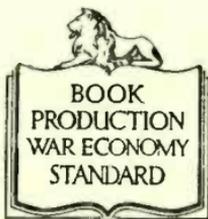


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THE BRITISH BROADCASTING
CORPORATION
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Lord Inman, new chairman of the BBC Board of Governors



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THE BOARD OF GOVERNORS

On 11 December, 1946, the Prime Minister announced in Parliament that the King had been pleased to approve the appointment of Lord Inman as chairman for a period of five years from 1 January. His Majesty had also approved that Lady Reading should be vice-chairman for four years from the same date.

At the same time the appointment was announced of Mr. Jolin Adamson to the vacancy on the Board of Governors, caused by Lady Reading's appointment as vice-chairman.

Other new appointments to the Board of Governors were made in the course of 1946, and the members of the Board are now as follows.

Chairman :

THE LORD INMAN

Vice-Chairman :

THE DOWAGER

MARCHIONESS OF READING, G.B.E.

MISS BARBARA WARD

THE RT. HON. GEOFFREY LLOYD

AIR MARSHALL SIR RICHARD PECK,
K.C.B., O.B.E.

MR. E. WHITFIELD, PH.D.

MR. JOHN ADAMSON



*Sir Allan Powell,
G.B.E., D.L.*



*Mr. C. H. G. Millis,
D.S.O., O.B.E., M.C.*

TRIBUTES IN PARLIAMENT

When the announcement was made in the House of Commons of the appointment of Lord Inman as the new Chairman of the Board of Governors, tributes were paid by the Prime Minister and others to the work of retiring Chairman and Vice-Chairman.

The Prime Minister said, 'I should like, on behalf of His Majesty's Government, to express appreciation of the public spirit which they have shown in this connection, as well as of the great services which they have rendered during their long periods of office, and, in particular, of their contribution to the splendid war record of the British Broadcasting Corporation'.

The Lord President of the Council said, 'I have known Sir Allan Powell for many years. He has been on the British Broadcasting Corporation, which he has served for about eight years, including the war years. I think the country is indebted to him for his services, and to Captain Millis who has been Vice-Chairman for an even longer period of service, I think it is up to ten years.

Mr. Brendan Bracken said, 'The public owes a deep debt of gratitude to Sir Allan Powell. In the darkest days of the war he radiated confidence and cheerfulness, and was the sort of robust Chairman that the BBC then required. It was my good fortune, as Minister of Information, to see him almost every day. Sir Allan Powell's arrival always meant that we had the most cheerful of visitors.

One of his greatest attributes was a lovely gift of courtesy, and a sweetness of nature that made him greatly beloved by all his staff.'

THE NEXT FIVE YEARS IN BROADCASTING

By Sir William Haley, Director-General of the BBC

The third Royal Charter of the British Broadcasting Corporation came into operation on 1 January, 1947. It was a date with more than one significance. Not only were the wartime services of the BBC a matter of the past and safe with history; the transition period was also over. In the eighteen months since the end of the war in Europe, a vast conversion had been successfully carried through. The Home Service had been reorganized. Regional broadcasting had been restarted. A new Light Programme had been introduced. A Third Programme had, despite great obstacles, been launched, and its idea had caught the imagination not only of this country but of Europe and many other countries throughout the world. Television was once again a service in being, and at the time of its restarting was the only seven-days-a-week public television service in existence. The vast external services of the BBC, now in forty-five languages, Russian having been added since the end of the war, had also been converted. In so short a time had the pattern of post-war British broadcasting been made complete.

All this was matched by a sudden spurt in the number of listeners. That the passing of the war had not made broadcasting less of a social necessity was shown by the fact that in those same eighteen months the number of licence holders had risen by nearly a million to the record figure of 10,740,350. 'And whereas in view of the widespread interest which is thereby and by other evidences shown to be taken by Our Peoples in the Broadcasting Service and of the great value of the service as a means of information, education, and entertainment, We deem it desirable that the Service should continue to be developed and exploited to the best advantage and in the interest of Our United Kingdom and other Our Dominions.' So runs the Preamble to the new Charter.

The Charter is accompanied by a Licence. The two together define the constitution and means under which the BBC operates. The main provisions are largely the same as before. The Corporation's constitutional organization has been preserved. It remains an independent body. It has charge of its own affairs. Its programmes are safeguarded from outside interference. Its position within the community and the corollary of its trust of impartiality remain.

Some of the principal changes in the Charter and Licence mark the coming into being of the great bulk of the BBC's Overseas

services during the past ten years. This has needed new financial provisions. Before the war all the BBC's operations were financed out of its proportion of the licence income. During the war it was completely financed by Grant-in-Aid. From 1 January, 1947, the pre-war system of financing out of licence income has been restored for all broadcasting to listeners within the United Kingdom, including television. All external services, including monitoring, will be paid for by Grant-in-Aid. While the BBC has agreed to certain control over the expenditure of this Grant-in-Aid, the policy of all the external services is without exception the responsibility of the Corporation. The magnitude of the external services, the languages in which they are transmitted, are matters for Government decision after consultation with the Corporation. The Corporation is also enjoined to plan and prepare its external programmes in the national interest and to acquaint itself with Government policies towards the countries involved. But it obtains such information in order to be properly informed in discharging what is, in the last resort, its undivided responsibility. In the explicit words of the White Paper on Broadcasting Policy 'The Government intend that the Corporation should remain independent in the preparation of programmes for overseas audiences.' It is on that independence that the great strength of the external services and the great trust of the peoples of the world in them rest.

The outstanding difference between the third Charter and the second Charter is that the new one has been granted for only five years. The White Paper gave the reasons. The Government, declaring themselves satisfied 'that the present system of broadcasting is the one best suited to the circumstances of the United Kingdom', nevertheless appreciated 'the need to ensure that the problems of a body like the British Broadcasting Corporation, whose essential feature is its political impartiality and which enters so largely into the everyday life of the people, are fully ventilated'. But for only two and a half out of the ten years of the second Charter had the BBC been able to operate under normal conditions. The effect of the wartime technical progress on peaceable activities had not had time to be clarified. The post-war international agreements into whose framework all national broadcasting has to be fitted, especially the allocation of wavelengths, still remain to be negotiated. 'For these reasons the Government have come to the conclusion that in order to span the period of transition and to enable new technical developments to reach a point at which their bearing on future broadcasting in

this country can be more clearly foreseen' the Charter should be renewed for five years.

What are the main tasks ahead of the BBC in that period? First and foremost that, the pattern of Home broadcasting now being set, the outlines should be filled in, the parts perfected. A start has been made in the past eighteen months, but it is only a start. Much remains to be done.

The first problem is that of coverage. It is also the most difficult. The BBC has a duty to provide to the greatest practicable extent all its listeners with all the services designed for them. At present the Home Service of the BBC is available in satisfactory strength to ninety-five per cent of the population. The Light Programme also is available to ninety-five per cent of the population. The new Third Programme can be heard adequately by only fifty per cent of the population. The problem is one of wavelengths. Broadcasting in Europe is starved of wavelengths. The existing broadcasting bands are unable to meet the total national requirements. Efforts are being made to develop within other bands, especially in the shorter wavelengths by means of frequency modulation. The BBC has for many months now been broadcasting the Third Programme nightly from a frequency modulated transmitter in London. It is building a higher powered F.M. transmitter in Kent to serve south-east England, experimentally at first. It envisages a chain of F.M. transmitters to make the Third Programme available to some ninety-six per cent of the population. Progress, however, is bound to be slower than we would like. The national labour position and the higher essential priorities all mean delay. Meanwhile other alternatives are being prospected to see if they can provide some temporary improvement. The use of Frequency Modulation need not necessarily be confined to the Third Programme.

The same problems of priorities, labour, and materials face the extension of television, with the added complication that the early development of the service is bound to be experimental. Television is a new technique with special problems. Both BBC and Post Office engineers can learn many things only as they get experience in operation. The co-axial cable is making its way up to Birmingham; the Birmingham transmitter is being built. A radio link for television is also being experimented with. Not until this first television relay station has been working for some months, will it be possible for the Television Advisory Committee, which has the responsibility of advising the Postmaster-General on the development of television, to say with conviction what the

proper lines for expanding television coverage are. It can be hoped that thereafter progress will be appreciably faster.

Many other technical problems in both sound and television broadcasting are also being tackled. The BBC has in hand a major programme of research and experiment. In many broadcasting developments its engineers have led the world. Their task in the next five years is to blueprint and bring into being the broadcasting of the future.

All the BBC's work on its programme side is governed by two considerations. The duty laid upon it in its Charter is to be a medium of information and education as well as of entertainment. The real justification for its constitution and its unique place within the community is, that it is an instrument of social purpose and a means to raise public taste.

Broadcasting is the most powerful device yet conceived to serve the end of bringing about an informed democracy. There are many ways over its whole field in which the BBC fulfils that mission. Its news bulletins, its talks (which aim at being so much more than mere extemporary *obiter dicta*), its documentary features, its reports on affairs at home such as 'Today in Parliament', and its commentaries from other countries provide a service hitherto unequalled in scope. Nevertheless during the next five years we plan to extend it. Particularly in so far as concerns the basic unity of the Commonwealth, we believe broadcasting can play a major rôle. By talks, by exchanges of programmes, by secondments of staffs, we hope to make the differing circumstances and outlooks of the British peoples better known to each other. In the sphere of formal education there are the Schools Broadcasts. In this field the British Broadcasting has pioneered for the whole world. Interest in the BBC's progress has been continuous and ever-widening. In many other lands schools broadcasting is now being developed on the lines worked out in Broadcasting House.

When we turn to what is loosely called adult education it is impossible to draw any firm line of demarcation. So much of the BBC's output is educational in one way or another. The work the BBC has done in music, in making great plays known to millions, even in some lighter forms of entertainment, has an educational as well as a recreational effect. But both in formal and in informal education much remains to be developed. The coming of the Third Programme is enabling us to widen the classical repertory and to attempt things which for one reason or another, no broadcasting organization has yet attempted. With television also a whole new field is opened up. To give only one in-

stance, at last broadcasting may be able adequately to help the visual arts. The next five years promise to be years of outstanding value.

The BBC's pioneer work in spreading a love of music and the drama, as well as of literature and the arts, has always had as its base a belief that the only sound and enduring enjoyment must come through understanding. This has sometimes led to the complaint that the BBC tends to be governessy and to the assertion that with the greatest art mere performance is enough. Maybe the exposition could, at times, be a little less openly didactic; the approach to the 'improving' aspect of the work a little more subtle. But the purpose to use broadcasting, not merely to give the highest and best, but also to help people to understand and therefore to have a well-based appreciation, is one the BBC has no intention of abandoning. It has learnt much in the technique of this part of its work in the past twenty-four years. Its methods may alter, its purpose remains. By the way it discharges this trust it should be judged.

The ten years that have passed since the BBC started on its last Charter have seen the horizons of broadcasting immeasurably widened. The BBC's field is now the world. To it British broadcasting must give the best this country has to offer. Day and night there goes out a steady flow of objective, impartial, accurate news available to all who care to hear, and a projection in the way of talks, discussions, culture, and entertainment of British thought and the British way of life. In reverse the BBC seeks to take the best wherever it is to be found. International understanding cannot be a one-way process. And British music, literature and thought can all be vivified and enriched by contributions from other lands. Communications in these early post-war days are too uncertain for much to be done. But as they improve the process must grow.

To finance itself through the coming period of major development the Corporation has been allotted eighty-five per cent of the nett licence revenue from its listeners for the first three and a quarter years and whatever is negotiated thereafter. In this first year or two of labour shortage and gradual getting under way the sum should prove adequate. But the capital programme which faces the Corporation, if it is to develop British broadcasting to its maximum efficiency and fullest extent, will in the view of the Governors eventually call for the use of the full-licence income throughout the whole of the period.

Five strenuous, formative, and exciting years lie ahead of British broadcasting—years of difficulty, years of opportunity, and years of challenge. The BBC could ask for nothing better.

THE BRITISH RADIO INDUSTRY

by G. DARNLEY-SMITH

Chairman, The Radio Industry Council

During the war years the entire capacity of the Radio Industry was devoted to the design, development, and production of radio, radar, and all kinds of electronic equipment for the services. Radio production for normal civilian purposes ceased.

The magnificent work of the industry during those years, and the vital contribution it made to victory, has been described in the Press and elsewhere, and will not be further dealt with here; except to say this: the spur to scientific advance and technical development in all radio matters which the war provided will be turned to good purpose during the years ahead through the application of those same principles to the design and production of radio equipment of all kinds for peaceful usage.

During 1946, the first year after the end of the war, the industry advanced far in the switch-over from war to peaceful application. Preliminary plans for this were made early in 1945, even before the ending of the war, so that the inevitable pause between the two kinds of production might be short and the transition as smooth as possible.

The Radio Industry comprises broadly the production of four main types of apparatus:

- (1) Broadcast receiving equipment, including radio-gramophones, television receivers, car radio, and public address.
- (2) Telecommunication equipment, radar, and electronic equipment of all kinds for commercial purposes.
- (3) Valves and cathode ray tubes.
- (4) Components required for the manufacture and maintenance of (1) and (2).

Radio manufacturers can be classified in groups under these four heads, and during the last year of the war—with peacetime problems in mind—the Industry was organized under The Radio Industry Council in such a way as to ensure full consultation and collaboration between all sections in matters of common concern, whilst leaving each section full freedom to deal with its own domestic problems.

Thus The Radio Industry Council, which supersedes the old Radio Manufacturers' Association, and is an enlargement of it

by the addition of manufacturing interests not previously included, is a federation comprising four separate autonomous associations of manufacturers, each concerned with the production of one of the classes of apparatus mentioned above, namely :

- (a) The British Radio Equipment Manufacturers' Association.
- (b) The Radio Communication and Electronic Engineering Association.
- (c) The British Radio Valve Manufacturers' Association.
- (d) The Radio Component Manufacturers' Federation.

Each of these Associations is represented on the Executive Committee of The Radio Industry Council, where the general policy of the Industry is determined; and also on its Technical Directive Board which co-ordinates and correlates the work of the individual associations in technical matters in the same way as does the Executive Committee in the spheres of politics and commerce.

There is an Export Committee too, whose function it is to encourage the development of radio exports—a matter of the greatest national importance at this time—and to bring to a focus and unify the work of the individual associations in this field. Public Relations, Exhibitions, Statistics, and many other subjects have representative Committees directing and correlating the work of the various sections of the industry in these various spheres.

The radio industry is young and has been built up in a very short space of time by individuality and private enterprise. It has always been and is still a highly competitive industry. It still believes firmly in the value of individuality, competition, and enterprise, and in building up the structure of The Radio Industry Council to correlate and co-ordinate the work of the individuals there is no desire to secure 'uniformity' and regimentation. Quite the reverse. Rather to ensure the economic pursuit of a common aim, a common direction, and a common line of action in meeting the many and grave difficulties with which the industry is faced in this period of reconstruction.

Shortly stated these problems are the following :

- (1) To increase the usefulness of the service which the Radio Industry can offer the public in what is undoubtedly one of the most important aspects of present-day society.
- (2) To achieve the reconversion of the industry to peacetime production with the maximum of speed, efficiency, and

smoothness ; this involving the ordered and regular application of knowledge and technique developed during the war to the manufacture of radio equipment for civilian purposes —not only in the field of broadcast radio and television reception, but also in that of commercial communication, radar, and industrial electronic equipment.

- (3) To regulate fairly throughout the industry in relation to any approved manufacturing programmes the acquisition and supply of essential raw materials, which are unfortunately in so many cases desperately scarce.
- (4) To secure economy in manufacture by the formulation and adoption of suitable standards to ensure the greatest measure of interchangeability of components without, on the other hand, putting any brake on progress and improvement arising from the application of new ideas.
- (5) To secure a balanced and ordered production programme in order to avoid over-production with its attendant evils.
- (6) To develop and expand radio exports to the maximum in line with Government policy and national necessity at this time; and in this to do more, if possible, than just take advantage of the present world-wide sellers' market, but rather to establish British exports in markets where a continuing demand may reasonably be expected.
- (7) To provide suitable training facilities for the rising generation of radio technicians, so that in technical matters the future of British radio may be assured.

Problems such as these can easily be stated, but their solution is quite another matter, when today grave shortages of materials and labour often defeat the best-laid plans for ordered production. And the industry should not forget that before the war it led the world in television, and that the events of 1946 and the months immediately ahead may be decisive in determining whether that lead can be maintained for this country in the post-war world.

Whilst it cannot be said that all these problems have yet been solved, material progress has been made, thanks to that same virility and initiative coupled with the spirit of co-operation in tackling common problems which enabled the Industry to form the first British Broadcasting Company and helped the Industry to achieve such outstanding results during the war. Some illustration of this progress can be seen from the following brief statistics concerning the Industry's post-war export achievement. In the

whole of 1938 no more than 60,000 sets were exported. During the ten months January to October, 1946, over 250,000 sets were sent from this country to markets overseas, the monthly rate rising from 6,000 in January to nearly 60,000 in October, and exports of valves and components show a similar expansion.

The exigencies of war, when components had to be made to withstand the greatest extremes of temperature, from arctic frost to tropical heat, to say nothing of humidity at saturation point, have been turned to good account by the Component Manufacturers. Today, British radio components, by the application of that same technique, will ensure a reliability in service in all parts of the world greater than was ever secured before.

Following the rationalization in valve manufacture for services use during the war, the makers now face the urgent problem of achieving a similar objective in the design of a standard range of valves for civilian purposes which will ensure economical manufacture, and ease of replacement on markets all over the world; a problem much complicated by the need for very many different types of valves to maintain the large number of obsolescent sets still in operation in this country.

In the commercial field the principles embodied in wartime radar sets, and in services communication equipment of all kinds, are now being applied to the production of navigational equipment for use on sea, land, and in the air; and in industry those same principles of high-frequency electronics are being harnessed in ways undreamed of a few years ago. These are modern applications which will ensure greater safety and comfort in travel, and will improve and simplify industrial and manufacturing processes of all kinds and in all industries.

For television, it is the Industry's earnest hope that the service now resumed from Alexandra Palace will rapidly be extended by the opening of provincial stations; and it will be the aim of the Industry to produce television receiving sets of high quality at a reasonable price in parallel with the programme of provincial extension, thus bringing reception of television programmes to a wider and ever-expanding audience, until ultimately the whole nation is embraced within the television network.

In dealing with its many problems, the Industry has always received ready and sympathetic collaboration from the BBC, a collaboration which is gratefully acknowledged and to which no inconsiderable portion of the success so far achieved is due.

THE EUROPEAN SERVICE HOLDS THE MIRROR UP TO BRITISH OPINION

*by the Controller of the European Service,
Major-General Sir Ian Jacob*

Readers of the Year Book for 1945 will recall the story of the European Service in wartime, its task in maintaining the spirit of hope in the occupied countries, and its share in the final victory. They will also remember that after VE-day a new approach to European broadcasting had to be adopted, so that our programmes would be suited to the atmosphere of newly liberated countries. It may be of interest to them to read how the European Service is facing the problems of peacetime broadcasting, and how it is trying to make a solid contribution to the development of friendly European relationships.

One often hears the phrase: 'The BBC says . . .' But the BBC has no entity in the sense of having views and opinions of its own. It seeks to hold a mirror to British opinion, and to reflect what the ordinary man and woman in Britain thinks and feels. British public opinion finds its expression in the Press, in speeches and writings, in books and periodicals. By quoting this material, and by bringing a great variety of people to the microphone, the BBC tries to show to its listeners the different currents of thought, the full and democratic flow of ideas, and the diverse opinions, that go to make up the voice of the British people. In this way also the people of Europe are given proof of the manner in which individual life can be enriched by the unfettered interchange of thoughts and opinions. There is no attempt to ram British ideas down other people's throats. The only firm belief that Britain would like to see universally respected is the belief that tolerance, and the complete freedom of each man and woman to develop and express his or her opinions, can be combined with an ordered society.

