of them were engaged on technical work of an operational nature for which they are well suited and they will continue to be employed for certain operational duties in the future. The Engineering Training School in which more than 2,500 were trained in wartime will form a permanent part of the Engineering Division in peacetime.

II. THE OVERSEAS SERVICES

The General View

The word 'overseas' as generally used nowadays means countries and peoples farther away than our immediate neighbours in Europe. During the recent year the BBC has distinguished 'The European Services' from 'The Overseas Services'—the Overseas Services being all those services in English and other languages directed to lands beyond Europe. In a sense the Overseas Services have grown from the original Empire Service, while broadcasting to Europe was created more particularly by the needs of recent years.

For purposes of description the Overseas Services themselves bring certain difficulties of classification. It is extremely hard to group these services regionally. The General Overseas Service is, for instance, world wide in its scope, and its aim is to appeal to all who think of Great Britain as home. On the other hand, the North-American Service, which for timing purposes must be considered as one regional group, includes listeners to the BBC in the U.S.A., and also important Commonwealth audiences in Canada, Newfoundland, and the Caribbean.

The Year Book therefore again follows last year's plan of considering the services under the following headings: Broadcasting to the Dominions ; to the Colonies ; to India ; to the U.S.A. ; to the Near East ; to the Far East ; to the Latin-American countries ; and to our own Forces or citizens from the United Kingdom who are now residing overseas. No subdivision can be completely logical, but these are the main groups of people the programme planners bear in mind, thinking of audiences as well as geographical regions.

The Commonwealth Conference opens a new chapter in broadcasting to the DOMINIONS

For many years before the war, and then with increasing emphasis during the war years, the BBC Year Book has reported the steady growth of the BBC's Overseas Services. It has been apparent both in London, as the sending end, and in the Dominions, India, and the colonies as the receiving end, that the return of peace must bring great modifications in the pattern of intra-Commonwealth and Empire broadcasting.

It has already passed through two distinct phases, and we are



June: General Eisenhower receives the Freedom of the City of London; outside the Guildhall with Mr. Churchill



June: Casals makes his first public appearance since pre-war days. He is seen with Sir Adrian Boult, before performing at the Albert Hall

now at the beginning of the third phase. The first chapter was the period of 'short-wave' listening. The BBC Empire Service during those years was primarily serving English-speaking people scattered all over the world who wanted to listen to London, especially if they had no adequate local broadcasting service, or because they were 'exiles' who would go to whatever trouble was necessary to pick up for themselves a voice from Home. Britain's sons were scattered all over the world in lonely and desolate places. They could hear from home by radio, if by no other means.

The keynote of the second chapter was 'rebroadcasting', that is to say, the relay by the broadcasting organizations of the Dominions and elsewhere of programmes which they picked up direct from London and broadcast from their own transmitters as part of their own programme service. BBC programmes were no longer serving only friends and exiles. They were eagerly demanded by people everywhere who knew that their own fate was dependent on the fate of Britain. Throughout the war, therefore, the BBC programme services for the Dominions have been built round the periods which the Dominion broadcasting organizations wished to relay. With each year the BBC has become more conscious of the particular needs of each audience: programmes have been more made-to-measure, patterned to fit their place in the schedules of the rebroadcasting country.

As the war was pushed slowly back from the shores of Britain, it became clear that the 'rebroadcasting' period in its turn must give place to another, and that the third stage, which we should enter at the end of the war, must be the stage of 'exchange'.

It was with that in mind that the BBC invited representatives of all the national broadcasting organizations in the Dominions and India to meet in London. The first Commonwealth Broadcasting Conference assembled in Broadcasting House, on 15 February, 1945. The BBC was represented by the Director-General, Sir William Haley, the Deputy Director-General, Sir Noel Ashbridge, the Senior Controller, Mr. B. E. Nicolls, the Controller (Overseas Services), Mr. J. Beresford Clark, the Controller (Engineering), Mr. H. Bishop, and the then Acting Controller (Overseas Services), Mr. R. A. Rendall. Other controllers and departmental heads were called in whenever they were required. The representatives from overseas were the following: Mr. Howard B. Chase (Chairman) and Mr. E. L. Bushnell (Director-General of Programmes), Gordon W. Olive (Chief Engineer), R. D. Cahoon (Engineer-in-charge, short-wave broadcasting), of the Canadian Broadcasting Corporation; Colonel C. J. A. Moses (General

Manager) of the Australian Broadcasting Commission ; Professor James Shelley (Director), and Mr. J. R. Smith (Chief Engineer) of the New Zealand National Broadcasting Service; Major R. S. Caprara (Director), Mr. Norman Filmer (Branch Manager, Transvaal Division), and Mr. Horace Collett (Divisional Engineer, Transvaal Division) of the South-African Broadcasting Corporation ; Professor A. S. Bokhari (Director-General), Mr. C. W. Goyder (Chief Engineer) and Mr. S. Gopalan (Officer on special duty of Development and Planning) of All India Radio.

Exchange was the keynote of the Conference : exchange of information, of news, of programmes, and of staff. On all these subjects views were pooled, and general lines were agreed for co-operation in the post-war years. The greatest present obstacle to the free exchange which all the broadcasting organizations wished to see is the continued unreliability of short-wave reception across the world, and one of the most significant features of the Conference was therefore the technical sub-committee, presided over by Mr. H. Bishop, which discussed detailed plans aimed at guaranteeing the good reception of broadcast programmes between the Commonwealth countries.

The third stage in broadcasting to the Dominions could not have been inaugurated more happily. Officials of the Dominion broadcasting organizations who were already well known to each other and the BBC on paper met face to face, spent long hours together at the Conference table, and many pleasant evenings together besides. It was a harmonious and happy conference.

The original task of serving 'exiles' by short wave remains : Secondly, the commitments of the 'rebroadcasting' period remain. Thirdly, the rebirth of regional broadcasting in Britain and the introduction sometime this year of three alternative national programmes now makes it possible to bring to British listeners more frequent and more varied programmes from the Dominions.

In carrying out the third part of this programme of development, the BBC will be served both by its own offices in the Dominions and by the broadcasting organizations themselves. To take one example, the International Short-wave service of the Canadian Broadcasting Corporation, in collaboration with the BBC office in Canada, is now supplying regular talks about Canada for several of the BBC Regional Programmes. In this post-war world, the Dominions and India are still interested in hearing about Britain ; but they are also more interested than ever before in telling the world about themselves. In collaboration with the BBC and each other both these ends can be achieved.

‘The best literary talks are not all on the Home Service. Many are on the Eastern Service, audible to Indians but not to us.’ So wrote a famous novelist and Radio critic in one of the weekly Reviews last October. That extract happens to reflect in gratifying manner one of the main objects of the BBC’s Eastern Service. The great majority of Indians who listen to the BBC are of a high degree of education. They are keenly appreciative of a first-class production, frankly contemptuous of a second best ; and the Eastern Service producers are kept on their toes in the devising of new and attractive settings for the presentation of our literature, music, and art.

It has always been recognized that Indian tastes, though highly developed, are not omnivorous. Particularly in respect of contemporary British writers, the direct contact which is maintained with Indian cultural centres reveals certain clearly defined propclivities, and equally clear—though not always comprehensible—antipathies. This also applies to the classics. So in the early days we took as general guidance the English set books specified in the yearly curricula of the Indian Universities. As our programmes became established, we began to take a bolder course. Why should we not introduce our Indian friends to some of the wealth hitherto largely unknown to them ? A typical experiment was that made in the ‘Book of Verse’ series, in the last three months of 1945. If India has an impassioned admiration for Shakespeare, should she not have the opportunity of comparing the works of her favourite with those of the pre-Elizabethan dramatic poets—and indeed with English dramatic verse throughout the ages ? So twelve programmes on this theme were planned, produced, and broadcast.

The opening programme dealt with the early Miracle and Morality plays. The narrator (who also wrote the script) was Professor C. J. Sisson, of the University of London—formerly Professor of English in the University of Bombay and author of, among many other related publications, ‘Shakespeare in India’. The verse-speakers were chosen for the adaptability of their voices to the uncouth accent of the period.

If the impression has been given that the programme is high-brow, it can only be answered that it depends what interpretation one gives to that overworked expression. It is true that ‘literary’ features of the type described cannot be classified as light entertainment. Nor can the weekly discussions on Western and Eastern

genius in pictorial and sculptural art ; nor the range of music programmes which in the past six months has embraced the twentieth-century symphonies, the traditional incidental music of the Shakespeare plays, and the interpretation of the European ballet in the idiom of Eastern orchestration. The Monday night Discussion programmes, in which many of the nation's leading men of affairs have joined in spirited debate, are designed to keep India truly informed of the trend of opinion in this country. The Indian lady (a daughter of a ruling family) who broadcasts the weekly Parliamentary summary, has long been a familiar figure in the Press Gallery of the House of Commons. But with all this there is a leavening of 'entertainment', which caters for the listener who wants to relax.

One regular weekly programme is dedicated to the women of India ; not on the assumption that they do not listen to other items in the transmission, but because there is clearly so much that we can say of special interest to them. This programme is not just a fashion mirror. It tells of the part our women in Britain play in the home and in the State. It describes family life in different parts of rural and urban Britain.

All that has so far been written relates to that part of the Eastern Service which is broadcast in English. Of the daily two-and-a-half-hour transmission to India, approximately one-third is in Hindustani. Besides giving a brief bulletin of the latest world news, this period contains short commentaries on current events and an increasing admixture of that lively radio ingredient, the 'outside broadcast'. In the second half of 1945 there were few events of serious interest in Britain at which an Indian Commentator was not present ; the Trades Union Congress at Blackpool, the World Youth Conference, the United Nations Educational and Cultural Conference, were among the gatherings to which the Indian listener was afforded 'direct admission'. The programme has included a weekly performance, by an Indian cast, of translated versions of a wide variety of Western drama. There have been spoken 'portraits' of famous contemporary personalities, programmes reflecting life in Britain as seen through Indian eyes, dramatized features, music, and still evoking the biggest fan mail of all—the weekly children's programme in Hindustani. There is a weekly half-hour 'magazine' programme in the two important minority languages of Bengali and Marathi ; and, for Ceylon, transmissions twice a week in Sinhalese and Tamil.

In the planning and execution of all output, the Indian members of the department play their indispensable part. Much is owed

also to the enthusiastic staff in the Corporation's New Delhi Office. There, personal contact is maintained with individual listeners ; and this is also the focal point of an invaluable liaison with All India Radio. There need, happily, be no competition ; there is instead a most helpful co-operation in this almost unlimited field of information and entertainment.

BROADCASTING TO THE COLONIES—‘a co-operation that will be strengthened’

In 1945 we have continued the policy, built up during the war years, of serving listeners in the Colonies by giving them programmes of general interest in the way of news, talks, and entertainment, and, where possible, by special programmes designed to interest particular colonies or groups of colonies. The General Overseas Service and the North American, African, and Pacific Services have, we hope, provided something of interest for colonial listeners all round the clock ; and the special programmes, in English, for the West Indies, the West-African group of colonies, the East-African group, Southern Rhodesia, the Pacific Islands, and the Falkland Islands, and, in the various vernacular languages, for Malta, Cyprus, and Ceylon, seem to have built up a steady and regular audience.

During the dark years we often went on broadcasting day after day without a very clear idea of how the thousands of British men and women, doing their jobs in remote parts of the Empire, were feeling about our broadcasts. One of the pleasant results of peace, for those engaged in these broadcasts, has been the increasing number of visits from men and women taking their furlough in England, many of them for the first time in six years. And it has been good to hear from these visitors that the efforts of the BBC were not in vain. They are critical of programmes; they have their own likes and dislikes, but it is clear that for many the BBC was often the only reliable source of news and information. A Colonial Governor wrote :

‘Now that the war has been brought to a successful end, I desire to express to you, what I am sure is a very general feeling among British residents overseas in regard to the work of the staff of the British Broadcasting Corporation during the war. We are all very much indebted to them for what they have done to keep us informed of the progress of the war, and to maintain our confidence in the ultimate success of the cause for which Great Britain and the Empire have been fighting.

‘Even during the darkest days of the war, it was a source of pleasure and encouragement to hear daily the actual voices of the announcers speaking from the heart of the Empire.’

From a Colonial Officer :

'It was in helping us to overcome this sense of isolation that the broadcasts from home became so valued. Perhaps the biggest thrill we got every day was hearing Big Ben strike. It carried us right back home, right into the centre of things ; and yet at the same time brought an almost unbearable nostalgia.

'The item we listened to most regularly was the news. For weeks at a time we would be out trekking, miles away from any telegraph line.

'We have many single broadcasts which will always stand out in our memory ; for instance, picking up "Off the Map" when we were alone on a tiny steamer on the Nile, in the middle of the Sudd, three days from anywhere. But perhaps the broadcast that will live longest was the King's Christmas Day message in 1940.

'After the children had gone to bed we sat out under the stars in front of a blazing log fire and turned on the wireless. On the still air came the voice of the King, speaking so calmly and confidently. As he spoke the words which concluded his broadcast "and place your hand into the hand of God", confidence and peace flowed back and we knew that if only we all played our part worthily we should come through and one day would get back to our loved ones at home.

'That is what the BBC has brought to us isolated ones, during the long years of war—comfort, courage, and a sense of unity with home.'

From an Engineer in West Africa :

'It has been impossible not to pay the compliment of admitting that I had unconsciously taken the BBC for granted, rarely thinking of the difficulties experienced by the staff in maintaining such a high quality of material and transmission even under "blitz" conditions.

'It took a "radio blackout" of some hours' duration caused by sunspot activity to shake many thousands more like me out of our complacency.'

It might have been expected that the end of the war would bring about a slackening of interest in our broadcasts. And, although there is no longer the same eager, and sometimes anxious, tuning in to London, the indications are that the habit of short-wave listening in the Colonies has come to stay. There is indeed a widespread and increasing interest in broadcasting generally in the Colonies and almost everywhere, from Fiji to the West Indies, plans are being laid for the setting up or improvement of local broadcasting stations. In all these developments the BBC will help as much as it is able. Already two BBC engineers are busy now preparing reports on broadcasting possibilities in two widely separated groups of colonies. Colonial broadcasting officials and students have attended the Staff Training School and have been given opportunities of watching the BBC at work. Several colonies are proposing to send broadcasting students to the BBC for training. In these, and many other ways, co-operation between the BBC and broadcasting organizations in the Colonies will be strengthened and maintained.

Our link with LISTENERS IN THE U.S.A. is strengthened by developments in rebroadcasting

During the last two or three years our broadcasts to citizens of the U.S.A. have been steadily developing towards a pattern of more rebroadcasting, and less 'shooting into the blue' with short-wave transmissions.

In the BBC Year Book of last year the course of this development throughout the war years was briefly traced. In 1945 the same process has been taken further in spite of some abnormal variations. These include peak points of rebroadcasting, and also periods of lessening interest as some favourite programmes of wartime came to an end. In fact, a major point has been the transferring of interest in wartime rebroadcasts from Great Britain to new peace-time broadcasts. Would American listeners still want to hear from us after the fighting had stopped?

In the early months of 1945 the steady rise in the number of rebroadcasts was maintained. In April a national survey showed that in a sample week a fifth of adult Americans with radio sets had listened to a BBC broadcast. In New York two-thirds of set-owners who were interviewed approved of their stations carrying BBC programmes.

Verl Thomson, Programme Director of KSOO and KELO, Sioux Falls, South Dakota, wrote in an article: 'This is London calling. These words have become very familiar to listeners to Stations KSOO and KELO. Since February, 1944, the words, "This is London calling", have been heard more than two thousand times by these listeners. These two thousand direct broadcasts from the facilities of the British Broadcasting Corporation have run the gamut from the tense emotion of the first broadcast from France after D-day landings, the explosion of robot bombs, to chats by a housewife on how to prepare fish so it won't get tiresome after three months' continuous diet.'

During April, American stations were deeply appreciative of British tributes to President Roosevelt. The Mutual network alone took five such BBC programmes which were carried by a hundred stations. A special memorial programme which was included in the Transatlantic Call series was regarded by a CBS official as 'the most beautiful tribute yet paid to our late President'.

On VE-day the addresses of H.M. the King and Mr. Churchill were carried by over seven hundred stations, D-day, 1944, being the only occasion when this figure has been surpassed. In June and then again in August, the month's total of rebroadcasts

was higher than ever before. The August figure was due largely to the extremely popular series 'Here comes the Bride', in which American servicemen introduced their British brides to their own families in two-way conversations.

Thus for the greater part of the year all four major networks carried at least one BBC programme regularly. London Column, distributed by transcription, was carried by over forty stations during most of the year. WLW Cincinnati, Ohio, continued to use special BBC contributions; Station KELO, Sioux Falls, South Dakota, has become the heaviest rebroadcaster of BBC programmes, and in September was rebroadcasting ten BBC programmes a week.

With the end of the war it was obvious that a new attitude towards broadcasts from Great Britain would develop. In July American Eagle was on the air for the last time, a programme built round Americans in Britain which had been running since 1940 and which over a hundred stations had been rebroadcasting for three years. In October the American Broadcasting Company discontinued Transatlantic Quiz, which had enjoyed outstanding popularity.

However, surveys already show that there is a growing wish among listeners to understand Britain's politics and her international policies. London continues to be a vital centre of world news. The purpose of the BBC is a simple one: It aims to provide a true and balanced account of Britain as the good partner of America in their mutual interest in all international affairs. An essential part of the account consists in bringing human stories of everyday life so putting the ordinary family in touch with the ordinary family.

Mr. Verl Thomson, of KSOO, puts the point well in the article from which we have already quoted. 'In looking back now to the thousands of broadcasts carried and the hundreds of telegrams and letters from the New York Office of the British Broadcasting Corporation, we can see that international short-wave broadcasting can be of tremendous service. People of this area have come to accept the English accent, that amused them at one time, as just a manner of speech. They feel a closer kinship and understanding of world problems better than ever before. As we look forward in the peace years we have already made arrangements to carry specially prepared programmes from London that enable our listeners to understand the way of life and problems of the world that is going through reconversion. . . .

The office of the BBC in New York of course plays a large part



BBC in India; troops gathered round the recording car

July : 'Radio Roundabout' for children in India; Sally Bussell tells of her father's puppet theatre



'Junior Bridge-builders': London Wolf Cubs greet American Wolf Cubs



in helping to arrange rebroadcasting and correspondingly in helping to arrange American broadcasts to British listeners. We record with pleasure the appointment of a new North American Director during the year. Commander Charles Brewer took up his post in New York in September. He has served in the Navy throughout the war, is an old member of the BBC; and was formerly Assistant Director of Variety.

THE FAR EAST—evidence begins to come in

The Far Eastern Service, as such, came into being on 1 May, 1945, although the BBC has been broadcasting in the main Far Eastern languages throughout the war. Hitherto, these broadcasts were dealt with by the Eastern Service (the main output of which was always intended for Indian listeners); but the progress of the war, with its increasing emphasis on operations in South-east Asia and the advance towards Japan itself, made desirable the formation of a separate Service.

The Far Eastern Service broadcasts in the following languages: Chinese (daily in the standard language, Kuoyu; four times weekly in Cantonese, and once in Hokkien); Japanese; Burmese; Siamese; Malay.

During the war it was almost impossible to obtain information about the effect of these broadcasts. Unlike Europe (where communication, although difficult, was at least possible), from which a trickle of reliable information continued to flow throughout the years of occupation, the Far East was completely isolated. It was thus never possible, as it was in talking to Europe, to establish any sort of liaison between the broadcaster and his listeners; nor even to be certain that there were any listeners. It was known, however, that the Japanese were making every effort to conceal all news about the progress of the war that was in any way unfavourable to them. BBC broadcasts to the Far East were, therefore, designed to give listeners a truthful and objective view of the course of events. Prominence was naturally given to British successes, but at no time was any attempt made to minimize our losses and reverses. The deliberate exclusion of 'Propaganda', as generally understood, has proved to have been the right policy; such evidence as is now beginning to come all goes to show that considerable reliance was placed upon the truthfulness of BBC news bulletins broadcast to the Far East.

Much of the above applies also to China and particularly to the very large areas which, until the end of the war, were under Japanese occupation. With free China there was not, at any rate

in theory, quite the same isolation ; but in actual practice the geographical distance of London from the areas in which most of our listeners lived, together with the disruption of normal services inside China itself and the great difficulties involved in communicating with the outside world, created a special problem of its own. Wartime conditions imposed upon China a cultural blockade that was almost impossible to break, except at rare intervals. To overcome this the BBC throughout the war broadcast a regular series of scientific and cultural talks specially designed to keep Chinese scholars and students aware of the research in their various subjects being carried on in this country. Happily, the end of the war has brought this cultural blockade to an end ; but conditions are still far from normal and our science and other talks are being continued for the time being.

No mention so far has been made of broadcasts in the English language. Their omission during the war was deliberate since in broadcasting to enemy-occupied territories it was obviously in the interests of the listener's safety not to broadcast in a language which could be easily recognized by the Japanese forces of occupation. Now that this difficulty no longer exists it is proposed to broadcast a daily programme in English of high cultural content addressed to the Far East in general. It is believed that there is a very considerable audience for a programme of this nature ; in the Far East possession of short-wave receiving sets is confined for the most part to those with incomes above the average, and it is largely this class of persons which has also a good knowledge of the English language.

Since the end of the war every effort has been made to get BBC Far Eastern programmes rebroadcast over local stations on medium wave in order to increase the potential audiences. While it is too early yet to forecast the eventual plan for broadcasting to the Far East from London, it can definitely be said that future arrangements will depend upon the willingness of local stations to co-operate in rebroadcasting programmes put out by the BBC.

NEAR-EASTERN SERVICE—‘the voice of London had a special significance for the Arab World’

Of all the great powers, Great Britain has been the one most closely associated with the Arabs. This has given particular importance to Arabic broadcasts from London. Though the BBC,

to the Arab world, was never during the war a solitary voice bringing hope as it was to the countries of occupied Europe (though Arab listeners under enemy rule paid tribute to it in this capacity from Libya, from Italy, and from Siam), yet the Voice of London undoubtedly had a special significance for Arab listeners after Mr. Eden in 1941 made his well-known declaration in favour of Arab unity. Moreover, the powerful transmitters of the BBC reach more easily than those of any individual Arab country to every part of the Arab world. The BBC has therefore been greatly appreciated for its full service of Arab news, which has helped to make the various Arab lands better known to one another. Technically, the Arabic Service has been appreciated for the high linguistic standards maintained and for the fact that the long-term virtues of moderation and general human interest were never sacrificed to the immediate aims of wartime propaganda. While the Germans from the beginning, and the Italians in the latter stages of the war, devoted their transmissions (apart from music) entirely to politics, the BBC always maintained a cultural element, endeavoured to appeal to the intellect as well as to the emotions, and cultivated the courtesies of life as well as the needs of day-to-day political warfare.

It has thus been possible to pass over easily from wartime conditions to a more peaceful era. There has been no modification in the timing or the length of the transmissions, which still cover three hours daily, but the morning news bulletin has been replaced by a programme period to be filled with music, English lessons, and programmes for women and children. The well-established and popular features are all maintained ; we may note in particular the special recordings of Eastern singers and music, dramatic features, cultural and scientific talks, replies to correspondents and the Arabic poetry competition, which in 1945 brought in 364 entries.

New plans include a weekly survey of Parliament, discussion on modern problems, an 'answering your questions' item, surveys of articles appearing in the English Press, and periodicals on Middle Eastern affairs and a 'quiz' programme. One noteworthy development has been the presence of many distinguished personages from the Middle East who have visited the BBC and provided welcome material for the transmissions. Such visitors have included the Regent of Iraq, the Viceroy of the Hedjaz, and the Secretary-General of the Arab League, besides business men, journalists, labour leaders, and doctors. The presence of an expert on Arab affairs in the BBC's Cairo Office has made it possible to broadcast,

within twenty-four hours, eye-witness accounts of important happenings in the Arab world. While the staff has suffered the loss of such old-established radio personalities as Ahmed Kamal Sourour and Baha al-Din Toukan, new recruits have been establishing a reputation in their turn and we are happy at last to have secured the services of an Iraqi announcer. The *Arabic Listener*, reproducing the best of the broadcast talks, scored a great success with a special number devoted to Saudi Arabia.

In the Turkish Service, there has been a considerable rearrangement of the schedules ; the total broadcasting period now amounts to an hour a day instead of an hour and a quarter. This has enabled us to maintain the popular early morning bulletin and to institute a late evening bulletin, as well as preserving the main half-hour transmission in the afternoon. The development of talks and musical programmes has been very successful. Scripts of broadcast talks which have been subsequently forwarded to Turkey have been gladly accepted by the local press, while the institution of a request musical programme brought hundreds of letters from Turkish listeners, a rather remarkable achievement in the case of a quarter-hour programme which can be received only on the short wave. It has been satisfactory also to learn the extensive use made of BBC news bulletins by the Turkish Press.

In the case of the Persian Service, the ending of the war has led to the dropping of the morning news bulletin. The shortage of electrical power in Iran meant that this service was of very limited value outside three or four principal cities and its maintenance was only justifiable as a wartime measure. The Persian Service, therefore, now consists of a half-hour transmission at the optimum listening time in the afternoon. This is planned as an omnibus transmission in which news topicalities and more specifically programme material are fairly equally balanced. Whether for geographical or political reasons, the Persian Service has never produced the flow of correspondence from listeners which is a feature of the Arabic and Turkish Services. There was, however, a beginning of such correspondence during the last year, and if the number of letters was very small, the standard of those received was high. Surveying the Near East Service as a whole, it is clear that there has been a steady development of technical excellence, of variety and of adaptation to the audience. Its record has, in its own sphere, been worthy of the country's war effort. With the coming of peace, therefore, it is possible to look forward confidently to a period of fruitful activity in this new field of international public relations.