The BBC believes that it is no part of its duty to take sides in the internal affairs of other nations. For this reason it makes no distinction in its address between governments and peoples. It may reflect the dislike expressed in Great Britain for certain despotic regimes. But it refuses to go beyond that and to attack of its own volition and in its own entity any foreign government however unpopular it may be. It is not for the BBC to judge the merits of government and opposition and to identify itself with either.

The BBC thus feels that it can with justification claim that it enables people to speak to people. Even during the war, when the



The Prime Minister and Mrs. Attlee chatting with artists during a visit to the BBC Television Station



*Maj.-Gen. Sir Ian
Jacob, K.B.E., G.I.
Controller
(European Service)*

*Gabriel Mistral,
Chilean writer and
winner of the 1954
Nobel Prize, with
Sir William Haley,
Director-General of
the BEC*



defeat of the enemy was the end to which the whole energies of this country were bent, the BBC did its utmost to uphold the standards of truth and integrity on which its reputation had been built. It had certain responsibilities which have now lapsed. For example, it gave facilities for the governments of countries which had been overrun by the enemy to speak to their own people, and thus it assumed to some extent the responsibility of a Home Service for those countries. Again, it played its part in organizing resistance in allied countries, and acted as an agent for the conveyance of clandestine messages. But through it all it spoke with the voice of Britain, and declined to become a mere conveyor of propaganda. Now, in peacetime, it remains the vehicle for the free expression of the ideas, the learning, the culture, the science, and the humour of the British people. It works to no political policy, but seeks to stand by its principles of truth, integrity, and honesty. It is proud to take part in what it believes to be one of the most important movements for the restoration of sanity and the preservation of peace, namely the friendly interchange of knowledge between peoples.

It may be of interest to give some details of the working of the European Service. Broadcasting in twenty-four languages including English, it has at its disposal four networks on which four simultaneous transmissions directed to different parts of Europe can go on the air. The available time on each network is theoretically twenty-four hours per day or ninety-six hours in all. But it is no use broadcasting when people are asleep, and not much use broadcasting in the middle of the morning and in the afternoon when the majority are at work. Thus the available time is much less than this. If all languages received equal time, each would have about one and a half hours a day. But for obvious reasons, such as variations in the number of people who speak each language, schedules are adjusted to allow the larger audiences more time and the smaller audiences less. Nevertheless, every effort is made to ensure that each audience has a transmission of at least half an hour during the peak evening listening time. As a broad generalization it can be said that the standard transmission of the European Service consists of a half-hour programme, containing a news bulletin followed by a short talk or commentary, and by a feature. Fuller details of the individual characteristics of the various language programmes will be found in a later section of this book, but a few general comments may not be out of place here.

The most important ingredient in the programmes is the news. Over seventy news bulletins are broadcast each day to Europe.

It is an unfortunate fact that in many countries there is much suppression of news for political reasons. The people hear on their own radio, and read in their own Press, only what their government considers it convenient for them to know. A comprehensive, impartial, and accurate service of world news such as they can hear from the European Service of the BBC is thus of great importance to the people of these countries in helping them to form a right judgment of the actions and motives of their neighbours in the world. Even in those countries which receive a full service of world news in their own organs of expression, interest in the BBC news bulletins remains lively, because of the acknowledged position of London as a world news centre. The London window upon the world is thus of supreme importance to all European audiences, and throughout its eight years of life the European Service of the BBC has fully recognized its great responsibility in providing an objective picture of world events.

Next to the news, what Europe wants to hear is what Britain is thinking about the news. It is in satisfying this demand that the BBC has to exercise great care. It is not easy to be a faithful mirror held up to public opinion. Public opinion is fickle, and on many issues is confused and even bewildered. It is not always possible to present to Europe a clear-cut statement of what Britain thinks. If there are many shades of opinion the BBC seeks to reflect this fact and to indicate the main trends of thought.

The third subject of great interest to European audiences is Britain itself. What is the country like, what sort of people inhabit it, how do they live, and what are their interests? The programmes of the European Service try to answer these questions by giving an exposition of every aspect of the British way of life. These programmes are designed to excite the interest of many types of audience, literary, technical, industrial, agricultural, sporting, musical, or sociological. Apart from the simple desire to interest or amuse, there is the deeper aim of promoting the universal exchange of ideas and of developing friendship across frontiers.

Finally, there is the great interest which exists in Europe for the English language. More and more people are learning English, and to help them in their task the BBC puts out a large volume of 'English by Radio' programmes, which consist of simple conversations in English, mostly without any word of explanation in a foreign tongue. The popularity of these programmes steadily expands and the soundness of the method employed is attested by the flow of appreciative letters from all over Europe.

What news have we of our audience? We can now keep touch

with them in a way that was impossible in wartime, and our listeners take advantage of this fact by sending us a large number of letters. The 1946 average of our mail from Europe has been 4,600 letters a month. These have come from every country in Europe, and from all kinds of men, women, and children. The number is small compared with the total population we address, but for every one who puts pen to paper there are many who listen but do not write. And to read these letters is to enter into the turmoil of life in post-war Europe. The passion and fears, the hopes and memories, the political and racial hatreds, the simple joys and affections, are all recorded and make our mail a deeply interesting and at times a tragic study. The letters contain useful criticism and appreciation, which is carefully analysed and applied. They also contain much which encourages us to think that our programmes bring a fuller life to thousands who find their freedom circumscribed. It is hard for us in this country to realize how desperately the oppressed cling to the hope that one day they may be set free, and merely to hear daily of life in a far country where tyranny is unknown is for them a real delight. Out of our mail comes ample justification for the style and general composition of our programmes and of the principles upon which they are founded.

Many nations broadcast to their neighbours. Some use their opportunity to indulge in undisguised political warfare ; others seek to amuse ; others combine information with interest in a synthesis of friendship. It is among the latter that the BBC places itself, in the confident hope that by straightforward, friendly, and impartial speaking it is contributing to the future peace of the world. It is its desire to live up to the words of one of our listeners who wrote : ' . . . I have listened to you for many years and continue to listen whenever it is possible for me. At one time you were the voice of hope in victory, today I want you to be the voice of hope in a better world.'

'IF I WERE HEAD OF THE THIRD PROGRAMME'

By Rose Macaulay

As the Third Programme, and the excitement and satisfaction of its beginning, settles, it becomes possible to take stock of it, to realize what it is after, what it is achieving, and what one wants of it. Musically—and music is by far the most important contribution of radio to culture and pleasure—it is proving more than all one hoped. One week is full of Beethoven's string quartets, another of Byrd and Bach, Dvořák, Liszt's Totentanz, Haydn's 'Seven Last Words', some Bax, Schönberg, and Webern, Elizabethan music, a Vivaldi violin concerto, a Bartók piano concerto, Monteverdi's 'Tasso' settings, 'The Magic Flute', on records from the Berlin Philharmonic (it is one of the Third Programme's merits that it makes constant use of records). Music seems well balanced between old and new, classical and modern, the familiar and the rare, with welcome emphasis on the less-known works of well-known composers. Beethoven and Britten, Bach and Bartók, Mozart and Monteverdi, Purcell and Peter Pears, Gluck and Glinka, madrigals, operas, and symphonies elbow one another; one evening you may hear Bach's 'Phoebus and Pan', another Gesualdo and Gibbons, another an oboe sonata of Handel's, another (should you care to) some new church music. Opera is transmitted from Covent Garden and the Cambridge Theatre; 'The Rosenkavalier' is recorded from the Hamburg festival. Contemporary foreign music has its place; French, Spanish, American, Czech. A listener who failed to find much that he liked to hear in any week would be hard to please. It is good measure, too; midnight tolls with 'The Magic Flute' still in full swing; one may retire to rest, like Pythagoras, listening to grave music. Some people like this; others, it seems, would prefer an earlier closure, since these nocturnal orgies, which they cannot endure to miss, rob them of their rest. Indeed, there is much to be said, if not for an earlier end, at least for an earlier beginning. Why waste all the day until six? Many people are more liable to be in their homes in the mornings and afternoons, and out in the evenings, so that they miss most of the programme. Since the Third Programme does not disdain records, could not each evening's programme be repeated next morning and afternoon, say, from nine to three? Then those who wanted to could hear it twice (a great advantage with unfamiliar music) and those who missed

it one day would hear it on another. It is felt widely that more repeats would be welcome. More widely still that those who stay at home by day, through illness, domesticity, lethargy, or merely choice, might as well have something good to listen to.

As one listens to the music of the past, scattered unchronologically up and down the centuries, the notion occurs, could not a historical series of musical programmes be arranged—a series of expositions, with illustrations played on the proper instruments, of music from the earliest times? The music, so far as we know it, of the ancient world—Egyptian, Cretan, Persian, Greek—the ‘Hymn to Apollo’, played on the lyre, Pan’s pipes, Roman brass; the expansion of the extant scraps of Greek notation that we have; the development of music by the western and eastern churches, the balladry of the ninth- and tenth-century English, the songs of French troubadours and jongleurs, the medieval tavern songs, and so on to the Renaissance and beyond. Such programmes might be both delightful and instructive; and the fascinating relation between the music of a period and its social development could be explored. Another line which suggests itself is the investigation of contemporary popular songs on the continent and in America—the kind of research carried out by Cecil Sharp and others last century. Something of this kind is being done for the BBC by Miss Lilian Duff in her delightful French cabaret record programmes; and Mr. Rodney Gallup in his collection of Portuguese songs; much more could be done by explorers with recording vans in the country districts of France, Germany, Italy, Austria, Spain, Portugal, the Balkans, the Pacific and West Indian islands, the spaces of the north and south American continent (including Canada) where tom-tom rhythms from Harlem are not the sole popular fare. The singing of Portuguese vintage workers to their guitars, the nasal, timeless chanting of Italian priests as a procession winds its way through a small town, the melodious songs that sound—or used to sound in happier days—from German beer gardens—all these and much more could be added to the Third Programme’s repertory of foreign music of a more sophisticated type. Again, skilled criticism could make the connection between the songs people sing and the life they live.

In drama, the emphasis has been, so far, on good performances of the familiar great—Shakespeare, Ibsen, Strindberg, Shaw, Euripides, Æschylus, Racine (in spots). The production and acting have been, in the main, extremely good. The wisdom of presenting plays in huge, unbroken stretches is doubtful; no one can well sit listening, even to the best drama, for hours on end;

listeners have work to get done, meals to eat, friends to see, books to read, the thing cannot be done. Instead, they dip in and out, and don't get the whole, which is a pity, or else they despair at the outset and don't attempt any of it. Long plays should be divided into sections, with long gaps between ; or even have different acts on different days, and several repeats of each. They have been well grouped—Hippolytus and Phèdre (or rather bits of Phèdre—which should, by the way, have been in French) near together, and the Scandinavians in the same week as one another. Indeed the Third Programme grouping is enterprising and thoughtful, though there have been a few flaws. In modern drama, the achievement has so far not been much. There was 'Huis Clos'—a great success, one gathers, with the mass of listeners (I speak without consulting Listener Research, but hear that quite simple people, sitting listening in the provinces, say they and their maids found it most enjoyable.) But where are the contemporary dramas, where are the dramatists who write continual radio plays for the other two programmes ? I should say, where are the other dramatists, who are *not* writing continual plays for the other programmes, but ought to be writing them for the Third? Where are the intelligent radio writers, who could write intelligent radio plays—not 'features', and not poetical dramas, but simply straightforward prose plays, on an educated level? Presumably theatre managers are also asking this eternal question. But in the theatre there is, occasionally, an intelligent play. Some of these could, I suppose, be broadcast. And there have been some intelligent Home Programme modern plays from time to time, which might be taken; though in general the level of domestic drama on the Home would scarcely do. One wishes—that is, I wish—that some of the thoughtful and ingenious radio 'feature' writers would turn their attention to straight plays. They could have an enjoyable time, with all the resources of the Effects Department at their disposal to give verisimilitude to their bald and unconvincing narrative, and the lucidity of disembodied voices to articulate their passion and their wit and their high discourse. I suggest that Miss Ivy Compton Burnett's novels might dramatize elegantly ; they have plot, conversation, and subtlety. If Miss Compton Burnett will not dramatize them herself, there are experts who could. More might indeed be done in the way of dramatizing modern novels. But nothing can compensate for the lack of good plays written specifically for radio ; I suggest that the directors of the Third Programme make it their business to obtain them both from English and foreign writers.

Where drama ends and feature begins, I scarcely know. Which, for instance, was 'In Parenthesis', that magnificent adaptation of David Jones's book? Perhaps it does not matter. Whichever it was, it was a high spot in radio achievement—if that is 'feature', then feature can do anything, despite its deplorable name. It had everything—poetry, beauty, passion, drama, human interest, wit, tragedy, the evocation of time and place; and the acting and production were first class. It was one of the few things I have heard on the air which seemed to me specifically radio material and triumphantly successful. The 'Voyage of Magellan' was so to a less degree, because more remote from us, less complex and rich in pattern, and less possible to convince us of—also it was less perfectly acted. But these are the kinds of experiment that are worth while, more so than even first-rate performances of the classics we all know. Would it be possible to search the Continent for contemporary plays, not necessarily great, or even very good, plays, but the plays that are actually being played in the provincial and metropolitan theatres of France, Italy, Spain, Russia? One of the pleasures of being abroad is to turn into the local theatre of some small place and see what is doing there; with skill and industry, the pleasure could be communicated to listeners here. Even if (as they usually are) the plays are poor, it is instructive and amusing to hear such news from abroad. They should, of course, be in their native tongue; translation spoils all.

As to the plays of the past, those more obscure might sometimes be routed out and performed; the minor playwrights of the sixteenth, seventeenth, eighteenth, and nineteenth centuries—the comedies and tragedies of Chapman and his set, Middleton, Shirley, Heywood, Brome, Davenant, the smaller Restoration men, the dramatists who cluttered up the eighteenth-century stage and the nineteenth; even if the merit was only historical, it would be instructive to have such a series, and even the bad and the turgid can be made entertaining. A perspective of the development of English drama would thus emerge; as it cannot by merely repeating the plays already well known. There should, one feels, be more *finds*, both old and new.

In the elastic frame of 'feature' there are great possibilities. The danger is that expressionism is overdone, so as to become rather an obstacle than an elucidation; the time easily arrives when the listener feels 'I should understand what these people are feeling much better if they didn't *plug* it'. But to know the exact border line between significant expression and plugging is not easy; it is a matter for experiment; and listeners react differently;

the inapprehensive are impressed by repeated utterances of inner thought, as the more unimaginative play-goers were once impressed by the artless stage soliloquy.

Third Programme talks have been good, on literature, the arts, foreign affairs, autobiography, and other subjects. Able speakers have spoken well about subjects they know. But I am disappointed by the dearth of discussions. For instance, Mr. Lionel Curtis talked on British foreign policy one evening, and Mr. A. J. P. Taylor, from a quite opposite point of view, on another. Why not let them instead argue it out face to face, perhaps with Mr. Harold Nicolson, that most entertaining of speakers, to hold the ring? More controversy on all subjects is desirable. There should be differing politicians, theologians, literary and art critics, not in happy accord but in genuine dispute. There is 'Living Opinion', but its speakers seemed, when I heard them, inadequately trained mentally for intelligent talk. There might be a kind of Third Programme Brains Trust; philosophers, scientists, writers, artists, and others would discuss anything they chose. Also (in the interests of history) disputes from the past might be re-hotted, some of those mysterious brangles that animated the schoolmen—realists and nominalists, Scotists and Thomists, Arminians and Calvinists, churchmen and puritans, Tories and Whigs.

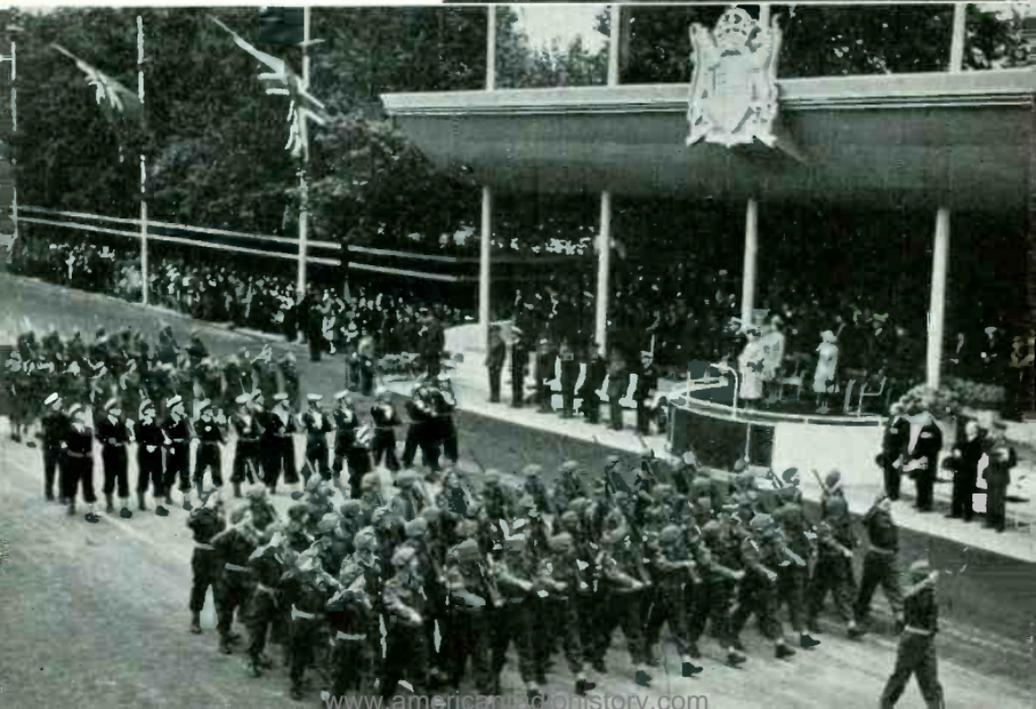
Again in the interests of history, I should like a series of talks by historians called 'If'. If Napoleon had won; if the Germans had occupied Britain in 1940; if the Reformation had been crushed in England; and so on. Endless speculations occur.

For the moment, what seems most lacking in the Third Programme is entertainment: there has been too little. There is Mr. Coghill's spirited version of 'The Canterbury Tales'; there has been some Max Beerbohm; there might well be more such gaieties. Clever parodies and skits, both literary and musical, should be improvised. Intelligent wit is an essential element in an intelligent cultural programme. I would suggest the serialization of Evelyn Waugh's *Black Mischief* or *Scoop*; or of *Venusberg*, by Anthony Powell.

To extend our view into more distant prospects of time and space, into the more obscure corners of history and human thought, as well as to celebrate beauty and greatness with polished virtuosity, and to provide a stage for contemporary creative talent—all these seem to be essential aims. The second aim is being admirably fulfilled; the first might be kept more in sight; the third must depend on the available talent.