LATIN AMERICA—new broadcasts to schools, and many friendly activities

The outstanding date in the whole history of the Latin-American Service was November, 1943, when the single transmission, partly in Spanish and partly in Portuguese, was split into two separate ones going out concurrently. In the course of the present year no changes of comparable importance have taken place, but steady progress has been made in all directions, particularly in connection with the Department's Overseas offices, with their headquarters in Argentina, Brazil, Colombia, and Mexico.

Programme output has altered little in its general form during the year, but after VE-day, the process of changing over from war conditions to those of peace began, speeding up after the defeat of Japan.

News bulletins have maintained their popularity. Many letters have been received paying tribute to their accuracy and clarity, and it is interesting to note that since the cessation of hostilities there has been no falling-off in the number of rebroadcasts.

The commentaries by Wickham Steed and Madariaga have continued throughout the year, the latter broadcasting his two hundred and fiftieth in September. Atalaya, having done over 350, ceased in the autumn, before his departure for a tour of Latin America. The commentaries of all three, besides being widely rebroadcast, are extensively reprinted in the local press. 'Radio Gaceta', in the style of Radio News Reel, has proved to be an increasingly successful programme, rebroadcast by a growing number of stations.

Production of dramatic features has been greatly helped by the arrival here in the spring of three professionals, an actress, Maria Maluenda from Chile, and two actors, Eduardo Alberto Moreno and Emilio Reyes, from Mexico. Their presence has greatly strengthened the budding Repertory Company, and has enabled Dr. Ara, the chief producer, not only to maintain a very high standard, but also to attempt programmes of a more ambitious and experimental nature. He has been greatly assisted in his work by Manuel Lazareno, the well-known Spanish musician.

The Brazilian Service has had a larger listening public than ever before, partly due to the energy and initiative of W. A. Tate and the Brazilian staff, and partly as a result of the work of Francis Hallawell as a BBC War Correspondent, attached to the Brazilian Expeditionary Force. His excellent relations with all ranks enabled him to send over vivid and accurate reports, and also recordings made at the Front, which achieved wide popularity. The San Francisco Conference was covered by T. P. Gale from the Mexico

office, who obtained exclusive talks from the heads of Missions of most of the Latin-American countries.

A development of considerable importance with far-reaching possibilities has been the launching of a scheme of broadcasts to schools in Latin America, through the medium of the London Transcription Service. The scheme originated in Mexico as a result of the Mexican Minister of Education's interest in school broadcasting. He approached Gale, who promised to give him all possible help. The idea was warmly welcomed here, but in view of the amount of work involved, which would not have been justifiable for one country only, it was decided that Gale should visit all the Latin-American countries to find out if such a scheme would be welcome or not. His investigations showed clearly that potentially a widespread demand existed. It was, therefore, decided to go ahead with the scheme in the closest co-operation with School Broadcasting Department.

The main idea is to encourage school broadcasting in Latin America by giving the authorities in each country the benefit of the Corporation's experience, and by providing, as examples, a series of programmes prepared with the greatest care on the subjects which could more effectively be produced here than in Latin America.

Gale made it quite clear in his tour that the BBC was neither willing nor in a position to provide a full series of broadcasts. The majority of subjects must clearly be provided in the respective countries. Three series of eighteen programmes each on historical, geographical, and musical subjects have already been dispatched, and a second series, to include a scientific one, is in course of preparation. It is not expected that these programmes will be used until the beginning of the next school year in February, 1946.

As a result of the activities of our representatives, with the very valuable assistance and co-operation of the Press Attachés, the use of London Transcription Service programmes has increased very greatly in the course of the year. The demand for the material grows, and it is becoming increasingly difficult to keep pace with it.

In addition to Gale's journey, referred to above, R. J. Baker from our London staff, after acting for some months as representative in Colombia, completed a tour of South America, and has just returned. Camacho, well known throughout South America as 'Atalaya', left in October for a tour of the whole of Latin America, including Mexico and Cuba.

Evidence from the many delegations of various kinds that have visited this country in the course of the year all tend to confirm the high repute in which the BBC is held in South America.

*THE GENERAL FORCES PROGRAMME—towards a world-wide
peacetime service*

The General Forces Programme bears about the same resemblance to an ordinary peacetime radio service as a jeep bears to a normal family four-seater. It is a wartime model specially built for a wartime purpose. And, in service language, the present twenty-four-hour daily service is Mark VI of the Series—which means that it has come a long way from the Mark I model of November, 1942, which was a gramophone record programme broadcast, side by side with the African Service, for one hour daily to British Forces in the Middle East. Nowadays the General Forces Programme is heard by the British Pacific Fleet as well as by the southernmost outposts of the Royal Navy in the Atlantic, and the main audience is to be found in the great theatres of SEAC, India, Middle East, Central Mediterranean, and East and West Africa Commands.

Throughout its career, the GFP—to use the now familiar initials—has had a restless and eventful life. And this is just as it should be, because it has been serving armies whose own life has been a great deal more restless and eventful than anything that could go on in a broadcasting planning room. But the important thing to remember is that every new unfolding of the grand strategy, every fresh disposition of tens and hundreds of thousands of our own men, has meant that the programmes of the GFP had to be taken to pieces and put together again. For example, there had to be a grand shuffle so that breakfast time news bulletins should still reach the *same* listeners at the *same* time no matter whether they were in Casablanca (which at the time of the North-African landings was one hour ahead of Greenwich time), Cairo (at the same date, two hours ahead of Greenwich time), or Calcutta (which, in 1942, was six and a half hours ahead of Greenwich time).

Indeed, the programme building of the GFP during the war years has been rather like fitting together a jigsaw puzzle of which the pieces themselves were constantly changing shape. And the whole thing has been rendered enormously more complicated—and, let it be added, enormously more stimulating—by the growth in all Commands of a network of small Forces Broadcasting Stations which both relay the General Forces Programme and initiate their own programme. In the result, the GFP has become the most comprehensively rebroadcast service in world radio—apart from British forces stations, its news bulletins are relayed

by no fewer than seventy overseas broadcasting organizations.

It was in July, 1945, that home listeners ceased also to hear the GFP, but already the biggest change of all is in sight. The day for which everyone had been waiting has come at last after nearly six years, and the laden troop-ships are now sailing on the homeward run. This means that, sooner or later, the GFP will settle down to being a world-wide service in English for British listeners whether service or civilian. It may be asked why there should be any change at all, and it has often been argued that forces do not change their tastes when they put on uniform. That is true enough. But what is also true is that the conditions in which they can listen differ profoundly from the radio-by-the-fireside conditions of ordinary home listening. And if the Forces receiver occupies a snug place on the counter of a crowded canteen, radio talks and plays, all have to give place to a practically continuous programme of light music in all tones of sweet and swing.

The GFP was referred to earlier as a twenty-four-hour service : this is accurate enough for most purposes, but not strictly accurate in detail. The BBC has always regarded the General Forces Programme as being *contained within* the General Overseas Service. In point of fact, there is a period between 2330 and 0200 GMT (i.e. half an hour before midnight till 2.0 in the morning, London time) when the forces themselves form the least part of the audience. During this session the General Overseas Service is 'beamed' westwards from Britain, reaching the other side of the Atlantic during the evening hours of listeners in the Caribbean and Latin America. And it is a very different kind of service from the GFP which those listeners receive.

Precisely because they are civilian listeners—and, what is more, many of them civilian listeners with their tastes and sympathies made more keen by exile, they look to London for programmes of the spoken word, with music—which they can obtain from other sources—of no more than secondary interest. And, remember the West Indies and Latin America are not unique in possessing a sizable exile audience. India, in particular, has an especial claim, and the BBC is conscious of a debt of gratitude to the many Government officers and up-country planters who have remained faithful to the BBC even though, during the war years, it was not providing them with exactly the kind of programmes which they were most anxious to receive. It is to a world of peace, with the great armies from the United Kingdom back at home once more, that the GFP is looking. And, in preparation for that day, the GFP/GOS is ready and waiting.



July: recording hoof beats at the Mounted Police Training Establishment, Imber Court



The New Delhi office of the BBC; Mr. C. J. Pennethorne Hughes, Director



In the BBC Cairo office; the Control Room

The AEFP completes its task: a unique effort in inter-allied Radio

In 1945, also, came the end of the Allied Expeditionary Forces Programme. This unique service was undertaken by the BBC at the request of General Eisenhower, who, as Supreme Commander of the Allied Expeditionary Force, wanted all the American, British, and Canadian forces under his command to share one radio programme as they shared the dangers and glories of the invasion. The AEF Programme went on the air at five minutes to six on the morning of 7 June, 1944, and served the liberating forces for seventeen hours daily until 28 July, 1945, when the war in Europe had been won and SHAEF itself had been dissolved. Throughout, the BBC was responsible for the direction of the service and its transmission from the United Kingdom, but it had the full co-operation of the American, British, and Canadian Services radio organizations. The programme was made up of the best that the three countries could offer in radio entertainment, reinforced by features specially devised and produced for the AEF, such as *Combat Diary*, the daily broadcast of war reports from Service and civilian correspondents, which won unparalleled esteem with the fighting men.

Uniformed men and women of all three nationalities worked side by side in Broadcasting House, London, which was the headquarters of the AEF Programme ; special recording units toured the Continent picking up material for the programme from the troops themselves ; entertainment shows were sent back from Brussels by the British Army radio unit, and from Paris by Major Glenn Miller's American Band of the AEF. As the allied forces advanced further into Europe, relay stations run by the British and American armies kept the AEF Programme coming to the troops and gave them programmes of specialized local interest as well. Finally, when the fighting was finished, when the armies took over their separate occupation zones, and their radio units had the use of high-power local stations, the need for the inter-allied service ceased. The BBC closed down the AEF Programme on the day before it launched its own post-war programme plan, but it had the satisfaction of knowing that this enterprise, which had put a heavy strain on its wartime facilities, had given stimulus and encouragement to men engaged on the greatest military feat of the war, and in doing so had enabled them to learn a little more about each other, thus achieving General Eisenhower's original aim.

WORLD RECORDS—the London Transcription Service

'World Records'—is this a pun? Yes, quite frankly it is, but it is a phrase which may very aptly be used in a double sense in relation to the past year's activities of the BBC's transcription service.

This service is widely known overseas as the London Transcription Service or the L.T.S.; but is naturally little known in Britain, since it is concerned with sending programmes overseas in recorded form for transmission on medium waves from local stations in all quarters of the globe. The distribution of these records is so world wide that they might not inappropriately be described as 'world records'. And in another sense they have set up a world record because the amount of broadcasting time derived from their use by local stations overseas has in the past year exceeded any previous year's figures and is, it appears, unequalled by any other single broadcasting organization in the world.

Why, it may be asked, does the BBC send records overseas when it already broadcasts to various parts of the world in such a large number of short-wave services? The answer is that the short-wave services and the transcription service are complementary to one another, and each has its own important part to play. For news and talks and programmes of urgent topicality, the best medium is the short-wave service either heard by the listener tuning in direct to London or by listening on medium wave to his local station if, as often happens, the London programme is being relayed. But short-wave reception over long distances is subject to electrical storms and other hazards which may mar those programmes in which first-class listening quality is really important. This first-class quality can be provided by the BBC's transcriptions, which have also the advantage that broadcasting stations overseas can fit them into their programme schedules with greater flexibility than is possible when they are making a direct rebroadcast, and are therefore tied to the time of the broadcast from London. Furthermore, the transcription programme can, when desired, be framed so as to cater specially for the individual tastes of one particular locality. As against this, transcriptions cannot properly deal with highly topical material owing to the time taken to make copies and ship them overseas.

The London Transcription Service operates in nineteen different languages, and the number of broadcasting organizations supplied has risen to just over 500. By the making of copies so that, in appropriate cases, more than one station can receive and broadcast the same BBC programme, the total amount of broadcasting time

provided everywhere by BBC transcriptions amounted to some 48,000 hours in the past year.

The largest output, consisting of programmes of all kinds both light and serious, is in English, mainly to the Dominions and Colonies and to the numerous broadcasting stations serving British forces in various parts of the world. A close second is the output in Spanish and Brazilian Portuguese to Latin America. There is also a substantial output in many of the European languages and others. Recorded programmes, for example, in Kuoyu are regularly sent to the Chinese broadcasting authorities, and they deal mainly with scientific subjects in which China is today showing special interest.

What do the records look like ? They look not very unlike the ordinary gramophone records, but they are often larger, they are recorded in a way specially suitable for broadcasting, and the copies are made of a very light but virtually unbreakable material to meet the hazards of long-distance transport. And, unlike gramophone records, they are not on sale to the public, and broadcasting stations which receive them are strictly limited in the number of times that they may use them.

The most interesting development during the past year, and one which holds out great possibilities for the future, has been the opening-up of Europe to BBC transcriptions. During the war hardly any countries in Europe were able to receive them, though supplies were regularly sent in their own language to European Colonies and minorities overseas with the aim of sustaining them in their confidence in the Allied cause and in their parent countries from whom they were cut off. That phase is ended and in its place are coming numerous requests from Europe from various broadcasting organizations newly starting up again and finding not only that their own programme resources are temporarily diminished owing to the circumstances of the war, but on the more positive side that their people, who have long listened during the war to the BBC's European Service, maintain a strong interest in Britain and things British. European broadcasting organizations are consequently asking for recorded programmes projecting British music, both serious and light, and the British way of life. These requests the L.T.S. is setting itself to meet as speedily and widely as circumstances permit.

III. THE EUROPEAN SERVICE

The Year of Victory

With the final overthrow of Germany, the year 1945 witnessed the completion of the transformation of the European Services from their operational to their peacetime basis. As each Allied country was liberated its exiled Government returned home and recommenced broadcasting from national stations. The facilities hitherto used by those Governments to broadcast to their countries reverted to the BBC, and the European Services adjusted their broadcasts to meet the calls for post-war reconstruction and long-range planning for peace.

Many of the exiled Governments seized an early opportunity on the reopening of their national broadcasting stations, of paying tribute to the BBC for help afforded to them during their sojourn in Britain and to the value of the BBC's assistance to the national resistance movements. The Dutch people have formed a National Committee, 'The Netherlands thank the BBC'. A bronze tablet, showing a kneeling man with his shackled arms over his head listening to the voice of freedom from the west, has been presented to the BBC. On it are the words: 'The British Broadcasting Corporation, 1940-45. For fortitude and consolation given to the Netherlands in years of oppression'. The Belgian Broadcasting Organization—Radiodiffusion Nationale Belge—broadcast on 6 November a two hours' programme entitled 'Belgium thanks the BBC'. On that occasion the Belgian Prime Minister said: 'I have the honour of opening the Belgian Radio's programme in tribute to the BBC. How familiar these three letters are to all Belgians! They evoke in our hearts all the past years of suffering and fighting, but also—and even more—of confidence and hope. . . . The BBC rallied the forces of the resistance. It entered every household, despite the interference caused by German broadcasts; it renewed our confidence and fired our courage. . . . I pay tribute to the BBC which so valiantly contributed to the forging of victory and of which Belgium treasures an imperishable memory.'

Co-operation with EUROPEAN BROADCASTING ORGANIZATIONS

- Expressions of appreciation of the BBC's broadcasts have not been confined to those transmitted during the war or to ceremonial

occasions. Several European broadcasting stations, including those in Austria, Germany, Greece, and Italy, regularly relay European Service transmissions. Relays of some important programmes have been arranged with Czechoslovak, French, Norwegian, and Russian broadcasting organizations. Close relations with European broadcasting organizations have also been developed in a variety of other fields. During the year visits have been received from members of the Belgian, Czechoslovak, Danish, French, Greek, Dutch, Icelandic, Italian, Norwegian, Polish, Soviet, and Swedish Organizations, and in addition the Directors-General of Czechoslovakia, Poland, and Sweden paid us official visits. Special facilities have been given to broadcasting organizations in Belgium, Czechoslovakia, Denmark, France, Holland, Norway, U.S.S.R., Sweden, and Switzerland, which have made contributions to our programmes, either by the BBC Receiving Station direct from the foreign transmitters or by discs recorded by the Foreign Organizations themselves and flown to London for broadcasting by the BBC. The BBC has throughout the year rebroadcast daily a programme from the Radiodiffusion Française station in Paris, in order to give it increased coverage in France. For the greater part of the year it also rebroadcast a programme addressed by Radiodiffusion Française to French prisoners of war in Germany, and once a week a programme to Indochina. The BBC also rebroadcast until November a programme to the Dutch East Indies, radiated in Holland by Herrijzend Nederland. Two-way relays have been arranged with France, Czechoslovakia, and Norway. The London Transcription Service has also sent BBC recordings to most European countries. The BBC has an officer in Paris who works in close collaboration with the Radiodiffusion Française. The BBC Light Programme is at present taking regular fortnightly relays of Cabaret, Bal Musette, and Piano Music, arranged in collaboration with Radiodiffusion Française. A team of BBC producers and recording engineers toured France to prepare a programme for 14 July. A further example of the close collaboration with other European Broadcasting Organizations is the programme 'World Parade', which consists of recordings made throughout the world, and which has rarely failed to contain at least one contribution from Europe.

Letters in their thousands continue to pour in from listeners all over Europe, coupling their gratitude for comfort and encouragement given during the war with appeals for the continuation of the communion thus established in the interests of peace. Noteworthy among such letters are nearly a thousand each month from

Germans in the British Zone and in Berlin alone, and from five hundred to a thousand every month from all parts of France.

The accounts given in succeeding pages of the work of the reorganized European Services give some idea of the response being made to those appeals. They show that while maintaining a regular service of news bulletins to Europe the BBC projects Britain by way of commentaries on Parliamentary debates, reviews of the British Press, and talks by political and other representatives of British opinion and outlook. Listeners' questions are answered on the lines of the Home Service Brains Trust, and other transmissions are devoted to British science, literature, music, stage, film, and sport. The 'English by Radio' broadcasts have proved to be one of the most popular transmissions of the European Services. Evidence reaches the BBC from all parts of Europe that the English lessons broadcast on the 'English by Radio' transmissions are welcomed by an ever-growing audience anxious to learn English or to improve their knowledge of it for cultural and economic purposes. To meet that demand the European Services have progressively increased their 'English by Radio' broadcasts until at the end of 1945 nine transmissions of fifteen minutes each were being made every day. To enable listeners to compare the spoken with the written word, steps have been taken through the agency of the local press and of special bulletins to place listeners in possession of the texts of lessons in advance of their broadcast.

After the closing down of the American Broadcasting Station in Europe (ABSIE) on 4 July, 1945, the European Services continued to relay 'America calling Europe' broadcasts, and at the end of the year were still relaying those transmissions to twelve countries for five hours each day. At the same time the European Services were in addition broadcasting in twenty-three European languages for a total transmission time of more than twenty-eight hours daily.

Booklets giving an account of the BBC at War, with particular reference to BBC broadcasts to the country concerned, have been or are being issued in eighteen European languages for sale in most European countries at an equivalent of 1s. each. About 400,000 copies of those booklets have been ordered, and it is interesting to note that the first two editions of 50,000 each of the French booklet, 'Voici la BBC', were bought up very soon after they made their appearance on the bookstalls.

West-European Service

A large and enthusiastic FRENCH audience

A French student wrote to us late in 1945: 'One might have thought that, once our liberation was complete, listening to the BBC would cease, but nothing of the sort—why? Because you succeeded in adapting your transmissions to the new situation, and replaced broadcasts which no longer had any *raison d'être* by excellent new broadcasts which preserve the link forged between our two countries'. The volume of letters sent to the BBC from listeners in France told roughly the same story. In the autumn of 1944, immediately after liberation, when four years' pent-up gratitude had to find expression, they averaged more than a thousand a month; early in 1945 they dropped away to several hundred, but by the end of 1945 they were averaging steadily between five hundred and a thousand from listeners distributed widely throughout France. It is only necessary to recall that it costs four francs to send a letter to England, to have some sort of indication of the demands which the French listener in peacetime has to make of the BBC.

The service it has been possible to give these listeners has been very complete. The news is first broadcast at dawn and continues at intervals with half-a-dozen revised editions until the last transmission at midnight. The fact that the BBC still provides in these bulletins an almost unrivalled service of world news has combined with the long-established habits of the audience to make the news the most widely listened-to part of BBC broadcasts in French.

In the programmes that follow, the French Service has fulfilled two tasks for which it is ideally placed by its geographical position. It has, in the first place, expounded British opinion on current affairs. Two detailed reviews of the day's papers, each a quarter of an hour in length, have been broadcast every day; two surveys of Parliamentary debates each week; and for the personal touch and the atmosphere of day-to-day conversation which only the individual comment can convey, a panel of commentators—Frenchmen in London as well as Englishmen at home—has been built up to replace the wartime team '*Les Français parlent aux Français*'. For many months Jacques Duchesne, the organizer of that famous wartime programme, has reappeared among the peacetime interpreters of a different atmosphere.

Under the heading 'opinion', one should not overlook the

French Service 'Brains Trust', since September, 1945, broadcast every Sunday for half an hour on the model of that of the Home Service. Here the problem of language added to the need for high intelligence and a well-stocked memory, has been solved by the infusion of a proportion of 'regular' members. The popularity of the programme was immediate ; it received two hundred questions in the first month—postcards coming from Norway, Holland, Switzerland, Belgium, and Northern Ireland, as well as from France. Guests have so far included Labour and Conservative M.P.s ; a wartime saboteur, a newspaper editor, Julian Huxley, and Yvonne Arnaud. 'Six autour d'un micro' thus succeeds 'Quatre hommes dans un studio', the military discussion of four experts which was itself a worthy successor of 'Les Trois Amis'.

The second main function of the French programmes has been to impart straight information—information above all about Britain and the Commonwealth. Here there have been programmes of general interest like 'Courrier de l'Europe', giving replies to listeners' questions, and 'La Vie à Londres', which has specialized as far as possible in actuality—for the mere recording of street sounds in Piccadilly Circus is an unfailing source of delight, even to people who have never been there. The demand for three more specialist programmes on England : 'l'Angleterre en guerre', 'l'Angleterre en mouvement', and 'Institutions Anglaises,' lasted week by week throughout the year, and one of them at least is likely to survive another year. A typical reward for this type of programme was a letter from a French shopkeeper in March, 1945, who said simply that 'since we have listened to your programmes we are beginning to understand the principles which England practises in her public life'.

The literary programme 'Lettres Anglaises' as had so many distinguished contributors that a selection is bound to be arbitrary; nevertheless one must mention Rebecca West speaking on Monica Dickens, L. A. G. Strong on Bernard Shaw, Leonard Woolf on Virginia Woolf, and also G. M. Trevelyan, Elizabeth Bowen, William Plomer, and T. S. Eliot. The film and theatre programme, 'CHRONIQUE DU CINEMA ET DU THEATRE', has been similarly beset with stars, including Anthony Asquith, René Clair, Laurence Olivier, and Françoise Rosay.

Other notable programmes of specialized information have been the 'CHRONIQUE SPORTIVE', broadcast twice a week and quoted by French sporting newspapers from Paris to Casablanca ; the 'CHRONIQUE AGRICOLE' which took the air in the summer of 1945 and was promptly favoured by almost as many letters as the



August: Sergeant Philip Gray spoke immediately before the King's broadcast on VJ-day. He had served in Arakan, Burma, Assam, and Rangoon, and arrived in London on 11 August

August:
'This is my Farm';
Mr. E. R. Greenwood
of Bradford, Yorkshire,
in this well-known
series



*A wood-turner on a
Cardiganshire farm*



Brains Trust; and the 'CHRONIQUE SCIENTIFIQUE', again with two editions weekly, which distinguished itself with a talk on atomic energy by Professor Bernal a week before the destruction of Hiroshima.

In general it is clear that in spite of passing clouds on the horizon of Anglo-French friendship (notably in Syria and the Lebanon) the BBC has to count on a large and enthusiastic audience which is interested in peacetime England and views current in the capital of the Empire.

*Cross-listening is BELGIUM, HOLLAND, AND
LUXEMBOURG*

The year's work in Dutch broadcasts, in Flemish and French for Belgium, and in the weekly Luxembourg programme, has been along similar lines, though on a more modest scale and with results which are much more difficult to summarize because of the widespread habit in these countries of 'cross-listening'. Belgians for instance, send a large number of questions to the French Service Brains Trust, and the Dutch, who have a closer knowledge of English than almost any other European country, are frequent listeners to the 9 p.m. news on the Home Service. This does not, of course, mean that there are not a worth-while number of listeners to the three news bulletins which the BBC broadcasts every day in the Dutch language.

Both the Dutch and the Belgians had more prolonged sufferings under the German Occupation than France, and broadcasts to them consequently kept their wartime character longer. The announcement of the Arnhem landings and the warnings to the population of Walcheren which preceded the bombing of the dyke belonged very much to the war, while Vrijbuiter's musical exposition of the mysteries of English income-tax and Koolhoven's rambles through London and history belonged just as clearly to peacetime. Again in the Dutch and Belgian programmes the enhanced foreign value of English actuality has been proved with memorable descriptions of the first trains to arrive in London from the Hook of Holland and from Ostend. In Luxemburgish the departure of the Grand Duchess for her homeland was the subject of another stimulating broadcast, and this Sunday morning quarter-of-an-hour-of news and comment from London, even when it has less specifically Luxemburg news to discuss, is still listened to by a substantial audience in this smallest country of Western Europe.