*Victory Day scenes
were described for
listeners.*

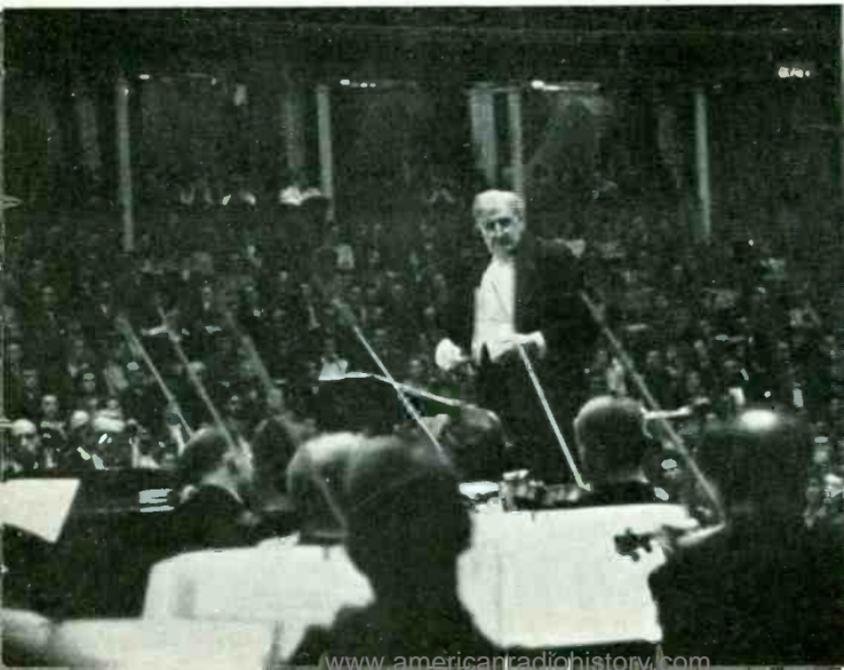
*(above) Night sky
(below) South
African contingents*





Ernest Ansermet, the distinguished Swiss conductor

Vaughan Williams conducting at a Promenade Concert



SCRIPTS WANTED!

by Louis MacNeice

Writers are in new demand on the air. The BBC is offering them more scope—and more money. Unless it can get scripts from outside its own staff, its Third Programme may run dry in features and probably in drama. This would be a great pity. Yet even now, with the Third Programme wide open to them, writers are reluctant to tackle radio and especially those forms which are peculiarly 'radio', i.e. that direct dramatic writing for the medium which I am now going to discuss. This reluctance or prejudice—apart from the fact that the literary world is conservative and cautious, not to say timid—is due to two things: ignorance and snobbery.

In recent articles by professional writers about the position of the artist in society there has been frequent reference to the BBC. In four cases out of five these references were disparaging; in nine cases out of ten they revealed false assumptions. An astonishing number of people, for instance, think that the BBC is a government department and that its staff are therefore civil servants. This completely wrong assumption at once calls up the bogey of bureaucratic tyranny: 'But I *couldn't* write for such people! I'm not a hack, my dear, I'm an artist. I can only write as the spirit moves me'. Yet the same people whose reactions to radio reveal this purity of motive and this pride in their artistic independence, are often enough moved by the spirit to write for the papers, to give paid lectures on literature, politics, and what-have-you, and even to write for the stage. Is this attitude rational?

Let us take the comparison between radio and the theatre. The most individualistic poet will sometimes toy with the idea of getting a play on the stage; he may damn the managers later when his play is rejected but he will not conclude that the theatre *ipso facto* means prostitution. Why then should radio *ipso facto* mean prostitution? If one does get a play accepted for the stage, it is put on either in a small experimental theatre where it often is ill-produced or in a large commercial theatre where the commercial boys—crowds of them—are standing by to mangle and vulgarize it. The theatre people—believe it or not—are far more cramping and interfering than the radio people; as for the film people . . . no, I can't say it in a year-book.

Some writers think that a script submitted to the BBC has to go the rounds of a hundred offices, running the gauntlet of a hundred blue pencils. In fact, once the theme of the script has been approved (and that not so much on moral grounds as on

entertainment grounds), the script will probably be read by one man only—either the Director of Drama or the Director of Features—and handed straight over to the producer. The producer, I can assure you from close acquaintance with the species, is nearly always a man with an open mind ; he will welcome the author's co-operation up till the moment of transmission. The author therefore has far more say about the performance of his piece than in any other medium which involves teamwork.

There will always of course be writers who do not wish to write for anything except the page ; no one should blame them for this, but they are, I think, a small minority. Most writers whom I know, especially among poets, have an open or secret hankering to hear their words spoken. Radio offers them that exciting experience of your-own-thing-being-performed, the lack of which nowadays so often makes a writer feel ' out on a limb '. And the thing has a very good chance of being performed *well* ; the BBC can, in most cases, lay its hand upon adequate artists. I need not overstate my case : you cannot maybe express yourself as fully or as subtly or as conclusively on the air as on the page, but you can achieve some things through this medium which are worth while and unique and which you may find a very enjoyable tonic. And, by the way, you will have an astonishingly large audience.

As for freedom to say what you like : there are still a few restrictions—as there are in publishing. Apart from these restrictions which affect only a mere fraction of any artist's subject matter, you are free to write a dramatic script on any subject you fancy—though you will, I am afraid, be expected to make it interesting. This does not mean ' make it easy ' ; one of the most ' difficult ' works even in its printed form, ' In Parenthesis ' by David Jones, was lately adapted for the air and broadcast without either censorship or censure. Some scripts have to be ' popular ' but not by any means all scripts ; the three last programme suggestions by outside writers which I myself passed on to the head of my Department and which were at once approved by him, were for a study of the Governess in literature, for a portrait of Fuseli and for a dramatization of the story of Robert Emmet and Sally Curran. You can both pick your subject and pick your way of presenting it ; you need not ' write down ' or show things to the children. A perusal of wartime scripts might mislead you here for many of them naturally were propaganda. No one is going to make *you* write propaganda ; you can be as alarming and despondent as you wish—provided, I repeat, you aren't a bore about it. And here is a fact for you : ' Huis Clos ', after being banned in the

commercial theatre by the Lord Chamberlain, was put out by the BBC without any use whatsoever of either blue pencil or soft pedal. Many sensitive listeners found this broadcast more effective than its stage performance.

That any author then should be ashamed to write for this medium seems to me absurd—and rather pathetic. Two of the best writers of our time, V. S. Pritchett and Dylan Thomas, unlike each other as they are, have both written dramatic scripts for the air and taken the job seriously. Would you accuse either of these of being insincere, insensitive or a mere journalist? You may of course say that you have nothing against the medium as such but that you are afraid writing for it may affect your other writing adversely. This danger, I think, for an 'outside writer' is negligible; Milton's other writing seems to have survived his composition of a script to be performed at Ludlow. If your other writing is affected at all by broadcasting experience, it will probably be for the good; a novelist at any rate can always do with practice in dialogue while a poet through writing once or twice for the voice may then—in this deaf-mute world—write rather better for the page. There remains of course the difficulty of 'learning the medium'. Don't let that worry you. *If* you have any dramatic sense (not that all good writers have), you can pick up the rudiments of radio in a few hours. I have seen this done by a poet who had never written two lines of dialogue.

Glancing again at some of those articles narking at radio, I cannot but think what a mealy-mouthed generation this is: hundreds of writers perched upon pillars pretending to be St. Simeon Stylites and whining that nobody pays them for it. But they want, of course, to be paid without being patronized—or at least without being directed by their patrons. Most of the best artists throughout history have worked for patrons and many of these patrons, naturally, have tried to direct and control them. The BBC—wartime again excepted—is probably one of the least interfering patrons there have ever been.

I should confess here that before the war I thought quite differently about radio. I then, as you do today, thought it a degrading medium, both vulgar and bureaucratic and not even financially rewarding. I may have been a snob at the time—or I may have been still pure of heart. Anyhow those were the days before I listened in. Now don't think that, when I began to listen, I found all the plays and the features wonderful. I liked only a few of them, just as I like only a few books in a book-shop. But, like a man who had never seen books before, I thought to myself:

'One could have some fun with these things'. So I fell from my pure status as an artist and, instead of reviewing unreadable novels and writing pot-boiling prose books where all the best bits were cut out by the publisher's lawyer, I became a mere hack and—as you will remember—confined myself to writing to order. No, I'm sorry, you won't remember ; you never listen. For your information then, apart from propaganda features (which during the war I thought necessary and which I did as well—and that also means as truthfully—as I could), I have written all sorts of brutalized, vulgarized, self-prostituting hack scripts—such as dramatized fairy stories, original parables, modern morality plays, and All Fool's Day satires ; the hide-bound programme planners, who own me body and soul and are only anxious to please the Common Man, even forced me to translate Aristophanes and dramatize Apuleius, two authors who—they well knew—were below everyone's head and could offend nobody's feelings. So, as you decided during those many evenings when you were not listening, I am a traitor to my art.

Should you start listening now, of course, you might find the standard low, but you must not mention that to the BBC ; they might ask you to write a script yourself, to do something better or even something 'different'—something individual—and, being an individualist, you would resent that. Another point about radio that might distress you is that it lets the words dominate ; the words indeed stick out a mile. It's a shock for a writer these days to *hear* a word and, besides, no possible voice out of the multitude available could ever make up for all that beautiful typography.

Seriously : if it is granted that words are, among other things, a means of communication, radio is there if you want to communicate through it. You can speak thereby to a great many people at once and, thanks to the new policy of repeating programmes, you can probably say it all again several times both to them and to others. Don't be scared by their numbers ; quite a lot of them are more human than you from your pillar in the desert might imagine. You need not become a morlock to talk to them ; the initiative rests with you. And you will be paid for it. I have just reckoned that, were I not on the staff of the BBC, a single recent programme of mine would have brought me—from three guaranteed performances—rather more money than I once used to make in a year as University lecturer. So aren't you lucky to be 'outside writers'?

THE PAST AND FUTURE OF STAFF TRAINING

by E. A. F. HARDING, *Director of Staff Training*

Few people are more than vaguely aware that the staff of a large broadcasting organization includes representatives of nearly all the arts and professions, and practitioners of a large number of the trades and crafts. In the BBC's Engineering Division alone, for instance, the staff during the war came under some fifty different categories in the Ministry of Labour's Schedule of Reserved Occupations. In view of the ignorance about the multiplicity of functions in broadcasting, it is not surprising that the mention of a training school within the BBC generally evokes bewilderment, succeeded sometimes by the comment 'Oh, you mean for training the Announcers'. And there the conversation usually languishes for lack of occasion to explain that there are other jobs to learn in broadcasting besides news reading and microphone speaking.

There are, in fact, three centralized training organizations within the Corporation: a general Broadcasting school, a Secretarial school, and an Engineering school. Of these the largest is the Engineering school, and the oldest is the Broadcasting school. This was started as an experiment in the autumn of 1936. In the three years before the war it had succeeded in making not only a useful place for itself within the BBC but also something of a name in the world outside with Commonwealth and Foreign Broadcasting organizations. Being the first school of Broadcasting technique to be sponsored by a major Broadcasting organization, it attracted guest students from as far afield as Canada and the United States on the one side, and from Turkey and India on the other.

The outbreak of war put an end to these developments. Along with Television and Regional Programmes, organized Staff Training passed into a state of suspended animation; the school building was turned over to the wartime Monitoring Service, and was subsequently blown up in the blitz; its equipment went to form part of an emergency studio centre at Wood Norton; and its personnel was assigned to wartime jobs in the overseas and foreign propaganda services. As things turned out this proved a blessing in disguise. Few realized what fundamental changes the war was to make, not so much in the methods as in the purposes of British broadcasting. But it would obviously have been futile to have continued training on the pre-war basis of long courses of fairly thorough introduction to, and practice in, the techniques of a Broadcasting service, directed almost exclusively to British listeners at home and overseas. As it was, the interval enabled people to

get practical experience of the problems—and improvisations—of wartime broadcasting. So that by the winter of 1940, when the need for a resumption of organized training had become apparent, there was at least a nucleus of the original training staff to meet the situation with experience of wartime working conditions as well as of pre-war techniques.

The underlying problem was a technical one, as it always is in broadcasting. The staff aspect was how to create a sufficient body of trained personnel to conduct and operate the vast programme of technical expansion projected for the wartime services. The solution lay in the recruitment of women and juveniles combined with the introduction of organized training to turn them into operators. Accordingly in March, 1941, the Engineering Division set up its own Training School, which in the ensuing five years contributed no fewer than 2,500 trained operators to work in the great network of wartime transmitting stations and studio and recording centres.

Meanwhile, on the programme side, although the problem was not on quite so large a scale, it was even more complex in character. The introduction of all kinds of specialized services, from monitoring to broadcasting in forty-five different languages, had resulted in the recruitment of an extraordinary variety of talent drawn from the worlds of journalism, politics, and the arts. For many reasons it would have been impossible at this stage to give all these men and women a thorough grounding in broadcasting technique, which was new to most of them. In some respects it was unnecessary because the day-to-day pressure of wartime broadcasting practice was proving a good teacher. There was, however, a great need for a centre of professional broadcasting advice and instruction, which should also serve as an exchange for information about the new methods and techniques being developed for wartime purposes. So it was decided at about the same time as the Engineering school was being set up to reconstitute the pre-war central Staff Training Department and with it the Broadcasting school.

This began operations in June, 1941, and by the end of the war nearly 1,000 wartime programme and administrative staff had passed through its courses. The main series was a short, but intensive course in Radio Programme technique. There is no mystery about this subject, and it has always been important for the school to avoid creating one. But broadcasting is a comparatively new art or craft; and the use of Radio to publish news, information, drama, etc., is not so simple as it seems sometimes to newcomers

experienced in the use of other mediums of communication such as the Public Platform and the Press. It involves more than learning how to speak through a microphone, or a little about studio routine. For instance, in the make-up of news bulletins and commentaries there is the question of the number and frequency of news facts and ideas which a listener's ear can take in as compared with a reader's eye. Again, there is the further question of the sequence of items and arrangement of ideas for a medium which depends for its effectiveness on a continuity of attention from the listener, unlike a newspaper or a book which the reader can give his attention to intermittently and in his own time. These are the sort of problems which are fundamental in Radio Programme technique; and they were recognized to be as important in the field of political and propaganda broadcasting as they had long been in broadcasting drama and entertainment to home audiences. The wartime General Course did not and could not undertake to give all the answers, but it could state and analyse the problems in such a way as to enable students to work out solutions for themselves in whatever specialized services they were engaged. The courses themselves came to owe a lot to the many brilliant minds which attended them and contributed a fresh approach to the study of these problems.

Instruction in Radio Programme technique was not, however, the only product of the Staff Training Department. As the war went on it acquired a variety of responsibilities, some with more of a staff administrative than a purely training character. The most important was the formation and disposition of a Training Reserve. Hundreds of potential programme, administrative, and clerical staff were recruited into this body, given elementary training, and placed wherever their qualifications fitted them to fill vacancies in units losing staff by wastage and call-up, or expanding or needing reinforcements. A similar body was created on the engineering side. This work called for nice judgment in picking winners from a restricted field in the labour market and in assessing futures in vacancies on executive establishments.

There were also special training assignments directly related to military operations and on the secret list at the time. For instance, there was the series of courses run in collaboration with the engineers for what were described as 'members of propaganda companies of Allied Armies'. Czech, Polish, Norwegian, Belgian, and French military agents were trained in the destructive as well as the constructive approach to broadcasting. It was oddly instructive for the training staff in these courses to have to work out the best

means of putting spokes into broadcasting systems instead of how to operate them most efficiently. Another assignment was the choosing and training of a team of men from Special Units to man a secret station to maintain communications with their comrades who had been dropped behind the enemy lines in France. The station was to come on the air on D-day and its theme tune and the long list of code figures that followed was the starred broadcast of that historic occasion so far as the School was concerned. It was jobs like these that saved the training staff from developing too academic an outlook during the war.

And now what about the period since the end of the war? As in every other field of work it has been one of transition. The main task has been Resettlement training. It began for the School in the late Summer of 1945, when the Education authorities of Dominion Forces asked the BBC to accept as guest students servicemen with professional radio experience seeking rehabilitation training. Under this scheme some thirty Australian, Canadian, New Zealand, and South African Radio men—including released prisoners of war from Europe and the Far East—attended the School's standard general course before returning home for demobilization. They were a welcome and refreshing sight to instructors somewhat jaded by four years of wartime training effort. The next influx—and an even more welcome one—was members of the Corporation's own staff returning from war service. This began in earnest in November, 1945, and since then the School has run a series of Resettlement Courses, which came to an end this Christmas, when the Resettlement process had been virtually completed. The aim of the course has been to bring returning staff up to date on the main changes and developments in the BBC during and since the war. It was not easy to combine within one short course the basic information required by the varied interests of returning engineers, producers, administrative, and clerical staff. But with the help of suggestions from staff themselves a sequence of lectures and demonstrations was worked out, which should have enabled the individual to return to his particular job with a sound appreciation of its relation to the whole and an understanding of past and current over-all developments. On the vocational side, Training Reserve has supplied a useful means of transfer particularly for younger staff seeking and qualified by talent and war experience to change their pre-war jobs for others in different branches of broadcasting. Quite a number of young engineers for instance have transferred to programme work by this means.



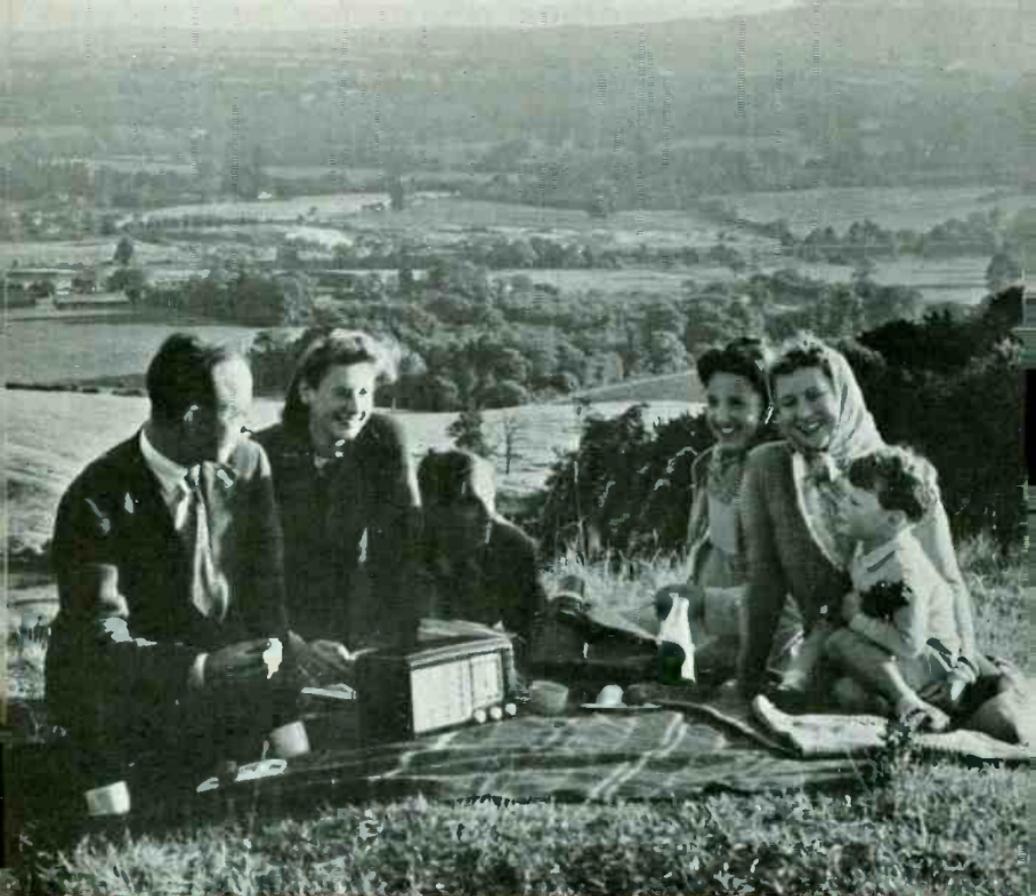
*THE
THREE
PROGRAMME
HEADS*

Home: R. E. Lindsay Wellington

Light: Norman Collins

Third: George Barnes





Picnic party listening to the BBC

While the Resettlement Courses have been going on, some of the peacetime responsibilities of Staff Training have begun to emerge. For instance, the organization and control of the Further Education of juveniles throughout the Corporation has become part of the responsibility of the central Secretarial School which shares the premises and works alongside the Broadcasting School. An announcers' section has been added to Training Reserve and with it responsibility for conducting specialized introductory training of announcers. But Staff Training does not initiate; it must inevitably wait on developments on the executive side of the organization for which it is working. It is only now when the peacetime set-up of British broadcasting is beginning to emerge that long-term plans for the future of Staff Training can be made.

Already on the engineering side, the wartime School has developed into a post-war Training Department with independent status and a much wider sphere of duties including the provision of refresher courses in new technical developments, and the drafting of codes of instructions for the operation and maintenance of BBC equipment. On the programme side, the most immediate task is the conversion of the short wartime general course into a longer standard course to meet the requirements, not only of programme and administrative staff within the Corporation, but also of many students from overseas. During the war the BBC has become a world broadcasting organization with a reputation for the highest professional standards. One result has been an almost embarrassing number of requests for training facilities in British broadcasting methods for the staff of Commonwealth and Foreign broadcasting organizations. In this connection there is a danger of both the Engineering and the general Broadcasting School coming to be regarded as minor universities in the Sciences and Arts required in Broadcasting instead of simply as BBC Staff Training Schools in the techniques of broadcasting itself.

There are many other problems such as the decentralization of training and the provision of specialized instruction within functional units, with the concomitant of a School for Instructors at the centre. But there is no end to this subject. The many-sided character of broadcasting itself is reflected inevitably in the variety of obligations falling on its Training Schools. At times they feel a strong resemblance to the old woman who lived in a shoe. Their main concerns in the coming year will be to ensure a wide enough distribution of the broth, and to improve its quality.

Review of the Year's Broadcasting

I. THE HOME SERVICE

THE HOME PROGRAMME—peacetime has brought back a far wider range of programmes reflecting the life and recreation of the whole community

It is the avowed purpose of the Home Service to reflect the life of the community in which we live, and to do what it can to satisfy the tastes and curiosities, the mental and spiritual needs of that community. It is for the listener to judge how far this purpose has been achieved in 1946. He will remember much that is familiar in the pattern of Home Service broadcasting—news bulletins at familiar hours, broadcasts to schools, religious services, plays on Mondays and Saturdays, Symphony concerts on Sunday afternoons and Wednesday evenings, Brains Trusts on Tuesdays, Itma at 8.30 on Thursdays, big 'feature programmes' on Fridays, Music Hall on Saturdays.

Much is comfortably and helpfully familiar in the all-over pattern, but there has been much that is new in the detailed content of programmes, and much that has flowed naturally from the special characteristics, needs, and problems of 1946. The public ceremonial of Victory Day has been described as vividly as a team of reporters who won their experience at Anzio and in Normandy could describe it. The microphone has been present at the first post-war Lord Mayor's Show and at countless sporting events. It has enabled listeners to hear Toscanini from the Scala, Milan, Harold Nicolson describing and interpreting the slow march of events at the Paris Peace Conference, reports from America, from Germany, from France, from Greece, from Indonesia, from most corners of the world on the making of history in assemblies, councils, capitals, frontiers, and towns. The ruminative listener may well remember talks which have set out to describe and appraise the world we live in—talks like 'World Affairs', 'The Challenge of our Times', 'American Commentary', 'In Europe Today' and 'What is Man'. He may remember 'Window on Europe'—programmes in which British men and women have described what

they have found in European countries they have visited—or 'An American looks at Britain'. Or he may reflect with pleasure that the great musicians of the world have moved more easily again from country to country, and that he has heard Menuhin and Ginette Neveu, Beecham and the Calvet Quartet, or he may have been more interested in the political than in the musical scene and may remind himself that he has been stimulated to approval or disapproval by discussions on nationalization or on secret diplomacy, on the closed shop or on Picasso. It seems likely, at all events, that his memories of programmes which have been broadcast in 1946 will echo his memories of events and moods in the larger world from which broadcasting draws its raw material, events with which he himself has struggled or been concerned.

Whatever the surface pattern of Home Service broadcasting may be in 1947 its main purposes will remain unaltered—to reflect and illuminate the world in which we live, and to offer to its listeners the widest possible range of entertainment and recreation. Its ambition will be to ensure that in every field of broadcasting its programmes reach the highest attainable standard of quality and distinction.

THE LIGHT PROGRAMME—entertaining in the widest sense of the word

At 9 o'clock in the morning of Sunday, 29 July, 1945, those listeners who tuned their sets to 261 or 1,500 metres found themselves hearing the start of an entirely new BBC Service. 'This is the BBC Light Programme' were the words that greeted them—and, with this announcement, the BBC kept faith with its publicly expressed promise to develop a fresh pattern in home broadcasting within ninety days of victory.

Now in its second year, the Light Programme has become an accepted partner to the basic and regionalized Home Services and their erudite and more recently appointed partner, the Third Programme. Two years, however, is not long for the complicated process of growing up and settling down, and Light Programme is still constantly reshaping and adjusting itself to meet fresh needs and situations. For example, in September, 1946, the whole design of afternoon listening was entirely redrawn to accommodate 'Woman's Hour' which now addresses a larger audience than any other afternoon programme with the exception of 'The Robinson Family'. Similarly, the early evening had to be redesigned to

introduce the daily 'thriller' serial which has, for the first time, created a 'peak' audience *before* the 7 p.m. bulletin.

This kind of development is deliberate and progressive. But that is not to say that the Light Programme is contemplating any violent metamorphosis. On the contrary, it is merely carrying out its original instruction 'to entertain its listeners and to interest them in the world at large without failing to be entertaining'. The real question here comes as an echo from a famous broadcasting philosopher who is constantly inquiring into the meaning of the last word spoken by somebody else. In short, what is 'entertaining'? Does it mean nothing but wise-crack, song, and the blare of the jazz-band? Here the answer is emphatically 'no'. For whenever the Light Programme has temporarily forsaken vaudeville, the concert platform, and the palais, and has broadcast some such event of world importance as the Bikini atom bomb experiments, the response from the public has left no possible doubt on the matter. Moreover, when the Light Programme cleared its whole evening schedule, just as the 'New Yorker' cleared one entire issue, and broadcast a two-hour version of the John Hersey Hiroshima story, more than 3,000,000 listeners decided that it was at least as interesting and entertaining—if that is not too frivolous-sounding a word for so grim an experience—as the Variety, Drama, Talk, and Music which were offered as alternatives on the other two wavelengths. Indeed, the immediate success of such a series as 'Focus', with its intelligent discussion of questions of the day, is sufficient indication that the public is by no means so sleepy and woolly-witted in the evenings as some people would have us imagine.

None of this means, however, that the Light Programme would be welcomed, or even tolerated, if it broadcast nothing but a succession of two-hour readings or thirty-minute topical features. The Light Programme is there to entertain in the widest sense of the word. And to do so it draws upon the whole profession of entertainment—the artists who fill the music halls up and down the country; the actors who fill the theatres in London and on the road; the singers and instrumentalists who pack the halls, whether dance or Albert; and its own stars like Handley and Barker who have made radio their own professional medium. And, on this score, the record of Light Programme is strong and unchallengeable. Indeed, it is not too much to say that in an era of austerity the Light Programme has probably been about the least austere article that has found its way, couponless and practically unrationed, into more than 10,000,000 British homes.

THE THIRD PROGRAMME

The Third Programme began on 29 September and has run nightly from 6 p.m. to midnight since. The programme pages of the *Radio Times* best show the extent to which it has begun to fulfil its aim of broadcasting without regard to length or difficulty the masterpieces of music, of art, and of letters which lend themselves to transmission in sound. Some of the outstanding achievements are described in the articles dealing with the work of the programme producing departments.

Though it is early yet to discuss the nature of the Third Programme's successes or its failures, there is no doubt of the public interest it has aroused. The Programme has been welcomed and as certainly approved: the volume of discussion of it in the Press has been unprecedented and has contributed to the formulation of policy. A leader in *The Times* for instance, said: 'If the effect of the present experiment is merely to fence off a group of more exacting listeners, and encourage them to ignore, or their special programmes to be ignored by the general body of listeners, the new programme will not fulfil its high purpose'.

The Third Programme is designed not for the few but for any who are in the mood for serious listening. Because it is kept flexible enough to devote the greater part of an evening to a single work, it can broadcast 'The Valkyrie', the Beethoven Quartets, an hour's lecture by Professor G. M. Trevelyan, 'Man and Superman', or the complete account of Hiroshima, more often than its competitors, and can devote a whole week to a festival of music or drama. Yet these programmes do not differ *in kind*, for the Home Service has broadcast national lectures, the complete Beethoven Quartets and whole operas from Covent Garden, while the Light Programme devoted two hours to a rebroadcast of 'Hiroshima'.

By offering three or more performances of a new work, and by repeating what is best in the other Programmes, the Third Programme can provide an ampler form of publication for the writer, and, as Louis MacNeice says elsewhere, the larger the choice of broadcasting, the greater the challenge to the writer.

Works of the imagination need no bush, and for the most part the Third Programme avoids annotation; comment on a work about to be performed is avoided, and silence—a full ten-seconds' pause—is regarded as the best cushion for a masterpiece. This leisured presentation in which silent pauses of up to four minutes have been allowed is one reason why the Programme has been described as unexpected and different from what is customary.

Such presentation is austere, but austerity best displays the worth of each item. Yet where it is a rule that programmes may never be cut short, buffers of sound as well as silence are necessary, and a new departure is the reading of passages of prose, chosen each week for this purpose by different men of letters.

It was after the Third Programme had been on the air some weeks that *Picture Post* assembled an interesting forum of comment from a number of the best known radio critics. Edward Sackville West wrote: 'The Third Programme may well become the greatest educative and civilizing force England has known since the secularization of the theatre in the sixteenth century. But all who want this to happen must join the campaign against indifference, sneers, and the sabotage of Philistines'.

A large number of people have expressed disappointment because they have been unable to receive the Third Programme sufficiently well. A reference is made, in the section of this book dealing with the Engineering Division, to the reasons why the coverage cannot be made universal at present. The Programme is broadcast on 514.6 metres from Droitwich, and on 203.5 metres from a number of transmitters situated in large centres of population outside the area served by the Droitwich transmitter. In September, shortly before the opening of the Third Programme, Radio Latvia began once again to use 514.6 metres, which was formerly their wavelength. In order to avoid interference with Radio Latvia the Droitwich transmitter broadcasts the Third Programme on lower power than had been originally intended. Additional small transmitters were therefore added on 203.5 metres but unfortunately cannot fully restore the coverage lost on 514.6 metres. It is hoped, however, to extend the service by the improvement of these small transmitters and ultimately to cover the whole country by the use of frequency modulated transmitters—but that is for the distant rather than the immediate future.

Problems of NEWS BROADCASTS in the first year of peace

Although 1946 was the first full year since 1939 in which our country was not at war, it cannot be called a complete year of peace. The bulletins had to record British troops in action to help the Dutch in Java and to help in keeping order elsewhere in the world, for instance, in Palestine and in India. But, after allowing for the grim fact that British casualties in action were still being suffered, it remains that 1946 saw news turning away from war reporting. The problem of the news desks was faithfully to

report what was happening at home in a land striving, under a new government, to set its house in order, and what was happening in the grimly tangled realm of foreign affairs. War reporting had one thing about it that spelt simplicity. There was seldom much difference of opinion on any given day, or even in any given week, as to what was the right lead for the news. Listeners all over the world wanted to be told about the fortunes of war on whichever front was from time to time the scene of most fighting.

There was no such certainty about news in 1946. Foreign affairs competed with domestic. A peace conference might be in conflict with parliament for first place. A much wider miscellany of events were recorded by the agencies and by the BBC's own men at home and abroad and had to be considered by the editors. Listeners, judging by the Research figures, remained faithful in their millions to BBC news. But they showed a tendency to be more selective in their choice of bulletins. Nine o'clock used to be the unchallenged, high peak of the day's listening. 1946 changed this into a double peak formed by the nine o'clock in the Home programme and the ten o'clock in the Light.

Listeners at home do not always realize that the bulletins they hear are only a fragment of the output of the BBC News Division. Overseas listeners got, in the course of the year, some forty-eight hours of news, news reels, and so on, every week. The editorial control is the same for overseas as for Home. The function of BBC news is fairly and clearly, and absolutely without angling, to summarize the most important items of interest in the world.

The sources on which BBC news draws are threefold. First, and largest in bulk, is the contribution of the agencies. Secondly, there are the BBC correspondents in London, in the regions, and in foreign capitals. Thirdly, and important in peace as it was in war, is the BBC's own Monitoring Service. Now that the security censorship, necessary in war, has been abolished, the BBC editors are controlled only by their own sense of truth, of balance, and of public appetite. No outside influence, official or unofficial, seeks or goes out to seek to interfere with the compilation of bulletins.

The greatest practical difficulty with which the Division has been faced is in the collection of accurate first-hand foreign news. Staff men are now living in Washington, Paris, Berlin, Vienna, Rome, the Balkans, and the Middle East. Special correspondents have gone, in the course of the year, to India, South-east Asia, and elsewhere, including the international conferences in Paris and New York. Much of the world is thus being reported upon by men chosen by the BBC itself as reliable and fair-minded observers.

But elsewhere as, for instance, in eastern Europe and in China, difficulties of censorship or of distance have had to be faced. News does not flow of its own accord on to the news desks, and the most that editors can do when they are dealing with places unsatisfactorily served is to seek to avoid traffic in rumour.

In summary, the lessons of the year have been that listeners rely in peace, as in war, on BBC bulletins, and that, to maintain this service involves more vigilance and activity than ever before.

RELIGIOUS BROADCASTING during 1946

The pattern of religious broadcasting which was continually changing during wartime to meet immediate needs has now taken its peacetime shape. This shape, however, is different from that with which listeners became familiar in the years before 1939.

Two important changes in religious broadcasting in war years are now its accepted characteristics in peacetime. They are: (1) the change from what, until 1939, was largely a Sunday activity, into a week-day activity—of twenty-three religious broadcasts in the Home Programme each week twenty are on week-days; and (2) the growth of variety in the forms of religious broadcasting: it is significant that in every case the new form is not a part of the normal activity of the Churches. Increasingly religious broadcasting seeks to do what the Churches cannot do. And in this way the work of religious broadcasting, because of its medium, adds to the impact of religion on society, and more and more becomes the ally and not the rival of the Churches.

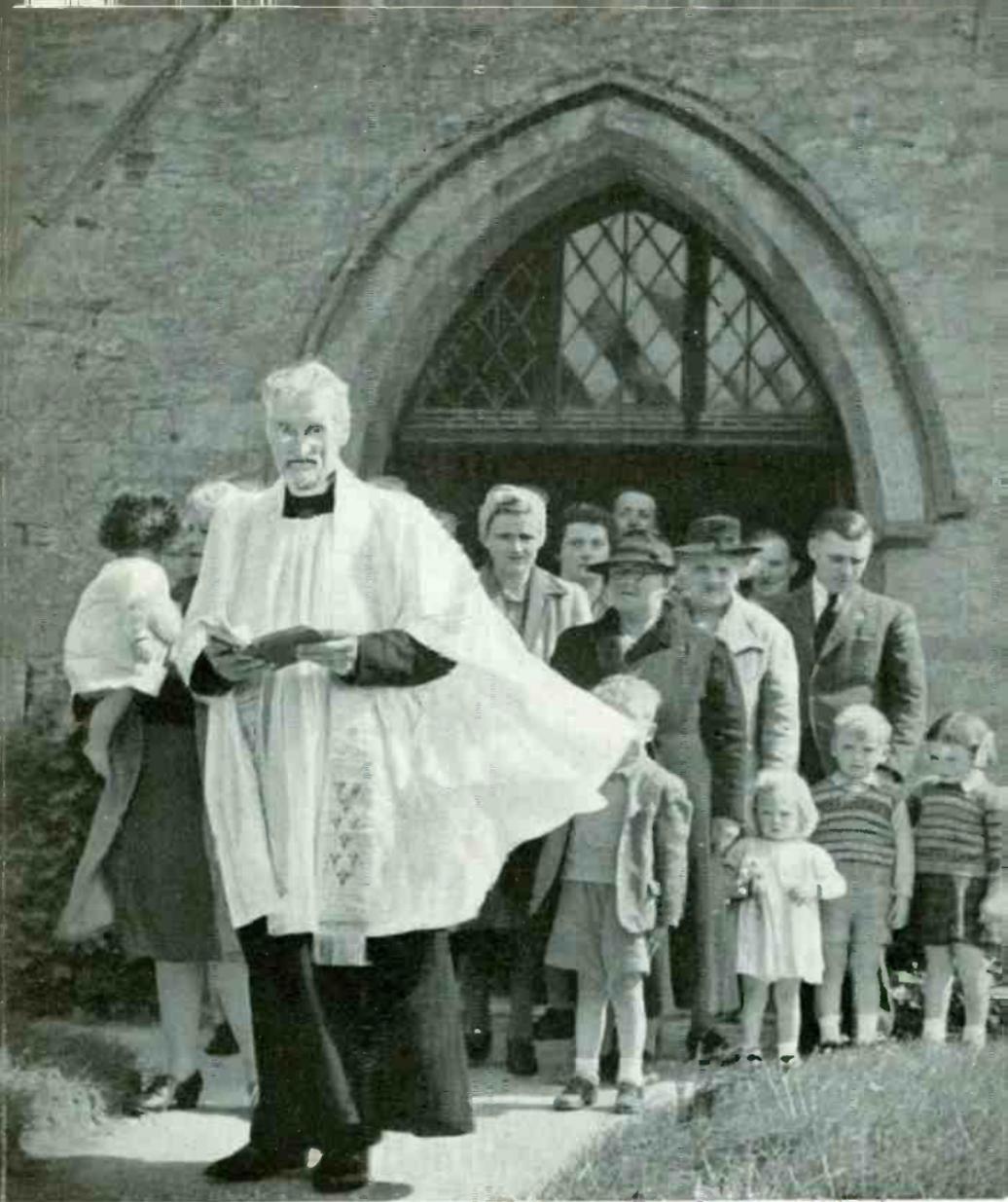
During the past year the religious services broadcast by the BBC have, in addition to marking special occasions and festivals, attempted to speak a special word to the needs of listeners in 1946 by the course of sermons broadcast under the title 'Am I my Brother's Keeper?', and by the remarkably effective series of services broadcast to youth clubs and groups from six big centres of population, conducted by Berners Wilson. In religious talks, the most notable development has been the attempt to inform the body of Christians in this country through the weekly talk 'What are the Churches doing?'; nothing is more heartening to Christians than to hear of the work of the Christian Churches in this and especially in other countries, and nothing is more necessary than a real knowledge of what Christian forces are attempting and achieving during these difficult days. The Tuesday evening religious talks have ranged far and wide: broadcasters have discussed what we



*When the first
General Assembly
of UNO met in
Central Hall,
Westminster, radio
commentators broad-
cast from glass-
fronted soundproof
booths*



*Douglas Willis
records an interview
with the Indonesian
Prime Minister*



The Vicar of Cassington, Oxfordshire, leads his congregation to the fields to bless the crops. The scene was photographed while 'Portrait of a Village' was being recorded

mean by the phrase 'a Christian country', and what our responsibility as Christians is overseas; D. R. Davies, in speaking of 'The World we have forgotten', has reminded us of the dimension of eternity, which alone gives meaning to our present existence; John Middleton Murry challenged us to think afresh about the meaning of man in an increasingly planned world; Father Martindale made a welcome return to the microphone; the British Council of Churches' report on Atomic Power was discussed in four talks; Dr. Maude Royden spoke from experience of what it means to face pain, failure, loneliness, and frustration; Canon Demant gave five brilliant talks on what modern civilization is doing to us; eight workers spoke of the relation of their faith to their job; and finally, twelve talks were devoted to a discussion of the nature of man.