Scandinavian Service

Liberation and changed ideas in peacetime

Throughout most of the war the work of the four Scandinavian Sections, though closely allied, has varied greatly. Norway and Denmark were occupied countries, Finland an enemy, and Sweden neutral. But the differences were not as clear cut as they might seem. The occupation of Norway and the occupation of Denmark were very different things, while the enemy Finland had traditionally great affinities with the other Scandinavian countries and through them with the West.

The change from war to peace has brought the broadcasts to the four countries much more closely together than was possible during the war.

Broadcasts to NORWAY

'Will the Germans make a last stand in Norway?' That was the question which occupied the thoughts of all Norwegians in the early months of 1945. A retreating German army had already devastated Finnmark. Would the whole of Norway be laid waste? This fear influenced our Norwegian transmissions profoundly. We were careful, perhaps too careful, never to raise false hopes. On several occasions the Crown Prince and the Norwegian Ministers in London came to the microphone to warn their countrymen against premature action. Many similar messages from the leaders of the Home Front in Norway were also read. As the end approached, the Norwegian transmissions became more and more operational in character. Military instructions from SHAEF as well as hundreds of mysterious special messages were broadcast to the Norwegian underground forces.

Fortunately fears of a German last stand were unjustified, and the Norwegian broadcasts recorded the jubilation of all Norway when the King and Government returned home.

On 3 June, Norwegian daily transmissions were reduced from five to two, and the problem of adapting output to the needs of peace was tackled. Such diverse programmes are now broadcast as: 'English by Radio', 'Calling Norwegian Children', 'In answer to your Letters', 'The Counties of England', etc., though commentaries on the news itself still form the backbone of the daily broadcasts.

DANISH resistance

The Danes were not barred from listening to the outer world, as was the case in other occupied countries, but at the same time

the BBC and the Swedish Radio were their only source of truthful information. And as resistance in Denmark grew, the time came when the BBC began to work in close contact with the Danish underground movement, and special messages had to be spoken—and spoken correctly however ridiculous they sounded to the announcers.

In the past year two Danish events stand out among all others : Liberation Day, and the day when Mogens Fog, one of the leading men of the Danish Resistance, was to be 'put on the air' from London.

At the time when Mogens Fog was living 'underground' in Denmark, a great meeting of students was held in the small Danish town of Gerlev. During the interval at the meeting gramophone music was to be played. The interval came, but instead of music the astonished and delighted students heard a magnificent speech by Mogens Fog. The Germans surrounded the hall and all the people present were interned, but the Germans did not solve the mystery. The whole thing was a marvellous feat of organization between the BBC and the Danish Underground : Fog had secretly recorded his speech, the records were flown to London and at the appointed moment the BBC broadcast the record of the speech while the Underground men connected the loudspeakers in the hall from vans outside.

And then came Liberation Day. On 4 May there had been so many rumours and counter-rumours that announcers went to the studio for the 8.30 transmission resigned to another night's suspense. But at 8.37 came the announcement of the German capitulation, which meant that Denmark was free. Two announcers standing by in the office rushed down to the Studio with the message, and the transmission was interrupted to tell the great news.

And now the excitement is over and has given place to something very different but also very important—a knowledge and conviction that the spreading of knowledge of this country and an interchange of ideas and points of view between England and Denmark are vital and integral tasks in the difficult work of building a peaceful world.

Contacts with FINLAND

1945 for the Finnish Service has been a year of reorientation. The war was already over for Finland, and the Finnish Service was able to reflect the re-establishment of friendly contacts that had been broken by Finland's alliance with Germany. In Feb-

ruary, the first Finnish visitors, representing the Finnish Trade Unions, came to London for the Trade Union Congress. They were followed during the year by delegations to the Co-operative Alliance Congress and to the World Youth Congress. All these visitors broadcast in the Finnish Service.

Visitors to Finland from this country came back with their personal impressions of life and conditions in Finland. Professor Mackintosh, Dean of the London School of Hygiene and Tropical Medicine, and Caroline Haslett, C.B.E., Chairman of the Women's Electrical Association, were among the distinguished people who came to the microphone after their Finnish visits.

The two Victory Days gave the Finnish Service the first opportunities for outside broadcasts, with a Finnish commentator describing the scene at Buckingham Palace. This, as well as our rapportage of the General Elections, was picked up and rebroadcast by the Finnish Home Service.

SWEDEN looks to Britain

Since its inception in February, 1940, the main purpose of the Swedish Service was to give accurate war news and to put forward Britain's point of view in relation to the European struggle. Freedom of speech was never suppressed in Sweden, so the BBC did not enjoy there a monopoly in honest news and views ; nor were the Swedes ever hindered, or even discouraged from listening to Britain. This meant more competition from Swedish sources, and the absence of the 'forbidden fruit' attraction. Also in broadcasting to a country not at war it was all the time possible—and from every point of view desirable—to give much space to many subjects quite unconnected with the war but none the less forming part of the values for which Britain fought. As early as 1942, British and Allied scientists, economists, writers, and musicians contributed frequently to the daily broadcasts to Sweden. With the coming of peace it was, therefore, not so much a question of breaking new ground as rather of following up and developing the experience of previous years.

For some time after VE-day our very extensive wartime audience in Sweden, as in the other countries, fell considerably. A reaction set in after the intense interest of the concluding phases of the European war. Since then no systematic investigation to ascertain the extent of our audience has been possible, but during a month's stay in Sweden this summer our Senior Swedish Programme Assistant met with a very widespread and lively interest in the broadcasts from London, and on all sides a hope that they would

continue as a permanent peacetime link between the two countries. There is in Sweden much interest in the social, economic, and cultural life of Great Britain, and above all the Swedes—no less than the other Scandinavian democracies—look to Britain for the political lead in troubled Europe of today.

East-European Service

Broadcasts to POLAND

January, 1945, saw the final offensive of the Red Army which drove the Germans out of Warsaw, Cracow, and Lodz in a fortnight and which, by the end of March, had freed from German control all the lands now administered by the Provisional Government of National Unity. At the same time, Polish Forces with the Western Allies were advancing towards Wilhelmshaven and Bologna, while Polish squadrons were taking part in a continuous air offensive, and Polish ships were co-operating with the Royal Navy.

These military developments coincided with international negotiations as to the future of Poland and with a flood of comments in the British press. The Crimea decision, the House of Commons debates, the Moscow conversations, and the recognition by Britain and America of the Provisional Government of National Unity had all to be covered with the greatest possible detail by the Polish transmissions in a period which included also the last acts of the European war and the special VE-day broadcasts, in which tribute was paid to the outstanding contribution made by Poland to the common cause.

On 5 July, the eve of the recognition of the new Government, the Radio Polskie broadcasts, which had gone out from London since 1941, came to an end. With the restoration of a broadcasting system centred in Warsaw, a new period opened in Polish broadcasting. The Polish programmes of the BBC have since specialized in such illustrative features as 'Britain this Week', a review of the British weekly Press, a Parliamentary review, 'English by Radio', concerts of British and Polish masters of music, and features illustrating national and international advances such as those on Radar or the United Nations Preparatory Commission. A daily service of topical talks and commentaries is also given to provide for Polish listeners (these include not only Poles in the homeland but also troops abroad and displaced persons) a full background to the news.

BBC-PRAGUE hook-up

The Czechoslovak broadcasts from London followed also the advances of the Allied armies from East and West, reporting the siege of Dunkirk by the Czechoslovak Brigade, and encouraging national resistance to the Germans. In March, President Beneš broadcast from London for the last time before proceeding to Kosice ; and the Czechoslovak Government broadcasts from London came to an end. In May came the battle for Prague itself, the drama of which so largely centred in the Prague Radio. During the days 7, 8, 9 May, in the height of the battle, the European Service of the BBC gave special encouragement to Prague, and these Czechoslovak bulletins were all rebroadcast by the Prague Radio, a service which continued until 3 June. During this period the streets of Czechoslovak towns resounded with the voices of London announcers relayed by loudspeaker. On 15 May, the liberation of Prague was celebrated by a special hook-up—the first to be arranged between London and a liberated European capital—between Prague and London when Lord Mayor Zenkel broadcast greetings to Prague from a Bush House studio.

Since the liberation of Czechoslovakia, the Czechoslovak broadcasts from London have reported the return to Prague of the Czechoslovak Government Departments, of the armed forces, and of many professional and civilian groups, and later the visits to London of many Czechoslovak delegations for international gatherings. A special programme on the Czechoslovak National Day, 28 October, fulfilled the wartime promise of President Beneš, broadcasting from London in an Empire-wide hook-up in 1943, that the prophecy of Libushe would be realized in a free Czechoslovakia. Czechoslovak programmes include among their standing features a Labour and Industrial programme, 'English by Radio', British music and British films, a survey of British plays, novels, and poetry, and a review of Czechoslovak affairs as reported in the British press. A commentary on world affairs by Mr. Wickham Steed has also been regularly featured.

HUNGARIAN transmissions

With the beginning of 1945 the Red Army fought its way also into Budapest and the Provisional Hungarian Government was preparing to restore more friendly relations with the United Nations. Hungarian broadcasts from London, having finished their work of stirring up Hungarian resistance against the Ger-

mans, went over to give accounts of the last stages of the war, together with information concerning international reconstruction. Close attention was paid, for instance, to the San Francisco Conference, and much has been done to spread knowledge in Hungary of international currents from which the country was cut off under the Germans. The Hungarian team of Programme Assistants includes prominent figures of Hungarian cultural and literary life whose voices have become widely known to the Hungarian people, so that personality commentators have been able to make some very notable contributions to Hungarian cultural thought from London.

The Balkan Service

A wider range of informative programmes

The war is over but the effects of the war are with us and one such effect is Europe's shattered communications. The BBC has built up a vast news collecting agency and places its facilities at the disposal of the Balkan listeners.

Little is known about Britain in the Balkans. So the BBC describes Britain, portrays the British way of life and British institutions and thus removes misapprehensions and misunderstanding. A great many aspects of life in this country are now usefully treated in this manner.

The change from War to Peace has affected the object of broadcasting and the material it uses, and it has also affected the nature of the broadcasts. During the war the object—to contribute towards victory—could be achieved by as large a number as possible of comparatively short broadcasts. The present need of serious explanatory talks and more ambitious programmes has been met by a daily broadcast of at least half-an-hour's duration, in addition to short periods mainly devoted to news.

These more complex, more integrated programmes permit—indeed they should necessitate—more attention being paid to the technique of radio. This affects the writing of the scripts and emphasizes the growing importance of rehearsals and production. As the 'time on the air' to these Balkan countries will always be limited, the full effect of the broadcasts depends on the efficiency of presentation and production to an even greater extent than was true of the wartime service.

These remarks may seem to focus the attention too much on London ; what about the listener in Rumania, Bulgaria, Yugo-

slavia, Greece, and Albania ? Even excellent broadcasts are valueless unless listened to. What do the listeners think ? During the war, resistance movements listened to the BBC as a duty, as a drill ; the Yugoslav Partisans' messing arrangements, for example, were altered to fit in with the times of BBC broadcasts. When the war ended, listening to the BBC ceased to be a patriotic duty, a necessity, and listening decreased. But listeners in many countries found that their own facilities for the rapid collection and dissemination of world news was lacking, and listening to the BBC began to revive. There is also a growing interest in the Balkan Countries in how Britain is coping with its post-war problems and a desire to hear the British view of world events. Items are taken from the BBC and used on the home stations, in some cases broadcasts are taken regularly *in toto* and rebroadcast ; and talks are reprinted in local newspapers. Evidence increasingly shows that the BBC is now widely listened to in the Balkans.

South-European Service

'London calling ITALY'

On the whole the changes in the general tendency and scope of our Italian transmissions which were beginning during the year, 1944, continued and gathered force during 1945. These tendencies were accentuated by the arrival of peace and also by the increase in importance of the Italian Home Services, consequent upon the liberation of Northern Italy and the gradual return to more normal conditions throughout the country. War commentaries and our broadcasts to the Patriot Movement, which had done so much to help and encourage resistance to the Germans and to the German war machine, naturally ceased.

The main evening Programme of the Italian Service, 'London calling Italy', with its afternoon edition, gradually went more and more over to programmes of a long-term character, the projection of England in all aspects, political, social, economic, technical, cultural, and artistic, and general discussion of the world diplomatic situation, European reconstruction, and the problems of peace. There was also an increase, adapted to peacetime conditions, in our musical programmes and dramatic and entertainment features, and in scientific and medical talks. 'Answers to Correspondents' ('Quesiti') were among the most appreciated of our regular transmissions, and a 'Brains Trust' was initiated most successfully.