In drama, the year has seen the broadcasting of six plays under the title 'Men of God', which, incorporating the results of Old Testament scholarship, attempted to make the message of the Prophets live for us today. The last five plays of Dorothy L. Sayers's cycle 'The Man born to be King' were again broadcast during Holy Week.

The Light Programme provided special problems for religious broadcasting. The People's Service each Sunday morning, with an audience much larger than that which normally listens to Home Programme religious services, has meant much to those who cannot, and to many who do not, attend a place of worship; the Sunday Half-hour of community hymn singing still retains by far the largest audience of any religious broadcast; the meditative programme, 'Think on these Things', has made clear to many listeners the inner meaning of some of our greatest hymns; and the five-minute period 'Talking with you' has allowed speakers to 'speak of religion without mentioning it'.

The Third Programme during the last quarter of the year has ended each Sunday's programme with some finely read passages from the Bible with great organ music; Steuart Wilson has reminded many listeners of melodies of Christendom in his series 'Music for Worship'; new church music, commissioned by the department and written by modern composers, has been heard on six consecutive Wednesdays; and Karl Barth, Van Dusen, Professor Dodd, and Professor Raven have given talks.

In the General Overseas Service, the department still serves the forces overseas by a special service called 'Time for Worship', and both forces and civilians overseas by services, community hymn singing, and talks. In the Empire transmissions, the religious

contribution remains in peacetime what it had become during the war.

The year ends with two special emphases in religious broadcasting: (1) the oecumenical movement, Orthodox, Anglican, and Free Church, which Archbishop William Temple called 'the greatest religious fact of our age', is being increasingly reflected in our programmes, and (2) it has become ever clearer that the microphone is the ally of the Churches and that co-operation between those whose work is at the microphone and those who are preaching the Gospel in the visible communities which are the Church, must be enlarged and strengthened.

MUSIC—steady development and bold innovation

During 1946 the musical chapter in the story of the BBC's activities vividly exemplifies the release of enterprise from the inevitable shackles of war.

The BBC Symphony Orchestra, in addition to its work in the studio, often before invited audiences, has continued its regular public Symphony concerts at the Royal Albert Hall and the People's Palace. Distinguished guest-conductors have included Rafael Kubelik, conductor of the Prague Philharmonic Orchestra, Albert Wolff of the Paris Opera-Comique, Ernest Ansermet, John Barbirolli, Victor de Sabata from Milan, Eugene Goossens, Edouard van Beinum and his Concertgebouw Orchestra of Amsterdam, Franz André, chief conductor of the Belgian Radio Orchestra, Enrique Jorda from Spain, Antal Dorati and Désiré Defauco from America, Paul Kletzki, the Polish conductor, fresh from triumphs in Switzerland and France, and Charles Munch and the Paris Conservatoire Orchestra.

In June, at the Music Festival, which included several important public concerts and broadcasts, the famous operatic soprano, Marjorie Lawrence, appeared with the BBC Symphony Orchestra, and there was a second performance, under Barbirolli, of Verdi's Requiem, the previous one having been given in February. On 27 July the fifty-second season of Henry Wood Promenade Concerts opened at the Albert Hall. The London Symphony Orchestra shared duties with the BBC Symphony Orchestra, under the conductorship of Basil Cameron and Sir Adrian Boult, with Constant Lambert as associate-conductor. The eight-weeks' season scored new records in attendance, which for the whole period reached a figure of over 250,000.

On Sunday night, 29 September, the BBC inaugurated its Third Programme. Sir Adrian Boult conducted a choral and orchestral concert before a distinguished musical audience at the Maida Vale studio. Benjamin Britten's specially written Festival Overture opened the proceedings. Since that night many important works have been heard in the Third Programme, including Zoltàn Kodály's *Missa Brevis* and his *Concerto for Orchestra*, conducted by the composer himself. In October, the new series of Symphony Concerts at the People's Palace became a fortnightly Saturday night feature in the Third Programme. Nicolai Malko, the Russian maestro, making his first visit since the war, conducted at one of these concerts, and at another Eugene Goossens's *Second Symphony* was given its first performance, the composer conducting. Kubelik introduced Martinu's *Fourth Symphony* at another of these concerts.

Special attention has been given to opera, and since the advent of the Third Programme, the limitations of time and the necessities of news broadcasts have not interfered with the complete transmission of even the longest operas. On 24 and 28 October, there were complete performances of 'Tristan and Isolde', with Marjorie Lawrence as Isolde, and Sir Thomas Beecham conducting the BBC Symphony Orchestra. In December Beecham conducted two performances of 'Die Walkure'. Other notable operatic broadcasts, on Home and Third programmes, have included 'La Bohème' and 'Don Pasquale' from the Cambridge Theatre, by the New London Opera Company; Benjamin Britten's 'Peter Grimes', and 'The Rape of Lucretia', the latter by the Glyndebourne Opera Company in the studio. 'Tosca' and 'Rigoletto' by the C.M.F. San Carlo Opera Company, from Covent Garden; 'Dalibor', Smetana's opera, which was recorded in Prague, and, from Paris, 'The Pearl Fishers' by Bizet. In November in the Light Programme, Gigli was heard in 'La Bohème' from Covent Garden. In the summer, Stanford Robinson gave up the conductorship of the BBC Theatre Orchestra, which was taken over by Walter Goehr, to become the BBC's Opera Director. The BBC Symphony Orchestra is now used for studio opera productions, instead of, as in the past, the Theatre Orchestra.

July saw the first post-war Festival (the twentieth) of the International Society for Contemporary Music, held in London. Other broadcasts from organizations outside the BBC have also contributed to the busy and stimulating musical year. The Huddersfield Choral Society joined forces with the BBC Symphony Orchestra at the Albert Hall to give Beethoven's *Mass in D*,

under Dr. Malcolm Sargent, in commemoration of Sir Henry Wood's birthday, on 3 March. In April the service at St. Sepulchre's Church, Holborn, was broadcast, when the memorial window to Sir Henry was unveiled. On 20 November the newly-formed Henry Wood Concert Society inaugurated its career with a performance of Handel's 'Messiah', in which massed London choirs of a thousand voices collaborated with the BBC Symphony Orchestra, conducted by Dr. Sargent. Two days later St. Cecilia's Day was celebrated by a concert of English music at the Albert Hall (attended by the Queen and Princess Elizabeth), conducted by Sir Adrian Boult, at which the London Symphony Orchestra and the London Philharmonic Orchestra took part with the Alexandra Choir and trumpeters from the Royal Military School of Music. Dr. Vaughan Williams specially arranged his piano concerto for two pianos and two orchestras. Earlier in the day there had been a Festival Service at St. Sepulchre's Church. Sir Henry Wood, always a keen supporter of the Musician's Benevolent Fund, had for years advocated that St. Cecilia's Day should be worthily commemorated.

With his unabated zeal for the music of Delius, Sir Thomas Beecham organized a Delius Festival, the first concert of which was broadcast on 26 October, when he conducted the Royal Philharmonic Orchestra, which a few weeks previously had made its *début* under his baton. The climax of the Festival was the performance of 'A Mass of Life' on 11 December by the BBC Symphony Orchestra and the BBC Choral Society at the Albert Hall.

Chamber music has been prominently represented, chiefly by the weekly Monday night public concert from the Concert Hall, Broadcasting House (Third Programme), and by the Thursday Concert (Home Service). Ensembles of the calibre of the Ondricek Quartet, the Calvet Quartet, and the Löwenguth Quartet have visited London, the latter to play all the Beethoven Quartets, and fine performances have also been given by the Griller, the Blech, and other Quartets. The list of solo recitalists is too long for more than a cursory mention. It includes Smeterlin, Antonio Brosa, Robert Casadesus, Telmanyi, Suggia, Michelangeli, Szigeti, Pall Isolfsson, Flor Peters, Ethel Bartlett, and Rae Robertson. The famous French teacher and composer, Nadia Boulanger and her Ensemble, broadcast in the Third Programme in October and November.



Pouishnoff is shown the veena by Narayana Menon, distinguished Indian musician

*Belle Crystall of
the BBC Drama
Repertory Company*



*Michael Redgrave
taking part in a
broadcast play*



*RADIO DRAMA—a remarkable wealth and variety of broadcast plays,
and an ever-increasing audience*

The year 1946 will certainly go down in the annals of radio-drama as a vintage year. Without neglecting or lowering the standard of Saturday Night Theatre and the other established series, Val Gielgud and his department were able to undertake considerable new commitments in the Home and Light Programmes, and also, without increased staff, to take advantage of the immense possibilities opened up from September onwards by the Third Programme.

The first weeks of the Third Programme were celebrated with a production by Peter Watts of 'Man and Superman' in its entirety, Val Gielgud's production of Louis MacNeice's translation of the 'Agamemnon of Æschylus', Peter Watts's production of 'Troilus and Cressida' in December, and 'Christ's Comet'—Christopher Hassall's verse play on the legend of the fourth Magus, produced by Felix Felton on Christmas Day. Patric Dickinson was responsible for the first hearing in this country of 'A Masque of Reason' by Robert Frost, and poetry programmes which included a series of readings from the classics chosen by such authorities as Harold Nicolson, Desmond MacCarthy, and J. Middleton Murry; a series on contemporary poets and their critics; and new poems by both established and younger poets.

'Huis Clos'—the much-discussed play by Jean Paul Sartres was handled by Mary Hope Allen, who also began a series called 'International Drama, Comment, and Action' with a treatment of Racine's 'Phèdre'. The Third Programme has also enabled listeners to hear recordings of some of the notable radio-dramatic successes of the past, such as John Burrell's production of *Pilgrim's Progress* with John Gielgud as Christian, and Tyrone Guthrie's production of 'Peer Gynt' with Ralph Richardson.

In the Home Service, Saturday Night Theatre continued its run, broken only on 8 June, Victory Day. From a long list of outstanding performances listeners will remember Valentine Dyall in 'The Amazing Dr. Clitterhouse', Bernard Miles as Strickland in 'The Moon and Sixpence', Phyllis Neilson-Terry in 'Candida', D. A. Clark-Smith in 'The Green Bay Tree', Martha Scott in 'Our Town', and Gordon Harker in 'Saloon Bar'.

From the World Theatre series, on the first Monday night of each month, one may recall James McKechnie's performance in 'L'Aiglon', Sybil Thorndike in 'The Trojan Women', Alec Guinness and Laidman Browne in 'Doctor Faustus', Cathleen

Nesbitt and Gladys Young in 'John Gabriel Borkman', and Ralph Truman in Howard Rose's production of 'The Father', by Strindberg. On the Monday nights not occupied by World Theatre there have been stage plays such as 'Thunder Rock' and 'Such Men are dangerous'; film adaptations such as 'The Way to the Stars' and 'The Last Chance' (both produced by Hugh Stewart); and plays specially written for radio such as 'The Wings of the Morning', by Lance Sieveking, 'The Wallace Case', by Robert Gore-Browne, and 'Mr. Beverley plays God', by Emery Bonett.

'The Man of Property' ended as a Sunday serial in the early months of the year, followed by *Jane Eyre*, *Dombey and Son*, *The Moonstone*, and *Orley Farm*. There has also been a succession of Edgar Wallace serials in the Home Service for mid-week listening. There is time for no more than a mention of the ever-popular Wednesday Matinée, and of one or two particularly notable events such as a repeat of five episodes of 'The Man born to be King' at Easter, a new production of 'Hassan', a broadcast of an unpublished play of J. M. Barrie's 'The Fight for Mr. Lapraik'—(adapted and produced by E. J. King Bull), and a Sunday night broadcast by Ruth Draper.

'Time for Verse' which began in October, 1945, has had its first anniversary, and during the year has numbered among its contributors such names as Siegfried Sassoon, Osbert and Edith Sitwell, James Stephens, C. Day Lewis, George Barker, and Dylan Thomas.

Producers are not restricted to producing plays for any one of the three programmes exclusively; but certain senior producers have special charge, under Val Gielgud, of the material for each programme: Howard Rose for the Home Service, Felix Felton for the Third, and Martyn C. Webster for the Light. Besides appointments with fear and 'Mystery Playhouse', the Light Programme goes in very thoroughly for adventure. Its aerials have included *The Count of Monte Cristo*, *A Case for Paul Temple*, *The Three Musketeers*, Sax Rohmer's *Shadow of Sumuru*, *King Solomon's Mines*, and Wallace Geoffrey's fantasy based on Mark Twain's *A Yank at the Court of King Arthur*. There are also the daily serials 'The Robinson Family' and the more recent 'Dick Barton—Special Agent'. 'From the London Theatre' has included excerpts from such plays as 'Frieda', 'Grand National Night', 'The Guinea Pig', and 'No Room at the Inn'. The new 'Theatre Programme' has brought to the microphone Donald Wolfit, Dame Edith Evans, Robert Morley, Michael Redgrave, and many other stars in their favourite parts; it has also introduced lesser-known

theatrical characters, news of the current stage in London and New York, and discussions by many well-known actors, authors, managers, and critics of the theatre on such subjects as 'Should we revert to pre-war theatre times?', 'Period plays in modern dress', and 'Should any play run longer than six months?' Planned originally as a series of eight, Theatre Programme was so much liked by listeners that it was followed up with a second series later in the year.

FEATURES in peacetime are a challenge to creative authorship

'Someone's taken away our war.' In the first dispiriting days of the early peace, those words might have summed up the spiritual dilemma of most of the BBC feature writers and producers early in 1946. If the war gave features their big opportunity, the peace has certainly given them their biggest headache. There have been casualties. Cecil McGivern, one of the leading radio wartime commandos, went off to start a private war in the world of films. Brigid Maas, the gay *vivandière* of 'Into Battle' crossed the Atlantic to march into matrimony to the strains of 'Lillibulero'. John Glyn-Jones, the funniest producer of serious programmes in the radio business, has established, with Robert Barr, a feature bridgehead in television. Paul Dehn, after a brief creative interlude, had rejoined the critical chain gang. Those who are left miss them all, and wish them well. As I write, they are followed by Joel O'Brien, the young American producer who had made a most stimulating contribution to BBC features during his year's stay; ranging from his adaptation of Stephen Vincent Benet's epic of the Civil War, 'John Brown's Body' to his superb handling of John Hersey's narrative 'Hiroshima', with a delightful summer interlude — 'Personal Discovery: an American looks at Britain'.

Meanwhile, the survivors proceeded to rehabilitate themselves, with the assistance of new colleagues. Louis MacNeice, with 'The Dark Tower' and 'The Careerist', has set a new level of achievement for himself and his fellow writers. Rayner Heppenstall has made his own mark in programmes, and has been a constant source of creativeness in others; his production of Laurie Lee's magnificent 'Voyage of Magellan' was one of the early triumphs of the Third Programme. Jenifer Wayne infuriated and delighted a large public with her sprightly treatment of 'This English'.

New writers introduced during the year included W.R. Rodgers, the Ulster poet, and Terence Tiller, another well-known poet. Robert Gittings, long familiar as a free-lance contributor, joined

the ranks of the staff writers. In November a special weekly space for writers new to radio was inaugurated under the title, 'First Hearing'.

The main challenge in 1946 to feature writers, as to other programme departments, was the inauguration of the Third Programme. Their response made nonsense of the old adage about serving two masters. Not two, but three, have been served, and on the whole, well served. Features had the honour of inaugurating the Third Programme, and Stephen Potter and Joyce Grenfell seized both the opportunity and a vitriol bottle with devastating results. Douglas Cleverdon, whose range and quality as both writer and producer have been increasingly demonstrated, achieved the satisfaction of an eight-year-old enthusiasm when his adaptation of David Jones's 'In Parenthesis'. Another delightful adaptation, also with the musical collaboration of Elizabeth Posten, was that of Milton's 'Comus'. But of all the literary features of the year, the greatest delight was the Nevill Coghill-Stephen Potter presentation of 'The Canterbury Tales'. To take Chaucer out of the realm of the universally praised and the practically unread, so that his travellers and story-tellers lived again with matchless vitality—here was a real victory for peace. But in the early successes for the Third Programme lies a signal of danger. The rightful insistence on quality by its planners makes the task of its providers a very exacting one indeed. No programme service can live a healthy life on an exclusive diet of classics. Radio must initiate or die, publish new work or be damned. This creative necessity faces not only BBC planners and writers. It is a challenge to all contemporary writers. The Third Programme offers the opportunity of publication and a guarantee of a wide, intelligent, and critical audience. If a wide circle of writers do not accept this challenge they will be guilty of a major sin of omission. It would be a new 'treason of the clerks'. There exists a pernicious heresy in certain literary circles that writing for broadcasting is at best a form of pot-boiling, at worst an exercise in literary prostitution. The long and honourable list of writers, among them such names as Louis MacNeice, V. S. Pritchett, Elizabeth Bowen, Dylan Thomas, Henry Reed, Patric Dickinson, Laurie Lee, Rayner Heppenstall, J. B. Priestley, Eric Linklater, who have taken the trouble to study the broadcasting medium, is complete proof to the contrary.

In the field of documentary the year showed a wide range. Leonard Cottrell's 'Man from Belsen' was a terrifying summing up of the spiritual degradation and heroism of the concentration camp. The 'Window on Europe' series carried producers and

recording cars to Belgium and Holland (Brigid Maas) ; Sweden (Marjorie Banks) ; Denmark (Laurence Gilliam) ; and Geoffrey Bridson to many countries for an outstanding programme on 'UNRRA'. Leonard Cottrell flew to Australia and back for 'Flying Visit', a forerunner of many Commonwealth documentaries in the future. One of the most interesting of the year's innovations was the new factual series, 'Focus', for the Light Programme. Under the energetic editorship of R. D. Smith and T. J. Waldron, two new-comers, a bid was made for a new popular audience for topical controversial subjects. So, as the year ended, the writers and producers of Features Department had practically forgotten the war. Peace, and the future, were more exciting.

VARIETY—the year has introduced some outstanding new radio personalities

It is perhaps not too much to boast that age cannot wither nor custom stale the infinite variety of the department's activities. It has, of course, always been a deliberate point of policy to avoid staleness, and it was for this reason that many old favourites reappeared during the year after temporary absence. Even Itma went on holiday during the summer, being off the air from the middle of June to the middle of September. Other popular programmes to return were 'Happidrome', 'Merry-go-round', and 'Monday Night at Eight'.

In common with everyone else, the Variety Department has had difficulties caused by the war to overcome. The problem of accommodation has proved a very real one, but the acquisition of the Aeolian Hall has ensured that the department is housed under one roof and there is about the place a purposeful gaiety, a happy busy-ness which perhaps it lacked in its more sedate incarnation as a Concert Hall.

The reabsorption and resettlement of staff, too, has presented its problems. During the war many producers were dispersed all over the world in the different services, and it has only now become possible to weld these scattered units into a departmental whole. The staff of the department now consists of forty-three producers, in addition to a Director and an Assistant Director. This staff is responsible for something over twelve thousand programmes of one sort or another every year. As an employer of talent as well as a purveyor of it, 'Variety' has formidable figures to present : in 1946 no fewer than 8,400 contracts were signed. Amongst those who have become real radio personalities during 1946 must be included Charlie Chester of 'Stand Easy', Jewel and Warris of

'Navy Mixture', John Clark of 'Just William', Michael Miles of 'Radio Forfeits', and Harold Berens of 'Ignorance is Bliss'.

The main preoccupation of the department, obviously, is to give its enormous public the sort of entertainment it wants, and with this aim always in view the most careful watch is kept on statistics forthcoming by means of Listener Research. This scientific and accurate method of gauging popular taste brings forth surprising and interesting facts. Perhaps the most significant fact that emerged during 1946 was the steadily increasing popularity of broadcast series as opposed to individual 'spot' programmes. Listeners seem to become accustomed to the feel or shape of an individual programme, and to look forward to its regular reappearance. There is built up, in fact, a large body of 'fans' for each different show, who feel the performers and producers are their personal friends, who hail with delight the familiar gags, follow with impassioned interest the varying and fantastic adventures of their favourite characters, and hotly discuss the rival merits of their own individual fancy. In these series *Itma* still holds pride of place, though not without strong competition from such rivals as 'Merry-go-round', 'Vic Oliver introduces', the ever-familiar, ever-changing 'In Town Tonight', and Saturday night's 'Music Hall'. An innovation that listeners took to their hearts during 1946 was 'Breakfast Club'. Taking place at eight o'clock on Sunday mornings it might well have been expected to daunt the most 'Light'-minded listener, but, in fact, the reverse was the case, and the Club was soon assured of a large and enthusiastic membership. 'Just William', with its attractive presentation of an *enfant terrible* also proved a winner. And there were many more than there is space to mention here.

Popular as the various 'regulars' proved, however, there was a very large number of outstanding single shows. Film fans in particular will remember such adaptations as 'Pinocchio', 'Piccadilly Incident', and 'State Fair'. There were also many shows such as the 'Scrapbooks', 'Taxi', and 'Armchair Detective' that might at first hearing have seemed not strictly 'Variety', but were, in fact, merely demonstrations of the literally varied activities of the department.

Although by now working on a peacetime basis, 'Variety' was always conscious of its obligations to the men and women still in uniform all over the world. 'Here's wishing you well again' continued its message of cheer to the sick and wounded; 'Navy Mixture' and 'Stars in Battle-dress' also demonstrated that the Forces were by no means forgotten.

It is a fact well known to organizers of smoking conceits and similar diversions that the most popular performances are those which the audience themselves provide. Adapted to radio, this theory resolves itself into the magic monosyllable 'Quiz'. During the year this type of programme, varying from 'Ignorance is Bliss' to 'Radio Forfeits' and 'It's my Opinion' amply demonstrated that listeners like nothing better than hearing each other.

TALKS—interpreting the changing world

For many listeners a good talk is good talk—the sort of talk you hear from the conjurers and balloonists, the circus men and the rest who gather round the microphone each week for the World and his Wife, travellers' tales—talks like Sam Hawkins's on his life in the sewers, or William Dalton's 'The Rat Catcher', or gossip about horses from Tschiffeley and Chips Rafferty.

The first year of peace, however, has asked other things of the broadcast talk than the reflection of character and the recapture of memory, good radio though these be. The listening public expect to be informed about the events of the day and to hear authoritative talks about them: hence the weekly World Affairs talks in the Home Service. In the Third Programme E. H. Carr, R. C. K. Ensor, A. J. P. Taylor, Arnold Toynbee, and Lionel Curtis, have all spoken on aspects of British Foreign Policy. A distinguished contribution to the year's broadcasts on Foreign Affairs was Harold Nicolson's reporting of the Paris Peace Conference. Alexander Werth has sent regular despatches from Russia. John Lawrence as well has spoken about life in the USSR, and particularly vividly about the daily details of travel and food and family life. Further East John Morris has talked about Japan in defeat and E. M. Forster has given two talks on changing India. This year to the familiar American Commentary has been added Alistair Cooke's lively American Letter, and 'Yours Sincerely'—a programme built round letters from listeners addressed to their opposite numbers across the ocean.

Also each week have been talks on what is still called, though the war is over, 'The Home Front'. A 1946 preoccupation in the home front has been production, and this has been reflected in the weekly programme 'On the Job' in which managers and shop stewards, union officials, and workers in the factories have talked over the problems of industry.

Broadcasting continues to guide listeners through the labyrinth of new legislation. Douglas Houghton has again interpreted pen-

sions and allowances, rent control and health insurance in the series 'Can I Help You' and talks on similar themes have been included in the new Woman's Hour.

This function of the broadcast talk as a service to listeners is an important one, and during 1946 advisory talks on health, food, household management, gardening, education, and farming have all found a regular place in the programmes.

Basic to any attempt to reflect current affairs, one series of many years standing that has retained its popularity in 1946 is 'The Week in Westminster', broadcast each Saturday when Parliament is sitting.

Discussion has been a major part of the Talks Department contribution this year—the informal conversation of the Brains Trust, the cut and thrust of Questions in the Air (e.g. The Closed Shop, The Veto, Germany, the Pools, Nationalization of the Iron and Steel Industry) and Family Relationships, a series of frank discussions on emotional stresses that provoked intense (and not always favourable) interest.

Among the talks that have essayed to go beneath the surface of modern life to the fundamentals perhaps the most memorable was the series 'The Challenge of our Time' broadcast on Sunday evenings in the Home Service. This year, too, there have been contributions from such speakers as Madariaga (with a challenging reply from Herbert Read), Jung, Lewis Mumford, and Bertrand Russell.

There have been regular reviews of books in both the Home Service and the Third Programme, and each week in the Light Programme there has been a discussion on Books and Writers. 'Reading aloud' is always welcomed by a large body of listeners and in all three programmes short stories, novels, poems, and prose extracts have been read at the microphone. In addition there have been many talks about literary subjects (notably V. S. Pritchett's series on the Russian novelists, Bronowski on Blake, James Stephens on 'The James Joyce I Knew', J. T. Sheppard on Greek poetry—the list could be much longer). Music and films too have been regularly discussed, and painting and architecture have found their weekly space—The Visual Arts (Third Programme) to which there have been such contributors as Wyndham Lewis, Frank Lloyd Wright, and the great Finnish architect, Aalto.

Under the vigorous editorship of Professor Andrade, Science Survey has brought three or four distinguished scientists to the microphone each week.

Radio has always been a medium well suited to the nostalgic



'Just William.' More trouble between Gordon McLeod (William's father) and John Clark (William)



Sir Ralph Richardson and Laurence Olivier photographed after broadcasting in an excerpt from 'Arms and the Man'

(Dylan Thomas's 'Holiday Memories' is a fine example from 1946), but it is interesting that perhaps the three most moving talks of the year have been about the very recent past and its effect on a very immediate present—Christopher Burney on Solitary Confinement, J. Bronowski on the desolation of Nagasaki, and Paul Anderson on Berlin.

Broadcasting is an art that is for the moment: something of it can be preserved on records (as listeners to 'The Best of Yesterday' in the Third Programme will know) but generally it is a fleeting business. All the talks here described, and the hundreds there has not been room to describe, are now also of Yesterday. The Talks Department is now thinking not of the best of 1946 but of the best for 1947.

The immense range of OUTSIDE BROADCASTS

Victory Day provided the biggest O.B. operation of the year. The morning parades—so far as concerned home listeners—involved commentators in Buckingham Palace Fore Court, at the Saluting Base in the Mall, at Admiralty Arch, in a Lancaster bomber overhead, and in a naval vehicle in the mechanized procession. For overseas listeners and for listeners in Europe there were another twelve commentators' positions and some of these were used by half-a-dozen different commentators in half a dozen different languages in the course of the two-hour parade and fly-past. This Victory Day was a day of sights, sounds, and emotions for the hundreds of thousands of people who lined the streets of London. The commentators had the difficult job of trying to convey these sights, sounds, and emotions to the millions who could not be there; but the listener had at any rate one advantage over the spectator, for not only was he saved a night out in the open air—if he wanted to make sure of a front seat in the Mall—but he was also able to 'watch' the procession from five or six different places at once. He was able to see Mr. Churchill shake hands with Mr. Herbert Morrison at the Saluting Base in the Mall and a moment or two later he was present in Whitehall for the 'Eyes Right' as the naval commentator passed the Cenotaph in his DUKW.

This twentieth-century 'magic carpet' was even more in evidence in the big 'Victory Night' broadcast during the evening. Besides being given a viewpoint from a Thames launch and from aircraft flying over London and over Northern Ireland, sit-at-home listeners were taken to visit the Victory Celebrations in twelve

different parts of Great Britain ; at one moment they were watching with the King and Queen the great river pageant at Westminster, at another they had joined a group of young people at a youth hostel set amongst the rocks and heather of Loch Lomond-side.

These Victory Day broadcasts were special samples of what the roving mike must do for listeners all the year round—in taking them to events and occasions which can be attended only by a handful of fortunately placed people.

The big sporting events of the year probably provide the most listened-to outside broadcasts, and with sport back to normal in its organization, and above normal in its gates and attendances, there were more sports commentaries than ever before—more racing, more boxing, more Rugby football. These are the sports that are easy to broadcast because they are quickly over. Cricket matches on the other hand are long drawn out and do not lend themselves so readily to commentaries—so that 1946 saw fewer cricket commentaries than was usual before the war.

Besides the Victory Day Parades there were plenty of other public events to cover during the year, ranging from the Cenotaph Service on Remembrance Sunday to the Lord Mayor's Show, or to the departure of the *Queen Elizabeth* on her first peacetime crossing of the Atlantic. There were, too, the festivals and reunions—the El Alamein Reunion in London with speeches by Lord Montgomery and Mr. Winston Churchill, the British Legion Festival at the Albert Hall with the King and Queen present, the Lord Mayor's Dinner at which Mr. Attlee spoke, and the opening by His Majesty the King of the 'Britain Can Make It' Exhibition. These are all occasions when the crowd collects, when short people crane their necks or improvise periscopes with a hand mirror, and when the BBC commentator from his vantage point can overlook the scene and pick out from it what is memorable and significant.

There are, however, occasions when the roving mike takes listeners to a spot where the crowd does not collect and where the listener would much prefer not to be. For instance, there was the broadcast from a trawler facing a storm in the North Sea and another from a shaft sunk by Royal Engineers to reach a bomb in St. James's Park. On that occasion the commentator sat astride the bomb while he broadcast, and his wife listening at home slid insensible under the table.

Besides putting on programmes at which the commentator has to provide nearly the whole of the broadcast, O.B.s pay a great

many visits in search of commercial entertainment. With what should be the minimum of commentary by the BBC observer—just enough to make what follows understandable—the listener is invited to hear a Prom concert, or a music hall act, or a works concert party, or an excerpt from a musical comedy. Such broadcasts have been on the increase during the past twelve months and though the listener sometimes suffers from visual ‘business’ done for the seeing audience, there seems to be a growing demand for such programmes, at any rate from those who can only rarely enjoy the entertainment at firsthand.

It is, in fact, for listeners who cannot get to such entertainment or go to the big events—whether for reasons of health or finance or remoteness—that O.B. Department primarily exists, and the list of O.B.s for 1946 shows that the needs of such listeners were given No. 1 priority.

More schools than ever are listening to SCHOOL BROADCASTS

For School Broadcasting the expansion and revision of the educational system which follow from the Education Act of 1944 mean new opportunities and new responsibilities. Like the local education authorities, the Committees of the Central Council for School Broadcasting have been busy during the past year with development plans, and have now completed reports full of suggestions for the future.

Whatever changes may come, Schools Department can greet them in the confidence that its standards and prestige have been maintained throughout this difficult transitional year. Before the war there were just over 11,000 registered listening schools. After a quick recovery from the catastrophic years of evacuation and the blitz, the figure has risen year by year to its present peak, in spite of the difficulty of obtaining new sets, and at the end of the Summer Term there were 14,735 schools listening to one or more series of broadcasts. The Religious service has given an opportunity of taking part in a communal act of worship to nearly half a million children, while the other forty-three broadcasts of the week have continued to provide for a wide variety of age and circumstance. Old series of proved value, like ‘How Things Began’ and ‘Music and Movement’ have maintained their popularity, but there has been constant experiment. One new group of broadcasts in the series, ‘Off the Syllabus’, has tried to give to pupils of thirteen to fifteen in Secondary Grammar schools not merely information that would help in the choice of a career, but an

imaginative experience of the 'feel' of the job. Another, for Sixth Forms, has brought to the microphone distinguished men of the theatre, painters, and musicians, to discuss the problems of the artist's medium. A series on Japanese history broke new ground, and was widely appreciated ; while 'Science and Music' made effective use of the resources of broadcasting to break down the barriers that divide subject from subject.

Furthermore, the new school year has brought already the first fruits of a return to peacetime conditions in an expansion of the service. Intermediate German again finds a place in the timetable, after its wartime suspension, together with French for Sixth Forms. There is a fresh recognition of the diversity of national cultures in the increased provision for Scotland and Wales. Welsh children who are learning Welsh as a second language will, for the first time, have the aid of broadcasts, while 'Scottish Affairs' and 'Scottish Heritage II' will help listeners in Scotland to understand the economic and social problems of their country and to appreciate their inheritance in music, literature, science, art, and politics.

Pupils' pamphlets have reappeared, as attractively printed as ever, and have been warmly welcomed by the schools. At present, the issue has been necessarily restricted mainly to those series—music and languages—which most urgently needed their aid ; but the Rural Schools pamphlet, with its wealth of fine illustrations, shows once more how the value of another type of series can be enhanced by a visual commentary, and will, it is hoped, be the precursor of a full range of pamphlets later. Its production was made possible by the fact that the series was a 'repeat' ; in present circumstances, the work on a new series must be completed and the scripts written at least five months before the pamphlets are due to appear, which demands an altered rhythm of planning.

Perhaps the most important aid that can be offered to the teaching profession, however, is not material, but some form of guidance in the use of school broadcasting, and appreciation of its aims, which must always depend upon the active partnership of the teacher. The staff of the Central Council have given regular demonstrations throughout the year to Training Colleges and University Training Departments, and have found a fresh and inspiring audience in the students of the new Emergency Training Colleges. Meetings of teachers to discuss school broadcasts and their use have been resumed and have revealed a widespread flexibility of method and willingness to experiment. Another aspect of this work was reflected in the residential Summer School

held at Lodge Hill, Pulborough, between 23 July and 1 August. As in the previous year the course consisted of lectures and demonstrations followed by discussion, both general and in smaller study circles. It was attended by tutors in Training Colleges, by a number of practising teachers, who placed at the disposal of the group their long experience of broadcasts in the classroom, and by a group of H.M. Inspectors of schools. Its membership was, indeed, symbolic of the fourfold partnership which can alone make the fullest use of the resources of school broadcasting, and its success was a happy augury for the future.

*THE CHILDREN'S HOUR—the citizens and the licence
holders of the future*

The Children's Hour has never lost its place in the programme since the inception of broadcasting, even though its daily timing has fluctuated and been cut about from time to time. In a sense the title remains a misnomer, but January, 1946, did at least find the 'Hour' increased from a period of forty minutes to fifty-five every day, including Sundays. The weather report at 5.55 p.m. just cuts down the traditional hour by five minutes. As Gillie Potter recently remarked 'to England'—'The weather forecast . . . carried by courtesy of the Children's Hour!'

The full implication of Regional Autonomy also came into force in January, 1946, making it possible for regions to become responsible for many more local programmes.

Following a successful Whipsnade Outside Broadcast in June, 1945, when a portable transmitter was used for the first time, the scope of this type of programme was widened. Thus was produced a series of four programmes called 'Civil Flying Today', the last of which was a recorded sequence of an actuality air programme entitled 'Flight to Cairo'. Similarly, last September, a broadcast was carried out in and around the Pool of London, with a transmitter fitted into a River Police launch.

Nature talks, which cover animal, bird, and insect life have a sure-fire appeal to listeners of all ages. The inception twelve months ago of a regular Children's Hour Nature Parliament has been a very popular move. Peter Scott, distinguished painter of and expert on wild birds, L. Hugh Newman, Brian Vesey-Fitzgerald, and other speakers including George Scutt (Hertfordshire Gamekeeper) have held their sessions with Derek McCulloch as 'Speaker'. Extremely interesting questions of an exceptionally

high standard have come in at the rate of approximately 300-400 after each Nature Parliament. This programme was rated high in the recent Request Week.

Of Feature Programmes special mention must be made of Cowleaze Farm—the season on the farm from the West—'First Day' Features from the North, e.g. first day as a nurse probationer, and country features conducted by Wilfred Pickles.

Drama, always high in popularity with Children's Hour listeners, has been notable for Geoffrey Dearmer's radio adaptation of 'The Commodore' by C. S. Forester, whose Hornblower epics are now a household word. Of serials, mention should be made of *Gay Dolphin Adventure* and *Seven White Gates*, both written as plays and published as books for children, and also *Moonfleet* by J. Meade Faulkner. Serial thrillers included G. M. Wilson's *The Black Abbot*, and the adventures of *Norman and Henry Bones* by Anthony C. Wilson. Among Sunday plays, important to Children's Hour and its audience have been Bunyan's *Pilgrim's Progress* adapted by Barbara Bower, two plays on St. Francis by Morna Stuart, 'Angels without Wings' by Benedict Ellis—a new Christmas Nativity play—and a revival of the series 'Paul of Tarsus' by L. du Garde Peach.

It is fitting to mention the regular Wednesday afternoon five-minute Children's Hour Prayers radiated by all Regions, so consistently well constructed and delivered by the Reverend John G. Williams.

Fantasy has found an outlet in the amusing exploits of the scarecrow 'Worzel Gummidge' and his rural contemporaries, the creations of Barbara Euphan Todd. There was also 'The Conjuror's Rabbit' by Betty Davies, an entertaining play which found itself promoted to the giddy heights of the main evening Home Service programme. Here it may be remarked that Toytown plays, after a run of twenty years with no new manuscripts to succeed the late author's original writings, head the voting in almost every region.

So to verse and music, which ingredients have sometimes been blended together to make seasonable fare for programmes on Sundays. These subjects do claim minority audiences, but in both spheres progress has been made. Thus the BBC Scottish and also Northern Orchestras have given children's programmes and, additionally, the inimitable Dobson and Young have been heard from the North. Last December we welcomed them in the London studio. Helen, daughter and worthy disciple of the late Sir George Henschel, has continued to give music talks on great composers, illustrated by piano and by gramophone records. Excellent

singing has been heard from a number of choirs, notably the Luton Girls' Choir, the Kirkintilloch from Scotland, and others. Some interesting and entertaining stories of the Ballet, with the City of Birmingham Orchestra, have come from the Midland studio.

Reference must be made to the ever popular Regional Round Quiz programme, which produces so high a standard of replies to the questions that many adult competitors in very similar contests are often left floundering far behind.

Stories for all ages have been read by various members of the Children's Hour Staff, and talks of many kinds have found their rightful place in the general programme output. Mention may be made of Stephen King-Hall, Sir Ronald Storrs, and Lady Megan Lloyd-George on 'World Affairs', with Eric Gillett on films for children and F. N. S. Creek on sporting subjects.