Leslie Banks (left) and Richard Tauber run through a script



*August: night after night the Royal Albert Hall was packed for the
fifty-first Season of the Henry Wood Promenade Concerts*

Our team of general and political commentators, including our old and well-established ones, an Italian journalist, and others, concentrated, in the main, on giving a day-to-day picture of the diplomatic situation ; also direct impressions of England and of the many world conferences and other activities in London.

It is not thought that the increased scope of the Italian Home broadcasts seriously diminished, though, to some extent, they will naturally have diminished, the amount of listening to our London broadcasts. During the war everyone in Italy who had a set listened, very nearly exclusively, to the BBC. That could not continue, but a clear proof of the well-maintained interest in London has been the institution of complete daily relays of our half-hour afternoon programme and the request from Italy to relay other of our Italian programmes.

Our midday transmission has usually been a review of the British Press. In all programmes the News Bulletin has continued, as in all sections of the European Service, to be the basis of the transmission.

IBERIAN PEOPLES' abounding faith in BBC

Broadcasts to Spain and Portugal had never, at any time, the same direct war objective as those addressed to enemy or enemy-controlled lands. The task of countering enemy propaganda, and of faithfully presenting the news, the aims, and ideals of Britain and her Allies was the paramount daily concern : and an abounding faith in the accuracy and reliability of BBC news was, throughout the war, the keynote of Spanish and Portuguese reaction, as, indeed, it was everywhere else.

Side by side with the picture of a British people given over wholly to an unparalleled war effort in the service of a noble cause, we have sought to reflect the great resources of material and spiritual energy that lay in reserve to meet the demands of peace when the last battle of the war should have been won.

With the cessation of hostilities we were primarily concerned with the projection of every phase of British life and thought, and with the implications, both national and international, of the world's political kaleidoscope. European reconstruction and other problems of the peace have also been dealt with, and these subjects continue to occupy a place of importance in our transmissions. From time to time we have brought to the microphone distinguished nationals of both countries, as well as outstanding British authorities on the Iberian peoples and their languages.

German and Austrian Service

'a thousand letters a week from Germany'

During the last months of the war the main work of the German region was the recording of the news of Allied advances on all fronts as rapidly as possible. It is now known that many German commanders during the last period of confusion when they were cut off from all contact with the German High Command relied for their news of what was happening on the BBC German Service. In Germany many civilians disobeyed the evacuation orders of the Nazi regime as a result of the instructions issued by the BBC German Service, and measuring the advance of the Allied armies by our news service, made their arrangements for staying in hiding for the period they estimated would pass before the Allies reached their home town. During this period the attack on German confidence in Hitler through the use of extracts from Hitler's speeches which had proved to be illusory, reached a climax. Hitler's voice was going out on the air to Germany from London day after day. One of our main lines at this time that the National Socialist leaders were continuing a lost war in order to save their own skins is constantly being repeated now in letters from Germany.

One of the most dramatic moments at the end of the war was when Kurt and Willi (as we now know one of the greatest successes of the BBC German Service) made their last appearance on the air. It was during the last days of the battle of Berlin. The Kurt and Willi feature ended with Willi saying to Kurt, 'I must go out now and see if there is any news'. The feature ended and immediately a breathless announcer came on the air with the announcement: 'Hamburg radio has just stated that Hitler is dead.'

In the immediate post-war period when Germans were still suffering from the shock of defeat, the main objective of the German Service was to bring home to them the fact that they really had been defeated, the reasons why they had been defeated, the guilt of the German nation as a whole (and not only of the National Socialist leaders and their militarist and industrialist allies) for bringing the war about and the facts about the concentration camps. Patrick Gordon Walker who visited Belsen concentration camp immediately after its liberation, and Hugh Carleton Greene who paid a similar visit to Dachau concentration camp, broadcast graphic descriptions of the horrible conditions in those camps.

In July the German Service was considerably extended to cope with the new tasks of peace. The Germans were given plays, dramatic features, music, and as time went on programmes of a lighter nature in addition to news and commentaries. Emphasis was on reconstruction in the widest sense : making Germans acquainted with what had really happened before and during the war, the nature of their responsibilities, and the principles of democratic government. The pill of re-education was sugared with entertainment. This has given greater scope to the producers, script writers, and actors on the German staff, many of whom had names in Germany before the war.

One new programme deserves particular mention—the letter-box programme which includes letters from German listeners on all subjects in which all views are represented ; the Nazi is quoted as well as the convinced democrat. This has provided Germans with a forum in which they can argue out their problems in public. Many listeners have expressed the view that this programme is a great contribution to the re-establishment of the democratic system in Germany. The Nazis who have written to us have been asked in forcible terms by other listeners what would have happened in Germany under Hitler if a non-Nazi had publicly proclaimed his allegiance to some other party.

Another important feature has been provided as a result of special arrangements made for members of the German Service to visit Germany regularly. First-hand accounts of German conditions by speakers who have become well known in Germany during the war have been a very important part of the output since this summer. As one part of Germany is very much cut off from another, news and descriptions of what is happening in one part of Germany is of great interest to listeners in another.

The mail reaching the German Service from Germany has attained extraordinary proportions. Until the autumn we were receiving an average of more than 1,000 letters a week. These letters came almost entirely from the British zone and from Berlin. This gives some idea of the mass audience obtained during the war and of the extent to which listeners have still been held since the war. Many of the letters express gratitude for the wartime broadcasts.

For instance, a German from Silesia, owner of a glass-factory writes :

'Can you imagine at all what it meant for us to hear your broadcasts every day? Can you appreciate how much you strengthened our will to resist and how you kept alive our belief in justice and

freedom? Often quite a large group of us listened together — a picture which would certainly have pleased you to see how we listened with our heads together, huddled round the "loudspeaker" (which had to speak so very, very softly).'

An ex-soldier writing from Gelsenkirchen:

"Yesterday I heard Henry English broadcasting in the programme, "Behind the Scenes of the Third Reich." I couldn't help smiling to myself as I heard in that programme the lengths to which Nazi officials and ministers went to obtain permits to listen to foreign broadcasts. I—and there were millions like me—regularly listened to foreign stations—without a permit.'

A thirteen-year-old boy writing from the Rhineland:

"The London Radio is my theatre, my music-hall, and not least, my greatest pleasure. Your voice cheered me up in times of terrible persecution and filled me with the hope that a nation like the British, which is led by a democratic Government, will achieve more than one which is oppressed by a rigid police system. I am thirteen years old, my father is a Jew, I was shut out from the German nation, was not allowed to go to school, and much else besides : there remained only one thing for me—to hope for the victory of Great Britain. The commentaries by Fraser and other speakers gave my mother and me new courage and new strength.'

BBC's AUSTRIAN transmissions relayed

The Austrian Service changed over to a peacetime schedule in June and was merged with the German Service in a German Region, and daily transmissions were reduced from five to three. The German and Austrian transmissions are so arranged as to transmission times and wavelengths that general world news can be carried by the German Service when desired. The Austrian Service has, therefore, now become to a greater extent than hitherto a programme service.

It is now possible to arrange for weekly commitments, such as a weekly sports round-up, a London Letter, a review of the British weekly press, an agricultural talk, an economic survey, a cultural talk, a weekly political round-up, and, on Sunday, a Catholic Programme which will now take up nearly the whole of the quarter-hour transmission at 11.30. Prisoners' talks also continue to go out periodically.

Prisoner-of-war discussions and messages apparently have a large listening public in Austria and are bringing us numerous letters from listeners all over the Continent, to which we broadcast replies on Wednesday mornings when suitable.

A new feature is a concert every Wednesday. British and Continental music are given on alternate weeks.

To judge from all reports emanating from Austria, the BBC has not the same listening public as in wartime. This is understandable, as the Austrians now have their own stations and newspapers. Nevertheless, there is ample evidence to show that Austrian transmissions still attract a large audience and are moreover relayed by the American-controlled radio in Austria.

ENGLISH BY RADIO

It is now more than two years since the first 'English by Radio' programme was launched. These broadcasts lasted only five minutes, at an uncomfortably early hour, and were confined, for the most part, to short waves. With the war still in full swing, it required in fact considerable vision and faith to believe that such programmes could ever have any very important part to play.

Since that time, the development of 'English by Radio' has been as phenomenal, as mushroom-like, as that of the European Service itself since the distant days of the beginning of the war. From the original five minutes, programme-time has jumped to more than two hours daily, much of it at peak-times, and on all available wavelengths.

Four new fifteen-minute programmes are produced each week, consisting chiefly of dialogues between a man and a woman speaker. They are repeated at various times and on different days to cover a wide audience, and to enable listeners to hear each programme more than once. Among the most popular items in the programmes are the conversations between 'Ann and her Grand-father', and the 'Professor' who gives answers to listeners' questions.

The listeners' reaction to the increase in 'English by Radio' broadcasting is that they can 'take it', and a great deal more besides. Since the end of the war in Europe, the 'English by Radio' section has received hundreds and hundreds of letters, all of them expressing the keenest interest. For one listener that writes there are many who do not, and indeed, one might say that to the wartime habit of 'listening to the news from London' is now added a new one of 'learning the language of London' !

LONDON CALLING EUROPE IN ENGLISH

During the past twelve months, the BBC broadcasts in English to Europe transmitted the latest news and views four times a day to millions of listeners in Europe. The news and a news commentary goes out at 7.15 in the morning, at 12.45, and at 9.30 at night. A special half-hour programme, 'London calling Europe', is on the air every evening at 6 o'clock. To the familiar strains of Purcell's (or Clark's) Trumpet Voluntary, 'London calling Europe' opens with a news bulletin, and then talks, radio features, and sound pictures reflect the daily march of events in Britain.

The epic of the men of the British Airborne Division at Arnhem ; the account of the pre-fabricated harbour Mulberry, constructed in England and towed to Normandy for D-day ; operation PLUTO, the tale of the laying of the pipe-line between England and France ; and the story of the Men of the Burma Road are typical examples of features on contemporary happenings and broadcast in 'London calling'.

Amongst other programmes of special interest to listeners in Europe, the dramatic feature, 'Le Silence de la mer'; the picture in words and music of 'The Silent Traveller in Oxford', by Chiang Yee ; and recordings from the Cheltenham Music Festival are outstanding instances, not forgetting a Brains Trust of six notable English women discussing how the women's vote has influenced social life in Britain during the twenty-seven years since it has been granted to them.

Each week 'London calling Europe' gives regular summaries of the latest English books, such as *English Social History*, by Professor G. M. Trevelyan, or *Brideshead Revisited*, by Evelyn Waugh, as well as excerpts from and comments on films and plays in a regular magazine programme called 'Stage and Screen' magazine.

Two of the most popular series of talks were on contemporary history and English music. Professor A. J. P. Taylor broadcast on the 'Pattern of the News', and Scott Goddard illustrated his series on contemporary British music with recorded extracts from the works discussed.

In short, 'London calling Europe' reflects the main lines of current British thought in politics, science, literature, and the arts, and there is much evidence from Europe of the popularity of this transmission.

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*October: 'Thanking Yew';
left, Cyril Fletcher as
Bob Under; Billy Russell
as Ben Tupp*



*Cyril Fletcher as 'Aggie' with
'Uncle Peter' (Peter Fettes)*





*A section of the Northern Orchestra with its conductor,
Charles Groves*

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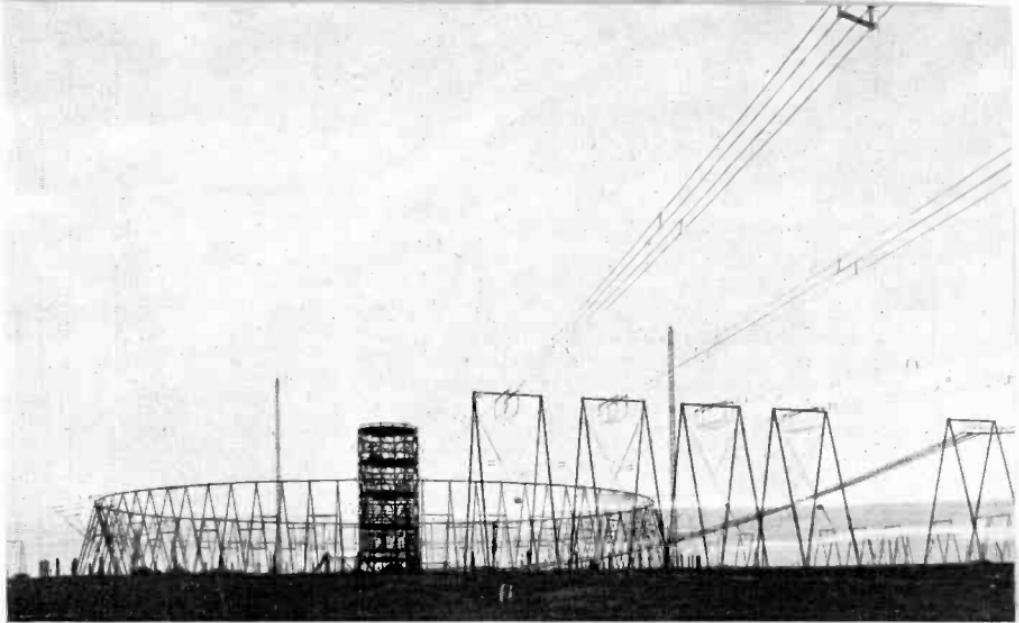
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The central control room of the BBC's European Service transmitting station at Ottringham, near Hull. Four 200 kw transmitters, working independently or in combination, are all controlled from the desk shown

The 'Type D' high quality disc recording equipment, which is one of the latest achievements of the BBC's Research Department





The aerial switching tower at a BBC short-wave station built during the war at Rampisham in Dorset

'The Stronghold', a broadcasting station in miniature built for emergency use at the rear of Broadcasting House, London. It contains studios, a control room, recording rooms, and transmitters



Federal Council of Teachers in Northern Ireland

F. G. Harriman

Incorporated Association of Head Masters

H. Raymond King

Incorporated Association of Head Mistresses

Miss A. M. Ashley

Incorporated Association of Assistant Mistresses

Miss G. E. Ford

Association of Education Committees

Dr. W. P. Alexander

Incorporated Association of Assistant Masters

W. J. F. Drake

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

A. E. Evans

Independent Schools' Association

Miss E. M. Billham

Incorporated Association of Preparatory Schools

The Rev. P. C. Underhill

Association of Teachers in Colleges and Departments of Education

Miss A. H. Skillicorn

J. Lauwers

Association of Counties of Cities in Scotland

G. Symington, J.P.

There is a vacancy for the representative of the Educational Institute of Scotland.

Nominated Members

C. W. Baty (on leave of absence for one year)

O. F. Brown

Dr. P. A. Browne

Sir John Catlow, K.B., J.P.

Professor Sir Fred Clarke

Dame Rachel Crowdny, R.R.C.

E. Salter Davies, C.B.E.

W. J. Gruffydd, M.P.

G. T. Hankin

Dr. W. A. F. Hepburn, O.B.E., M.C.

Miss E. Hollings

W. H. Perkins

Miss F. Rees

Sir Henry Richards, C.B.

Lady Simon

W. J. Williams

Principal H. A. S. Wortley, J.P.

Scottish Council for School Broadcasting

Acting Chairman: Dr. W.A.F. Hepburn, O.B.E., M.C.

Representative Members on Central and Scottish Councils:

Scottish Education Department

J. W. Parker

Association of Directors of Education in Scotland

J. Coutis Morrison, M.A.

Association of County Councils

George Izatt, O.B.E., J.P.

Association of Counties of Cities

George Symington, J.P.

Educational Institute of Scotland

Vacancy

Nonominated Member on Central and Scottish Councils:

Dr. W.A.F. Hepburn, O.B.E., M.C.,

Representative Members on Scottish Council:

Scottish Education Department

J. Macdonald

Association of Directors of Education in Scotland

A. C. Marshall

Association of County Councils

George Izatt, O.B.E., J.P.

Association of Counties of Cities

Peter H. Allan, M.V.O., O.B.E., F.E.I.S.

National Committee for the Training of Teachers

W. McClelland

Educational Institute of Scotland

A. B. Simpson

A. J. Merson

Nominated Members:

J. L. Hardie; H. P. Wolstencroft, M.C.; F. Roydon Richards; John J. Wishart, C.B.E.; George Andrew; Professor J. D. Mackie; Professor A. G. Ogilvie; Dr. J. C. Smith, C.B.E.; Professor A. M. Boase.

Agricultural Broadcasting Advisory Committee

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

Anthony Hurd, M.P.
Clyde Higgs

R. W. Haddon, C.B.E. (*'The Farmer and Stockbreeder'*)

Alan Thompson ('*The Poultry Farmer*')
A. W. Knee (*Ministry of Agriculture*)
J. A. Scott Watson, C.B.E. (*Ministry of Agriculture*)

Alderman E. G. Gooch, M.P. (*President, National Union of Agricultural Workers*)
G. C. Beadle (*BBC*)
Alexander Hay (*BBC*)
Geoffrey Eley (*BBC*)

BBC Publications

RADIO TIMES

Radio Times is now published in six regional editions which give details for the week of the Home Services and the Light Programmes. The Home Service for the regions is specially displayed in the appropriate regional edition, but each edition contains complete information regarding all BBC Home Programmes.

The tremendous demand for *Radio Times* continues, and during 1945 the difficulty of meeting listeners' requirements became acute. Various economies in weight and size of the paper aided by two small increases in the rationed quantity enabled the circulation to reach the figure of 4,000,000, but this still left a large waiting list of unsatisfied listeners. Through a further increase in the paper ration which took effect on 1 November, it became possible to print over four-and-a-half million copies. This represents a record sale for a weekly periodical of any kind. The extent of the expansion beyond four-and-a-half million copies each week must depend upon the quantity of paper available.

Radio Times is published every Friday, price twopence, and is obtainable from all newsagents in Great Britain and Northern Ireland. It is also on sale at local currency rates on bookstalls in Paris, Brussels, Amsterdam, and other continental centres. Those listeners who cannot obtain copies through the usual trade channels can receive it by direct subscription from BBC Publications, Scarle Road, Wembley, Middlesex, at the following rates :

<i>Subscription for :</i>	<i>12 months</i>	<i>6 months</i>	<i>3 months</i>
Inland	15s. 6d.	7s. 9d.	3s. 11d.
Overseas	13s. od.	6s. 6d.	3s. 3d.

THE LISTENER

The circulation of *The Listener* was more than doubled during the war, although its size had to be severely reduced in order to keep within the quantity of paper made available under the control of paper regulations. This extension of sales reflects the steady increased desire to keep in permanent form many of the broadcast talks which cover the widest range of subjects and interests. The best of the broadcast talks are printed each week in *The Listener*, and in addition each issue contains many illustrations including a two-page Radio News Reel of pictures based on the highspots of the news. There are also book, drama, and musical reviews, as well as a number of original articles.

The Listener is published every Thursday, price threepence, and is obtainable from all newsagents in Great Britain and Northern Ireland. It is also on sale in Paris, Brussels, Amsterdam, New York, and other

towns. Subscriptions for transmission to all parts of the world are now accepted at the following rates :

<i>Subscription for :</i>	<i>12 months</i>	<i>6 months</i>	<i>3 months</i>
Inland	20s. od.	10s. od.	5s. od.
Overseas	17s. 6d.	8s. 9d.	4s. 5d.

Remittances should be sent to BBC Publications, Scarle Road, Wembley, Middlesex.

LONDON CALLING

London Calling is the weekly programme magazine of the Overseas Services of the BBC. It carries details of all the English services of the BBC that are intended for reception outside Great Britain, and a summary of the main times and wavelengths of services in other languages. It carries also a selection of broadcast talks, articles, and photographs which are designed to reflect the main content of the Overseas Services of the BBC.

London Calling is not on sale in Great Britain, but you can arrange for the BBC to send a copy each week to your friend overseas by sending an annual subscription of ten shillings to BBC Publications, Scarle Road, Wembley, Middlesex.

Overseas listeners can obtain copies direct from the following addresses at the annual subscription rates as detailed : \$2.00 (U.S.) to British Broadcasting Corporation, 630 Fifth Avenue, New York City. \$2.50 (Canadian) to Edwards and Finlay, Suite 1104 45 Richmond Street West, Toronto, Canada. 12s. 6d. (in local currency) to the nearest branch of Messrs. Gordon and Gotch, Ltd., in Australia and New Zealand. 10s. to the Central Newsagency in Johannesburg, Capetown or Durban, Rs. 6.12 annas to British Broadcasting Corporation, Prem House, Connaught Place, New Delhi, India. 10 pesos to BBC, Corrientes 485, Piso 4^o, Buenos Aires, Argentine. 10 pesos (Mexican) to BBC, Madero 55, Mexico, D.F. 10s. to BBC, P.O. Box 408, Kingston, Jamaica, B.W.I. Cr. \$40 to BBC, Avenida Rio Branco 251.14^o, Andar, Rio de Janeiro, Brazil. 49 piastres to BBC, 11 Sharia Ahmed Pasha, Garden City, Cairo.

THE ARABIC LISTENER

This Arabic periodical has the distinction of being the first of its kind to be printed and published in England. Distribution is chiefly through British Representatives in all parts of the Arabic-speaking world. It is published twenty-four times a year at approximately fortnightly intervals, and the subscription rate is 8s. per annum, including postage. Subscriptions should be sent to BBC Publications, Scarle Road, Wembley Middlesex.

MISCELLANEOUS PUBLICATIONS

The BBC Year Book is published annually in the spring, and sets out to give the story of the BBC's aim and achievements during the preceding year. Copies are available in early April, and can be obtained from any bookseller or newsagent in Great Britain, or direct from the BBC, price 2s. 6d. or by post 2s. 10d.

BBC Diary for 1946 contains current and historical information about

the BBC, and also technical notes. It is available in various styles and colours.

Broadcasts to Schools Pamphlets are designed for the use of teachers and children during the broadcasts and for study afterwards. They are published at twopence each (special terms to schools for quantities).

The Week's Good Cause

Throughout the war and during 1945 appeals were broadcast on a National basis, for although Regional programmes were reinstated on 29 July, no local appeals were broadcast during 1945 owing to the fact that Regional Appeals Committees had been in abeyance since the outbreak of war. Towards the end of the year, however, these Committees were reconstituted in order that appeals might once again take their place in Regional programmes in 1946: such appeals will be broadcast on one Sunday in the month, usually the first Sunday, while on other Sundays there will be a National appeal in the Home Service covering the whole country. This means that the scope of appeals will automatically be widened and will give local organizations the opportunity to put their case before listeners in the Regional programmes.

Members of Appeals Advisory Committees are chosen for their wide knowledge of social work and conditions. The Central Appeals Advisory Committee, under the Chairmanship of Lady Limerick, advises the BBC on National Appeals, or those covering London and the Home Counties area, also on Appeals policy generally; while Regional Committees advise on local appeals. Organizations wishing to apply for appeals should write to the Secretary of the Appeals Advisory Committee either at Broadcasting House, London, or at the office of the Region concerned.

Over £210,000 was contributed to Week's Good Cause appeals during 1945, the most outstanding appeal being the one made by Group Captain Bader on behalf of Totally Disabled Ex-Service men, which brought in over £30,000.

Several appeals for topical causes were made during the year, including the Channel Islands Refugee Committee, the Help Holland Council, the Aid to China Fund, the Cardinal Hinsley Memorial Fund. One innovation during the year was the incorporation in the Week's Good Cause of the Children's Hour appeal, although it was made at 5.55 p.m. instead of at the usual time of 8.25 p.m.

Some listeners may not know of the Week's Good Cause Fund, but in order to save time and postage, the BBC will accept lump sums from those who wish to contribute regularly to Week's Good Causes, and will see that it is distributed either in equal amounts to each weekly appeal, or in accordance with the instructions of the donor. Printed forms, together with full particulars, can be obtained on application to Broadcasting House, London.

Notes on Reception

As already explained a service of two programmes equal to or better than that available before the war is now provided in all parts of the British Isles (with the exception of one small area in the north-west of England). The following notes have been prepared to help those listeners who may be having difficulty with reception. The first thing is to be sure that the receiver itself is not the cause of the trouble. Like any other piece of apparatus, a radio receiver gradually deteriorates in



Christmas Day, 1945: Harold le Druillenec, who spoke immediately before the King. He is the only British Channel Islander who has come out of Belsen alive. He was arrested by the Gestapo for 'anti-German activities, including listening to the BBC', and was deported to Germany. He spent many months in concentration camps and endured great sufferings. Later he gave evidence at the Belsen trials. Monsieur le Druillenec is a married man with one daughter. He gave his broadcast from Castle Cornet—a point from which all the Channel Islands can be seen

The BBC Regions



the course of time and an occasional overhaul is necessary. Some parts, such as valves, wear out and have to be replaced ; tuned circuits get out of alignment and so on. This often leads listeners to complain that they cannot hear as many distant stations as they used to, while in extreme cases even the local station cannot be heard properly.

Even if the receiver is in good order it cannot give of its best unless it is connected to an efficient aerial. Those listeners who happen to live close to a transmitting station may find that only a small indoor aerial is necessary for adequate reception of the local programmes, but the great majority will not get good reception unless a good aerial is used. Where circumstances permit the aerial should always be out of doors. The most important factor is height and the aerial should be suspended from the highest available point. Length is less important and a sound arrangement is to make the horizontal and vertical parts of the aerial of about the same length. Vertical rod aerials are usually quite satisfactory. Long, low aerials should be avoided as they may encourage night fading and distortion. An effective earth connection is desirable and, with battery sets, is essential. A rising main water pipe or a metal tube or plate buried in moist ground is recommended.