GRAMOPHONE DEPARTMENT—the contributor to a thousand programmes

'Oh, it's gramophone records ; just a fill-up, I suppose !' A few years ago some such remark was frequently heard as the casual listener glanced through the *Radio Times* or turned on the drawing-room set. The fact that we hear it less frequently today is largely due to the establishment during the war of a Gramophone Department and its pursuit since then of a definite musical policy. During the war the gramophone was, of course, invaluable as a stand-by ; and those in charge of gramophone programmes made a virtue of necessity : they avoided as far as possible the obvious procedure of just slapping on one record after another to fill in time, and tried to make their programmes as individual and artistic as possible. The necessity has largely disappeared, but the virtue remains, and there are still dozens of jobs in broadcasting which the gramophone can perform better than any other medium. It can broadcast celebrity recitals by great artists of the past and concerts and operas for which the finest orchestras and singers in the world can be assembled in the studio, so to speak, within a few minutes. It is indispensable also to provide illustrations for talks and debates on musical subjects by the leading authorities of the day. Such programmes as 'This Week's Composer', broadcast on most mornings of the week, and serial broadcasts such as 'The Symphony since 1900' have been particularly successful and are wholly dependent on the resources of the gramophone. Similar policies are followed in the Variety programmes, which include sound-track versions of musical

films, and studies and biographies of distinguished artists in the musical comedy, revue, film, and jazz worlds. One of the most popular of these programmes is 'Housewives' Choice' broadcast every morning except Sunday. About 3,000 requests are received each week from housewives not only in Great Britain and Ireland but also in Belgium, France, Holland, Switzerland, Sweden, and other European countries.

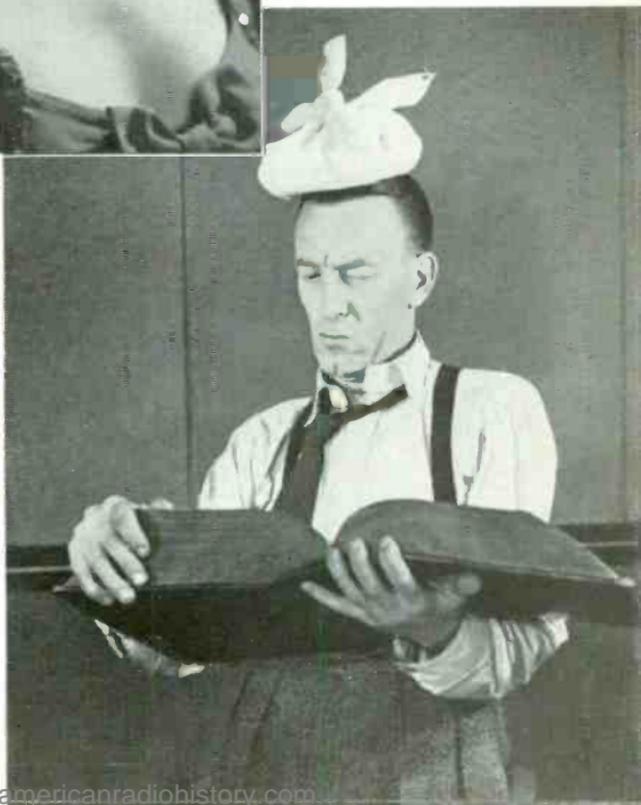
The Overseas Section of the Gramophone Department continues to supply music for special audiences in other countries. For example, during 1946 this section broadcast to China twenty-six weekly talks on the 'Instruments of the Western Orchestra' written by Hubert Foss and read by a Chinese announcer. These programmes were also broadcast in English for English listeners in the Far East. At present a series called 'Songs and Dances of the Western World' is being broadcast in the same way. Among the most popular programmes put out by the Pacific Service to Australia were a 'History of Jazz' by Denis Preston, 'Ballet Music by British Composers' by Alan Frank, and 'After the Overture', an operatic series by Stephen Williams. In the Home programmes one of the most successful features has been the weekly 'Lucky Dip', edited by Anna Instone, in which celebrities of the entertainment world have discussed and played their favourite music. There have also been periodical reviews, by Christopher Stone, Desmond Shawe-Taylor, and Scott Goddard, of new records.

During 1946 the Gramophone Library has retrieved its collection of nearly 1,000 historical records which were sent into the country during the war for security. These are records of the great singers between 1900 and 1910. The Library has also acquired 120,000 newly issued records and about 2,000 records from other European countries by auction sale, presentation, and other means. The regular work of the Gramophone Library can be appreciated from the fact that in 1946 it supplied 148,528 records for broadcast programmes.



*Carole Carr,
popular young vocalist*

*Wilfred Pickles
finding the answers in
the 'Have a Go!'
quiz*





'Itma' trio: Francis Worsley, Tommy Handley, and Ted Kavanagh

'All Hale': Binnie and Sonnie Hale



From the Regions

THE SCOTTISH HOME SERVICE ranges from Shetland to the Border

New actors, new singers, new variety turns, new writers and speakers have contributed in increasing numbers to the Scottish Home Service in the past year. The staff is now bigger than it has ever been, and with the teething problems of the first year of post-war broadcasting behind us, the feeling is one of settling down to full endeavour. Towards the end of the year the BBC in Scotland produced a pamphlet called 'This is the Scottish Home Service' in which members of staff described their jobs and gave a behind-the-scenes glimpse of how the new service was developing. Andrew Stewart, Programme Director, said: 'The Scottish Home Service starts from a belief in the vitality of Scotland and of the Scottish people. This is the fundamental starting point for the steady policy which directs the programmes. Thereafter it may be a creative or interpretative approach as the theme demands'.

In these crucial times informed comment on Scottish affairs is a necessity, and so every month in the talks series, 'Scottish Commentary', two former Secretaries of State for Scotland, Mr. Tom Johnston and Mr. Walter Elliot, alternately reviewed national affairs. Mr. Alastair Borthwick undertook throughout the year a 'Scottish Survey' in which he presented, through key-men and women where possible, the facts about our resources and how we could hope to use them. Coal, steel, transport, tourism, and so on have been the subjects of individual programmes. Two new talks series, 'Arts Review' and 'The Theatre in Scotland', have taken account of the marked increase of interest in literature and the theatre which has been a feature of the post-war period. The basic industry of agriculture is the subject of 'Farm Forum', which includes occasional interchange between Scottish and American farmers. Another new series is for Scottish gardeners. Talks from the Dominions have included contributions from Canada, Australia, New Zealand, and South Africa.

In feature programmes we have had both literary and historical productions of note like Robert Kemp's 'The 45' and 'documentaries' like A. P. Lee's Professional Portrait of the life of a Merchant Navy radio operator. Lee reports that during the year out of seventeen different authors who wrote scripts for him twelve had never before written for the microphone. The monthly

magazine, Chapbook, has dealt with a range of subjects including Picasso and the 'Guid Scots Tongue'.

New radio dramatists are hard to find, but we have had original plays, notably David Forbes Lorne's 'Days of Grace' and Tom Hanlin's 'Come Joy, come Sorrow'. Moultrie R. Kelsall's 'Who fought alone' was outstanding in a year which encourages us to expect more for the future. Adaptations have included 'Tobias and the Angel' and 'The King of Nowhere', by James Bridie, and 'Keep the Home Guard Turning', by Compton Mackenzie.

Scotland is sorely lacking in new 'comics', but three regular variety programmes which have gained large and loyal audiences are 'The M'Flannels', 'Gordon Gaieties', and 'Heather Mixture'. Sir Harry Lauder's personal appearances in his New Year and 'Seventy-sixth Birthday' programmes were the successes one would expect them to be.

In music the BBC in Scotland recognizes its duty towards the work of modern Scottish composers who have recently produced several works of importance, and already we have four symphonies under consideration for performance by the BBC Scottish Orchestra. It is hoped to produce a concert of contemporary work each month. As a result of over 1,000 auditions, 300 new singers have been passed and they are being given engagements as opportunity offers. Famous Scottish choirs like the Glasgow Orpheus and the Kirkintilloch Children's Choir have broadcast frequently, and regular programme periods are set aside for Scottish Dance Music, Piping and Brass Bands.

Church services have been broadcast from over fifty churches ranging from the Shetland Islands in the north to Dumfries in the south. A new development in religious broadcasting is the series of programmes for Youth consisting of both services and studio presentations—drama, discussion, and features—under the general title 'Youth asks Questions'. Apart from contributions to the Scottish Home Service the Religious Department in Scotland has arranged approximately fifty broadcasts for the Home, Light, General Forces, and Overseas Services.

In School Broadcasting three series—Nature Study, Singing Together, and Intermediate French—were produced in Scotland. Two special Scottish series were 'Exploring Scotland' and 'Scottish Heritage'. To these have been added a series on 'Scottish Affairs' and certain programmes in the Junior English series based on Scottish literature.

This year, part of the competitions in Gaelic song at the annual National Mod organized by An Commun (the Highland Associa-

tion) were broadcast for the first time, as well as established sessions from the concerts and Ceilidhs.

The life and character of the Scottish countryside was reflected in the series 'Scottish Country' and in the Scottish contributions to 'Country Magazine'. A BBC visit with recording car to Shetland resulted in over a dozen broadcasts of different kinds on the life of this sturdy community, and the 'live' broadcast of a church service from the capital Lerwick was the first direct broadcast ever to be made from the Islands.

In Children's Hour also programmes have by no means been confined to talent in the cities. Programmes by young artists from country towns have been a popular new development.

This carrying of broadcasting all over Scotland, resulting as it does in contributions to programmes from many different types of Scottish men and women, is a continuing policy whereby our Home Service tries to reflect as fully as possible the life of the community it serves.

BROADCASTING IN WALES—the Region has its busiest year

The first full year of peace saw broadcasting in Wales reach a scale of activity never before achieved in its history as a separate region.

A substantial contribution was made towards the end of the year by the new BBC Welsh Orchestra. The orchestra has thirty-one players, compared with twenty in the pre-war body, and it has as its conductor Mansel Thomas, one of the most outstanding of the younger Welsh musicians, who conducted the BBC Revue Orchestra in the early war years. The Welsh Music Director has warmly invited Welsh composers to submit manuscripts of new works and full details of any compositions which could be considered for a broadcast performance.

The Orchestra had a special responsibility to encourage Welsh composers, and regular monthly programmes of Welsh orchestral music have been planned. A series of programmes entitled 'Cerddorion Cymru' (Welsh Musicians), illustrated the growth of native music in the nineteenth century; and a monthly magazine, 'Music in Wales', gave up-to-date comment on the musical score. Two of the most enterprising broadcasts of the year were a performance of Cherubini's 'Requiem' by the Morrison Orpheus Male Voice Choir, and of Pergolesi's 'Stabat Mater' by the Choir of Abergele Modern School.

Among the most important feature programmes of the year was 'Man of the People', broadcast to all regions on St. David's Day. It was a radio portrait of the late Earl Lloyd George. The human problem of adjustment to civilian life of men returning from the Forces was the theme of 'Three Ways Home', which was broadcast first in the Welsh Home Service and then repeated on all home wavelengths. On Remembrance Day, 10 November, a feature programme on the life and work of Henry Richard, 'Apostle of Peace', was broadcast. There were also several excellent feature programmes in the Welsh language, notably 'David Edward Hughes', a Welsh pioneer of wireless ; a series which dealt with the dramatic elements in Welsh pulpit oratory, and *F'Etifeddiaeth* ('My Inheritance') which explained how the law relating to inheritance operates. Drama Department presented some interesting plays both in English and Welsh, the former including a revival of the radio adaptation of J. B. Priestley's *Benighted*, and a six-episode serial, *Conqueror's Road*, and the latter a translation of Ibsen's *Hedda Gabler*, and two National Eisteddfod prize plays, 'Meini Gwagedd' and 'Clychau Buddgoliaeth'.

With two Talks Assistants, one in Cardiff and one in Bangor, the output of that department was increased and included several substantial series, such as 'Looking at Wales', in which persons of other nationalities living in Wales gave their impressions of the country ; 'Rebuilding Wales', discussions which covered some of Wales's most vital post-war needs, and 'Y Dyn a'i Dylwyth', in which famous Welsh people spoke of the formative influence of their young days. The Welsh Brains Trust, 'Seiat Holi', maintained its popularity, and there was a steady audience for the Welsh literary magazine, 'Cornel y Llenor'. A science magazine was a gallant but not entirely successful venture. The experiment continues in the form of regular single talks.

Variety Department conducted hundreds of auditions for 'Talent Theatre', a half-hour programme consisting entirely of acts selected from those auditioned on the day of the broadcast. Eight towns in South Wales and five in North Wales were visited, and some of the artists discovered were used afterwards in the regular variety shows, 'Welsh Rarebit' and 'Welsh Music Hall'.

An additional Children's Hour Assistant was appointed during the year and stationed at Bangor, and the output of the department increased accordingly. Serials and quiz programmes were among the most popular broadcasts, the former including 'Heidi', and a new adventure of the sheepdog, Storm, entitled 'The Greenstone'. In Welsh a translation of *Pinnocchio* was a favourite

and there were also translations of 'Island of Mystery' (Ynys Angof) and of Tudur Watkins's 'Spanish Galleon' ('Y Llong Aur).

Broadcasts to schools included a new series of primary Welsh lessons, and Schools and Religious Broadcasts Departments co-operated in lessons to Sunday Schools in Welsh.

Broadcasts of religious services commanded their usual high place in the affections of Welsh listeners, both those from the studios and from the churches and chapels of Wales. Six special religious services during the year were broadcast in co-operation with Youth Organizations, and two broadcast to the Welsh Colony in Patagonia.

A full-time repertory company of twelve members was established during the year and were drawn upon by producers of English and Welsh plays and Features, Children's Hour, and Schools broadcasts.

There was a good coverage of outside events, including sports commentaries, and a monthly programme, 'Radio Record', gave a half-hour survey of outstanding events in Wales.

The pulse of strong individual life in—NORTHERN IRELAND

In October, 1945, the BBC in Northern Ireland celebrated, with some ceremony, its twenty-first birthday. The year which has followed, in common with the years which follow most 'comings-of-age', has been one of new responsibilities and much development. The demands of wartime broadcasting in Northern Ireland were mainly for programmes for overseas listening, and the re-birth of the Region as an individual component of the Regional scheme involved much reorganization and long-term planning. New staff were appointed, staff returned from the services, and throughout the year the pattern of a Regional Service specially designed to meet the needs and views of the Northern Ireland listener was gradually evolved.

Like all the Regions, Northern Ireland has its own particular problems. It is, in comparison with its opposite numbers on the other side of the Irish Sea, small in extent and in population. It contains only one large group of people living in an industrial city, the remainder being spread out over the six counties and mainly engaged in agriculture. It has its political problems, its own Parliament, its own standards, and the Irish Sea, like every other main water barrier, tends to encourage a sturdy independence of thought and development.

Broadcasting has its part to play in reflecting the special characteristics of the people, both to themselves and to the world at large. In the first sphere the most notable development of the first full year of Regional broadcasting has been the noticeable movement of the microphone out of the capital city into the different parts of the province. Starting with the series of programmes, 'Provincial Journey', in which the country towns presented themselves to the listener, the microphone has gone further afield as the year progressed to present the challenge Quiz, 'Up against it', in various town halls, to provide 'Village Pictures' and to search the country for programmes in the series 'Concert from the Country'. The recording car, too, has been busy, and has appeared, among other places, at ploughing matches, agricultural shows, a miniature forest fire, and a cave exploration. The advent of recording has provided an opportunity to explore some of the more remote parts of the country, and the programme made on Rathlin Island off the Northern coast provided one of the 'highlights' of the year.

In radio drama the most interesting feature of the year in Northern Ireland was the very big response to a competition for original plays for broadcasting which was announced at the beginning of the year. By August local playwrights had submitted no fewer than 132 original scripts for judgment. The first prize went to a well-known broadcaster in the region, Graeme Roberts, who had not before written a full-length play for the microphone; and the second to Janet McNeill, a young Ulsterwoman who had never written for the microphone before at all. Both these plays were broadcast in the early winter, and proved successful. In view of the controversy about the representative play being invariably set in a farm kitchen it was interesting to find that a good half of the plays submitted were much more broadly conceived, and that neither of the plays ultimately selected by the adjudicators had a farm background. The very great interest in music and the arts has been reflected in programmes such as the monthly critical review 'In Ulster now', and 'Writing in Ulster' in which new and established work by Ulster authors has been brought to the microphone. In talks probably the most outstanding series was that given by the Ulster historian, W. F. Marshall, on the great emigration from Northern Ireland to America in the eighteenth century, and the part that it played in the shaping of the United States of America.

The fulfilment of the second function of regional broadcasting—the reflection of a particular part of the country to the world at

large—included the visit to Northern Ireland of two teams of foreign commentators from the European Services, and two broadcasts in French by the Prime Minister of Northern Ireland, the Right Honourable Sir Basil Brooke.

Programmes with peak listening figures are born and bred in the
NORTH REGION

As 1946 opened, regional broadcasting had been restarted for five months; new producers and staff were being appointed, and with the great help of the engineers, considerable progress had been made in the change-over to peacetime conditions. 1946 saw many new Northern programmes going on to the air and many old ones extending their scope.

The greatest demand from listeners is for entertainment, and the North has always provided a great proportion of it. Good entertainment is universal in its appeal, and typically Northern features like 'Northern Music Hall' and 'Have a Go!' regularly reached peak listening figures in 1946.

During the year, the North Regional Variety Department held some two thousand auditions. Many of their discoveries broadcast for the first time in 'Curtain Up' or 'Stay at Home', and some of the best of them found a place in 'R.S.V.P.'.

Under its permanent conductor, Charles Groves, the BBC Northern Orchestra reached a permanent strength of fifty players in 1946. Outstanding among the Orchestra's outside activities was a Festival of British Music held in July and during the year the orchestra gave over seventy public concerts. In October, at the invitation of the Manchester Corporation, the Orchestra began a series of Wednesday midday concerts in the Town Hall before a 'promenade' audience—an extremely popular innovation. The winter season included a number of broadcasts from concerts by the Liverpool Philharmonic Orchestra.

'Sounding Brass and Voices', the most successful joint presentation of brass bands and choirs devised so far, showed during the year the remarkable strength of the North in these two kinds of music making.

The region continues to have its own bulletin of news each day, except Sunday, as well as a weekly 'Northern Newsreel', now in its eightieth edition, and since May an additional bulletin has been broadcast on 285 metres from Mondays to Fridays, laying special emphasis on news items of interest to the North-east. The interests, activities, and talent of the North-east were

also reflected in all regular series, and in particular more local programmes like 'Wot Cheor Geordie', 'Northumbrian Barn Dance', Newcastle's 'Northern Swing Club' and 'Storytellers Club', also in special features such as the 'Durham Miners' Gala'.

In September 'Sports Special' celebrated its fiftieth edition. This popular feature, together with 'Sports Spotters' and numerous O.B. commentaries, has gone far towards catering for the North's great interest in sport of all kinds.

A most interesting experiment began in March, and is scheduled to run well into 1947. This is the programme 'Public Enquiry', which, going out 'live' and taking the form of broadcast discussions on controversial subjects, aroused a great deal of lively interest, and took the microphone to the public. Another lively programme created by Talks Department is 'Progress Report', designed to reflect in an easy, popular form, developments in industry, research, and local government.

In 1946 more time than ever before was devoted to topics of farming interest, 'Farmers' Half-hour' being the main feature.

'Family Gathering' is another new programme produced in the North, with the collaboration of the broadcasting organizations in the dominions and overseas. This first went out in May and is still going strong.