There are some receivers on the market, mainly portables, which have a small frame aerial inside the case. Such aerials have marked directional properties and it will be found that if the set is slowly rotated, reception from any one station will vary considerably in strength. When the set is facing in a certain direction the strength will be at a maximum. At right angles to this direction it will be at a minimum. This property can be made use of in removing interference from an unwanted station by turning the set round until the interference is at a minimum.

ELECTRICAL INTERFERENCE

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

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

CIVILIAN WARTIME RECEIVERS

These receivers were produced without a long-wave range (contrary to the BBC recommendation) and therefore cannot receive the Light programme on 1,500 metres. It is now possible to have these sets modified for long-wave reception and listeners who wish to have this done should take their sets to their local radio dealer. Some manufacturers have supplied their dealers with the necessary parts so that the dealer himself can do the conversion. In other cases the dealer will return the set to the manufacturer. Alternatively, long-wave adaptors are now on the market which can be fitted by the listener himself without any alteration to the receiver.

BALANCE SHEET AS AT

Capital, Reserves, and Liabilities (Adjusted to nearest £).

£ £

CAPITAL ACCOUNT :

Appropriations towards meeting Capital Expenditure, made from Revenue up to 1 September 1939, and from Grants-in-Aid subsequent thereto—

Total to 31 March, 1944	7,557,007
Add: Amount provided in respect of Capital Expenditure during the year ended 31 March, 1945 (see Net Revenue Account)	148,230
	<hr/>

7,705,237

PROVISION FOR DEPRECIATION AND RENEWAL OF PREMISES, PLANT, FURNITURE AND FITTINGS, ETC.:

Balance as at 31 March, 1944, of appropriations from Revenue to 1 September 1939 (since which date no further appropriations have been made)

1,588,489

Less : Book Value of Plant, etc., discarded and not replaced during the year ended 31 March, 1945

4,593

1,583,896

9,289,133

CREDITORS AND RESERVE FOR CONTINGENCIES :

Sundry Creditors	1,137,630
Reserve for Contingencies	<hr/> 20,000

1,157,630

EXCESS OF GRANT-IN-AID OVER NET EXPENDITURE TO DATE carried forward to 1945-6 as shown by the Net Revenue Account and subject to the Notes thereon

113,130

1,270,760

£10,559,893

(Signed) ALLAN POWELL } Governors
(Signed) C. H. G. MILLIS }

(Signed) W. J. HALEY, Director General.

REPORT OF THE AUDITORS TO THE MEMBERS OF THE

We have examined the above Balance Sheet, dated 31 March, 1945, with the information and explanations we have required. The Balance Sheet is, in our opinion, a true and correct statement of the Corporation's affairs at 31 March, 1945, according to the best of our knowledge and belief.

5, LONDON WALL BUILDINGS, LONDON, E.C.2.

1 August, 1945

31 MARCH, 1945

Assets (Adjusted to nearest £).

	£	£
FREEHOLD AND LONG LEASEHOLD LAND AND BUILDINGS, at Cost :		
As at 31 March, 1944	3,873,596	
<i>Deduct : Sundry Credits less Additions during year</i>	<u>9,445</u>	
		<u>3,864,151</u>
PLANT, at Cost :		
As at 31 March, 1944	4,401,335	
Additions during year (less Book Value of items discarded during year)	<u>129,192</u>	
		<u>4,530,527</u>
FURNITURE AND FITTINGS, at Cost :		
As at 31 March, 1944	444,878	
Additions during year (less Book Value of items discarded during year)	<u>19,499</u>	
		<u>464,377</u>
MUSICAL INSTRUMENTS, MUSIC AND BOOKS, at Cost :		
As at 31 March, 1944	109,907	
Additions during year	<u>4,391</u>	
		<u>114,298</u>
		<u>8,973,353</u>
STORES ON HAND :		
At Cost or under		828,064
DEBTORS AND UNEXPIRED CHARGES :		
Sundry Debtors (less provision for Doubtful Debts)	529,968	
Unexpired Charges	<u>83,028</u>	
		<u>612,996</u>
CASH AT BANK AND IN HAND :		
At Bank on Current Account	100,375	
In Hand	<u>45,105</u>	
		<u>145,480</u>
		<u>£10,559,893</u>

BRITISH BROADCASTING CORPORATION :

books of the British Broadcasting Corporation, and have obtained all the opinion, properly drawn up so as to exhibit a true and correct view of the state information and the explanations given to us and as shown by the books of the

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

REVENUE ACCOUNT FOR THE
Expenditure (Adjusted to nearest £).

	Amount	Per- centage of Total
	£	%
To PROGRAMMES :		
Artists, Speakers, etc.	1,474,612	17·27
Permanent Orchestras	243,614	2·85
Performing Rights	452,295	5·30
News Royalties	68,621	·80
Publicity and Intelligence	81,718	·96
Salaries and Wages	1,763,306	20·64
Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	<u>184,647</u>	<u>2·16</u>
	<u>4,268,813</u>	<u>49·98</u>
,, ENGINEERING :		
Simultaneous Broadcast and Intercommunication Lines	380,681	4·46
Power, Lighting and Heating	543,520	6·36
Plant Maintenance	205,326	2·40
Transport	108,000	1·27
Salaries and Wages	1,263,865	14·80
Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	<u>91,396</u>	<u>1·07</u>
	<u>2,592,788</u>	<u>30·36</u>
,, PREMISES :		
Rent, Rates and Taxes	220,729	2·59
Telephones	51,455	·60
Insurance	22,022	·26
Contributions under War Damage Act	10,946	·13
Household Maintenance	25,727	·30
Alterations to and Maintenance of Buildings, Services and Masts, etc.	<u>118,856</u>	<u>1·39</u>
	<u>449,735</u>	<u>5·27</u>
,, REGIONAL AND AREA ESTABLISHMENTS :		
Billeting, Hostels and Catering	159,320	1·86
Salaries and Wages	498,066	5·83
Sundry Expenses, including Travelling, Stationery, Postage, etc.	<u>45,901</u>	<u>·54</u>
	<u>703,287</u>	<u>8·23</u>
,, MANAGEMENT AND CENTRAL ADMINISTRATIVE SERVICES :		
Salaries and Wages	304,434	3·56
Sundry Expenses, including Travelling, Stationery, Postage, etc.	<u>33,476</u>	<u>·39</u>
	<u>337,910</u>	<u>3·95</u>
,, PAYMENTS TO STAFF ON NATIONAL SERVICE	80,130	·94
,, CONTRIBUTIONS TO STAFF PENSION SCHEME AND BENEVOLENT FUND	94,765	1·11
,, GOVERNORS' FEES	9,000	·10
,, PLANT, ETC., DISCARDED AND REPLACED WRITTEN OFF	5,070	·06
	<u>8,541,498</u>	<u>100·00</u>

YEAR ENDED 31 MARCH, 1945

Income (Adjusted to nearest £).

	Amount £	Per- centage of Total %
By NET REVENUE FROM PUBLICATIONS	637,286	7·46
,, INTEREST	4,551	.05
,, NET REVENUE EXPENDITURE FOR THE YEAR CARRIED TO NET REVENUE ACCOUNT	7,899,661	92·49

8,541,498
100.00

NET REVENUE ACCOUNT FOR THE
(Adjusted to

To Balance brought forward at 31 March, 1944	£ 190,579
,, Net Expenditure for the year ended 31 March, 1945 per Revenue Account	7,899,661
	<hr/>
	<hr/> <hr/> 8,090,240

NOTES.

1. No charge has been made against Revenue since 1 September, 1939, for :
 - (a) the accruing liability in respect of payments which will become
 - (b) accruing dilapidations in respect of leased premises.
2. No charge has been made against Revenue for rent, rates and other charges
charges by the Ministry of Works.
3. No provision for Depreciation has been made since 1 September, 1939, as
not include such provision. Had provision been made since 1 September,
Reserve for Depreciation would have amounted, at 31 March, 1945 to

YEAR ENDED 31 MARCH, 1945

nearest £).

	£	£
By Grant-in-Aid for year ended 31 March, 1945		8,300,000
,, Lease Lend Equipment received and put into service in the year ended 31 March, 1945		45,468
,, Receipts from sales of discarded assets		6,132
		<u>8,351,600</u>
<i>Less</i>		
Amount provided in respect of Capital Expenditure during year		148,230
Excess of Grant-in-Aid over Net Expenditure to date carried forward to 1945-46	<u>113,130</u>	<u>261,360</u>
		<u>8,090,240</u>

due to permanent staff on retirement ;

relating to premises placed at the Corporation's disposal free of such

under the wartime arrangements the payments from Grant-in-Aid do
1939, to date, on all premises, plant, etc., at the appropriate rates, the
£4,600,000 approximately.

WHAT THE WORLD HEARS—BBC OVERSEAS SERVICES

As at 31 December, 1945

* AREAS SERVED	AFRICAN SERVICE	N. AMERICAN SERVICE	ENGLISH	GREEK (CYPRUS)	AFRIKAANS	MALAYSE	FRENCH CANADA	ENGLISH	N. AMERICAN SERVICE	EASTERN SERVICE	NEAR EASTERN SERVICE	EUROPEAN SERVICE	
												PORTUGUESE	SPANISH
Pacific: Australia, New Zealand, Pacific Islands			Eng.	T.G.O.S./G.P.P.				Eng.	7½	4			
Far East: Northern China, Japan, Manchuria, Mongolia			Eng.	T.G.O.S./G.P.P.				Eng.	11½				
India and South-East Asia: India, Burma, Malaya, Ceylon, Southern China, Indonesia, Netherlands East Indies, Indo-China			Eng.	T.G.O.S./G.P.P.				Eng.	15½				
Middle East: Iran, Iraq, Persian Gulf			Eng.	T.G.O.S./G.P.P.				Eng.	15½				
Near East: Egypt, Sudan, Arabia, Turkey, Syria, Palestine			Eng.	T.G.O.S./G.P.P.				Eng.	17	3			
Eastern Mediterranean: Cyprus, Greece			Eng.	T.G.O.S./G.P.P.				Eng.	17	3+	½ w.		
Central Mediterranean: Italy, Sicily, Malta, Libya			Eng.	T.G.O.S./G.P.P.				Eng.	18½	1 w.	½ w.		1

WHAT THE WORLD HEARS—BBC EUROPEAN SERVICES

As at 31 December, 1945

<i>Areas served</i>	<i>Albanian</i>	<i>Austrian</i>	<i>Belgian</i>	<i>Bulgarian</i>	<i>Czech</i>	<i>Danish</i>	<i>Dutch</i>	<i>English</i>	<i>French</i>	<i>German</i>	<i>Greek</i>	<i>Hungarian</i>	<i>Luxembourg</i>	<i>Norwegian</i>	<i>Portuguese</i>	<i>Romanian</i>	<i>Spanish</i>	<i>Swedish</i>	<i>Swiss</i>	<i>Ungarische</i>
AUSTRIA	H. M. H. 1 15	H. M. H. 0 15	M. H. M. H. 0 55	M. H. M. H. 0 55	M. H. M. H. 0 15	M. H. M. H. 0 55	M. H. M. H. 0 30	M. H. M. H. 0 45	M. H. M. H. 0 45	M. H. M. H. 0 45	M. H. M. H. 0 45	M. H. M. H. 0 45	M. H. M. H. 0 45	M. H. M. H. 0 45	M. H. M. H. 0 45					
BALKANS																				
BELGIUM																				
CZECHO-SLOVAKIA																				
DENMARK																				
FRANCE																				
GERMANY																				
GREECE																				
HOLLAND																				
HUNGARY																				
ITALY																				
POLAND																				
PORTUGAL																				
SCAN. AND FINLAND																				
SPAIN																				

European Services may be heard beyond Europe as follows :

MIDDLE EAST : Czech 30 mins.; English 15 mins.; French 30 mins.; Greek 15 mins.; Polish 1 hr.; NEAR EAST: Czech 15 mins.; Polish 1 hr.; Greek 15 mins.; French 30 mins.; WESTERN MEDITERRANEAN: Spanish 30 mins.; EAST AFRICA: English 15 mins.; Italian 1 hr. 45 mins.; Belgian 30 mins.; PORTUGAL AND SOUTH AFRICA: Belgian 30 mins.; Dutch 45 mins.; French 1 hr. 45 mins.; Italian 1 hr. 45 mins.; NORTHERN AFRICA: Belgian 3 hrs. 15 mins.; French 5 hrs. 30 mins.; Luxembourg Patois 15 mins.; LIBYA: English 15 mins.; Italian 1 hr. 45 mins.; NETHERLANDS EAST INDIES: Dutch 15 mins.