In the field of Drama, after an interval of six years, the North Region by the autumn began to make rapid progress. Outstanding among many plays produced from the Leeds studios was the Region's first evening serial 'Inheritance', which began in November, and a three instalment production of 'Jonathon North' in December. Important features were 'Dove Days', 'C. P. Scott', and 'Arts Club', and among lighter features 'Under the Barber's Pole' series attracted a notably wide and appreciative audience.

Output from Children's Hour during the year maintained its very high level, and among well-remembered productions those of 'Rabbit Hill' and the 'Know your Region' series took a high place. During 1946 new ideas in Children's Hour were combined with the retention of many old-established favourites.

Religious broadcasting has increasingly tried to reflect the varied religious life of the Region and experimented in October and November with a series of Sunday night talks for discussion groups called 'The Creed of a Christian'.

Throughout the year the North Region Recorded Programmes Department produced a large number of programmes of Northern interest for transmission to the Overseas services of the BBC, and in addition presented such features as 'Fifty Years of Progress'



Inter-Services Conference on Forces Educational Broadcasts held at Broadcasting House

Alistair Cooke (left) and Lionel Hale, the two quiz-masters of 'Transatlantic Quiz'





*BBC School Broadcasts for Infants: 'Music and Movement'
Learning a new song*

and 'The Daily Miracle', as well as twenty weekly editions of 'Roundabout'.

Programme activity in the North is still increasing, and 1947 will see many of the fruits of the building period of 1946.

'The long WESTERN ARM OF ENGLAND is rich indeed in the varied materials which make good broadcasting'

Mounted on plaster-board and fixed to a wall in an office in Broadcasting House, Bristol, is a large-scale map of the West Country. As the weeks pass its face is steadily being obscured by ever-growing clusters of coloured pins which are constantly being pushed into it. Every pin tells a story. Each red one, for instance, is a record of a visit by a BBC microphone to a town or village in the region. These red heads are splashed across the map in a thick rash, for it is the region's policy to get the microphone out into the western counties as much as possible, to reflect the day-to-day life of the region, what its people are thinking, saying, and doing. This pin, for instance, speaks of a ploughing match from Dorchester; that one, of an inter-county rugby football match at Taunton; another of a smoking concert from a village in the Forest of Dean. Others mark visits to a Dorset brick-works, to a Ministry of Labour Training Centre for the building trade in Devon, to a factory turning out prefabricated aluminium houses in Somerset, to a harvest field near Ilminster, a market garden near Penzance, a Regional Board of Industry enquiry at Swindon. One particularly important group of pins is a reminder of the important broadcasts from the Channel Islands on the first anniversary of their liberation.

No less important are the blue-headed pins. Each of these tells of a broadcaster who has travelled from his home in the West to a BBC studio. Six such blue pins stand for the men and women who travelled from remote Exmoor to take part in a 'Country Magazine'. Another blue pin stands for the Mousehole Male Voice Choir which one autumn week-end travelled up by road from the far west of Cornwall—a distance of 450 miles there and back—in order to join forces with the West Country Studio Orchestra in a choral and orchestral broadcast from the Bristol studios.

Many of these blue pins represent farmers and growers who have taken part in the weekly programme 'For Western Farmers'. More blue heads stand for broadcasters in the 'Country Sports' series; or for scientists who have come in month by month to speak

in 'The Naturalist'; or from contributors to 'Arts Chronicle', the programme which regularly reviews artistic activities and developments throughout the West Country; or from eye-witnesses who dash to the nearest studio on Saturday evenings to give descriptions of the afternoon's sporting events in the magazine programme, 'Sport in the West', and so the list goes on.

Lastly there are the yellow pins. These record important broadcasts *about* specific places in the West Country. Twenty-four yellow pins, well scattered from the Scillies in the west to the Wiltshire Downs, nearly 400 miles to the north-east, speak of a series of summer talks about interesting West-Country places in the series 'On the Map'. Other yellow pins are reminders of broadcasts on the Plymouth boundary dispute, on the new Severn Bridge proposals, on the replanning of Bristol, on silicosis research in Cornwall. . . . The list is a long one.

In an adjoining office the West of England News Editor has his own map, flagged with the names of nearly a hundred local correspondents who day by day pour into Broadcasting House by telephone and by letter the news of what is happening in the West. If he used a pin for each news item broadcast, the News Editor's map would swallow about four hundred pins each month.

Some aspects of this region's work defy classification on a map—for instance the output of the Drama Producer, whose field has ranged from the rural comedy of 'The Farmer's Wife' to the tragedy of Clemence Dane's 'Granite'; or the big feature programmes such as 'Sedgemoor'; or the enormous field covered by the music staff in the formation of a studio orchestra of regional musicians, and the performance of an immense amount of music of special interest to the West Country, including new works by West-Country composers. There is no evidence on these maps of the wide surveys of West-Country literature in the two important series, 'Literature in the West'. There is no mention of 'Country Questions'—the West Region's own Brains Trust. Neither is there any pin-head record of the intensive auditioning which is going on all the time. Over a thousand auditions were given in the first year. More than three hundred were successful.

Much has been attempted in this first complete year of post-war broadcasting in the West Country. Very much more remains to be done. In the varied materials which make good broadcasting, this long ragged western arm of England is rich indeed.

*In the MIDLANDS regional talent provides 230 programmes a month;
and the region 'acquires a coastline'*

To Midland Region falls the task of providing programmes for over five and a half million people—a lively, busy population working at everything from steel-making and coal-mining to farming and fishing and sprawling over counties rich in history and traditions.

Small wonder then that in fulfilling its regional function in 1946 the Midland microphone visited blast furnaces and a chocolate factory, that it went to sea in a Lowestoft trawler and caught the mood of the crowd at Nottingham's ancient Goose Fair, that it reflected the opening of the Shakespeare Festival at Stratford-on-Avon and the 750th anniversary of Lichfield Cathedral, that it told the story of Matthew Boulton and James Watt who pioneered the steam engine, as well as the story of the men of today who are discovering new methods of the treatment of burns.

During the year programme output rose to about 230 broadcasts a month and included many contributions to other Home Services and to the Light Programme. In the Overseas Service, Birmingham, England, spoke about its beginnings, achievements, and ambitions to Birmingham, Alabama, and in Children's Hour the Bromsgrove (Worcestershire) Young Farmers' Club spoke to a similar group of boys and girls in Schenectady, New York State, in the first-ever two-way Junior Bridge-builders' programme.

The people of Rugby, Redditch, Stoke-on-Trent, and Coalville told listeners about themselves in the series 'Microphone at large', and farmers in every county, speaking from their fields and stock-yards, described how they managed their many acres. The amateur husbandman also had his say, for every Sunday the microphone was taken 'Beyond the Back Door' into gardens, poultry runs, apiaries, and piggeries to hear his views.

In 'Listeners answer back' at Norwich, Shrewsbury, and Nottingham, the ordinary listener came eagerly to the microphone to put posers about broadcasting to teams of BBC officials, and in an experimental programme called 'Town Forum' at Leicester he welcomed the opportunity to put questions on a wide variety of current topics to a panel of well-known people chosen for their many interests.

All departments sought constantly for new Regional talent and many new voices were heard on the air in features, plays, talks, verse, and story readings, variety, and Children's Hour. Outstanding was the success of a team of amateur actors and actresses

from the Five Towns in a serial adaptation of *Clayhanger*, Arnold Bennett's novel about the Potteries. Of their performances the producer said, 'This production has proved that the dramatic possibilities of radio-amateurs have so far been only vaguely imagined'. There were local voices too, in 'Paths of Progress', an important series of broadcasts that began in the autumn and continued into 1947. In these programmes as in many talks and discussions the attention of the listener was drawn to some of the great sociological problems of our times.

In Music Department James Denny succeeded Dr. W. K. Stanton as Music Director. The Department's programmes touched every aspect of the region's musical life. The City of Birmingham Orchestra was frequently heard and the BBC Midland Light Orchestra, augmented during the year to thirty-one players, and under a new conductor, Gilbert Vinter, achieved new standards in the presentation and interpretation of classical light music. A demand for good light music at a peak listening hour resulted in the introduction of 'Light Music Hour' on Friday nights. A series of programmes was devoted to the development of English Church Music and an outstanding event was the broadcasting in its entirety of the centenary performance of Mendelssohn's 'Elijah'. Amateur music making was not neglected and regional choirs, orchestras, and brass bands broadcast often from their home towns and from the studios.

Nearly eighty religious services were broadcast from churches in the region, over fifty of them being heard in the Midland Home Service and the others by listeners overseas. A new Regional Appeals Committee was formed and of twenty-seven requests submitted during a period of four or five months, thirteen were approved for broadcasting.

Studio variety, music hall and theatre excerpts, dance bands—these had a place in Variety Department's schedule which also featured that famous wartime character, Mr. Chad, in a revue called 'Wot—no Gloom?'

Royal visits to Oxford and Leicester were reflected and from sports fields, swimming pools, exhibitions, came eye-witness accounts to give listeners a picture of topical events. Finally it must be recorded that the region acquired a coastline during the year—that part of Norfolk which stretches from Sheringham to Lowestoft—and in a week's exhibition at Norwich, East Anglian listeners were given the chance to see the BBC at work.

II. A COMING OF AGE AND A SPECIAL SERVICE

TWENTY-ONE YEARS of BROADCAST APPEALS

'The Week's Good Cause'—how many listeners must have heard this familiar announcement on a Sunday evening over the last twenty-one years—and of those who have not heard the announcement and the appeal itself there must be few who have not at least heard the address for contributions coming at the end of the appeal—for many years just before the nine o'clock News or more recently before the 8.30 p.m. Serial play.

The very first wireless appeal was, in fact, made on Saturday, 17 February, 1923, by Ian Hay on behalf of the Winter Distress League, and it brought in a modest £26. After that appeals were made at varying intervals until 1926, when the regular Sunday Week's Good Cause was instituted. The list of applications soon became so long and of so varied a character that it was difficult to decide which were the most deserving cases, so in 1927 experts in the charitable world were invited to advise the BBC in its choice of 'causes', and the Central Appeals Advisory Committee was formed, its first Chairman being Mr. R. C. Norman, followed in 1933 by Dame Meriel Talbot, who was succeeded in 1943 by the present Chairman, the Countess of Limerick.

Regional Appeals Advisory Committees were set up later, in 1934, when a limited number of regional appeals were broadcast regularly as well as those of a National character. In 1939, at the outbreak of war, all appeals were suspended for two months, after which they were made on a National basis until the beginning of 1946, when regional appeals once again made their appearance, the first Sunday in the month being available for appeals of a more local nature, other Sundays being devoted to those of National interest.

So much for the development of Week's Good Cause appeals; now for their practical value in terms of knowledge as well as money. Organizations, not always well known to the ordinary listener, have five minutes in which to present brief details of their work, and a twofold object is achieved, for in those few minutes listeners learn of work which is of assistance to various sections of the community—perhaps assistance of the kind they themselves

need—while those whose hearts are stirred to help are able to do so in terms of pounds, shillings, and pence.

Before the days of broadcast appeals, charitable societies, special funds and so on were mainly supported by bequests and subscriptions from wealthy donors. Those of smaller means did not always even know of the work being done, and even if they had done would have felt that a donation such as they could give would be of little value: now a new public has been created, and sixpences and shillings and half-crowns make up a large proportion of the response to any Week's Good Cause. The experience of those who deal with the donations is a humbling one—a whole week's pension from an old-age pensioner of eighty—'I have so much to be thankful for, I wish I could send more'; 5s. from a widow—'I have three children and no pension, but I can't bear to think of other children starving, so I send my mite'.

And then there are the regular subscribers to the Week's Good Cause—those who let the BBC act as their Almoner and send in a lump sum to be divided amongst the Sunday appeals over a given period: this saves time and postage and is a convenient method of contributing either regularly to each Good Cause, or to selected ones, according to the wishes of the listener. Individual amounts allocated to each Sunday may be for 6d., or £1, but they all add up, and for 1946 somewhere between £50 and £60 has been contributed to each national Week's Good Cause through this Fund.

One of the difficulties in the choice of appeals has always been to ensure variety, and the interpretation of the Terms of Reference—'That, in general, appeals should be restricted to causes which concern themselves with the relief of distress, the preservation of life and health, and the amelioration of social conditions'—means that not only work of a purely humanitarian nature, but social amenity schemes, and those of research, appear quite frequently in the Week's Good Cause.

Although no accurate figures exist for appeals prior to 1930, it is estimated that well over three million pounds has been contributed to Week's Good Causes. Last year's total was over £180,000, but this figure was much higher during the war years, the record year being that of 1940 when the total reached was £356,802. All thanks are due to listeners, to speakers who give their help so willingly, and last but not least to the Appeals Advisory Committees who give of their time and knowledge to ensure that listeners are supporting a 'Good Cause'.

FORCES EDUCATIONAL BROADCASTS—a programme specially directed to men and women in the services at home, in the Rhine Army, in Austria, Italy, and the Mediterranean area.

A great many listeners, whether in uniform or out of it, must have heard that announcement in the last fifteen months and it would be surprising if some of them had not at one time or another left their sets on to find out more about Plain English, Music, The World of Work, Current Affairs, Science or German for the Forces.

From 3 September, 1945, barely three weeks after VJ-day, to 21 December, 1946, a continuous service of eighteen broadcasts a week was addressed to men and women in the fighting services at home and overseas by means of these transmissions every week-day in the Light Programme and on certain short-wave transmitters of the General Overseas Service.

Foreseen as long ago as 1943, Forces Educational Broadcasts were planned by the BBC at the request of the three services to come into operation in the period between victory in Europe and final demobilization as a supplement to the Education and Vocational Training schemes of the Navy, Army, and Air Force.

To run this new venture the BBC set up a special Services Educational Unit; it was recruited from a picked band of specialists in various fields of education whom the Corporation selected and the services undertook to release for the work. On arrival in the summer of 1945 the new-comers were posted to the BBC Staff Training Course before reaching the Unit where there was already a quartet of experienced BBC producers to guide their first steps in radio.

The production of the programmes was entirely the responsibility of the BBC with an Inter-Services Committee on Educational Broadcasting (Chairman: W. E. Williams, Director of the Army Bureau of Current Affairs) to advise on the subjects. The services, however, retained full responsibility for making proper use of the broadcasts at the listening end.

In thinking out the programme beforehand it was held that broadcasting could do little in the way of direct vocational training; on the other hand it was very much the concern of wireless to give authoritative information about resettlement at a time when Brush Up for Civvy Street was the leading fashion of the day.

So much for vocational subjects; what of the non-vocational? Anything broadcasting could do to equip a man or woman for return to civilian life was admissible so long as it passed two tests. (1) Would it enrich the listener's private life? (2) Would it make

for better citizenship? Thus literature and music, both incidentally well suited to production by radio, were included under the first heading. Under the second no one expected that direct broadcast instruction in citizenship would be easy. Boldness in presentation seemed to offer the fairest hope of putting across the workings of local government, for example; and a generous provision of talks on Current Affairs in the widest sense might meet the community's need to know what was happening in the world.

With regard to the programmes themselves, mention can only be made here of two or three. There were for example, seven successive programmes by L. A. G. Strong called 'Home Town' which were a memorable attempt at putting across citizenship. First a quarter-hour playlet was broadcast in which a cast of typical inhabitants of 'Home Town' were heard arguing as they sat over their 'elevenses' in the Car Park café of what was intended to be a small provincial town; the returned soldier, the local printer, the gossip, the reporter on the local paper, and the serviceman's wife swapped views that were often deliberately inaccurate and prejudiced on a selected topic which might be housing, education, public health, the local council or the law. Half an hour after the playlet, during which interval listeners would have had a chance to discuss the question among themselves, there would be a broadcast commentary by some expert on the topic who could and did correct the facts in the preceding broadcast and strove to set listening groups thinking more clearly on subjects of close personal interest to each one of them.

Late in the year a striking series on central government under the title, 'Inside Whitehall', was broadcast by Dingle Foot.

Finally, during the 'Britain Can Make It' exhibition an attempt was made, at the services' own request, to introduce a series on art.

Enough has been said to indicate that FEB's have been a real experiment in education and a milestone in the lesser social history of this decade. The very fact that for the first time the BBC were addressing educational broadcasts to adults meeting in groups roughly comparable to classes in a school has meant that detailed study of the audience at first hand became possible to those responsible for the broadcasts. The reports from units, in the form of personal letters to the Manager of Services Educational Unit every week, distinguishing between what the Instructor thought and what the class thought, were invaluable in getting mistakes quickly corrected.



*Ian Whyte, conductor of
the BBC Scottish
Orchestra, and—*



*—Charles Groves,
conductor of the BBC
Northern Orchestra*



*In the Midland Region:
recording a carter's views*

*Taking the recording gear to
the Marble Arch caves in
County Fermanagh, Northern
Ireland*



III. TELEVISION SERVICE

Reopened after a wartime close-down of nearly seven years

To most people with pre-war television sets, and many who hoped to be viewers in the near future, the year opened in delicious mystery. Up at Alexandra Palace something was being done at long last; the Government's acceptance of the recommendations of Lord Hankey's Television Committee had given the green light to the BBC and it was known that television screens, dead for nearly seven years, would soon be awake again.

But viewers-to-be were wondering what was really happening beneath that spindly, bristling aerial-mast on London's northern heights. The new head of the Television Service was there—Maurice Gorham, lately in charge of the Light Programme and before that Director of the AEF Programme. Around him gathered the new programme staff—new only in the sense that they were taking up television afresh: Denis Johnston as Programme Director after a long spell as radio war reporter; Cecil Madden as Programme Organizer after directing the Overseas Entertainment Unit; George More O'Ferrall as Senior Play Producer after years of army service in the Far East and work with the AEF Programme. And while the programme staff laid their plans, the technicians, led by the Superintendent Engineer, Douglas Birkinshaw, submitted the entire transmission plant to the most thorough overhaul it had had since the pioneer days of 1936. As a result of this overall spring-clean, the apparatus, by the time the service opened, was producing better pictures, with improved detail, finer gradation and less 'streaking', than in 1939.

All this time the two disused studios were being put in working order, stored equipment was being brought out again, and studio staffs were recapturing the old skill. One of the two mobile units was being overhauled piece by piece.

Zero hour was 3 p.m. on 7 June. Up to that date, activity at the television station, though never leisurely, was deliberate and comparatively unhurried, but everyone knew that, once the plunge was taken, there could be no pause. Television, perhaps the most absorbing, is also one of the most exacting forms of entertainment; to keep the screens 'alive' for at least three hours a day—and this was what the new schedule demands—requires concen-

trated teamwork. Actual screen-time produced in a day's 'shooting' by the average film studio is less than three minutes.

At the scheduled hour the plunge was taken. Miss Jasmine Bligh, one of the original television announcers, walked towards an emitron camera on the terrace in Alexandra Park and, to the strains of a Television March specially composed by Eric Coates, smiled into the lens and made the first announcement. At the inaugural ceremony a few moments later in Studio A, the Postmaster-General, the Earl of Listowel, formally declared the service open, stressing that television was intended as a recreation for the many, not a luxury for the few, and expressing the hope that the service would be extended to Birmingham in the not far distant future.

Viewers then saw their first studio programme, but in less than twenty hours the service was put to a supreme test. The result was a triumph. Television cameras mounted on a stand in the Mall opposite the Royal saluting base defied cloud and shower to present an open-window view of the complete Victory Parade—the arrival of Their Majesties, the long procession itself, and even some of the aircraft in the Fly-past. Side by side with the television cameras the BBC Film Unit took pictures which were televised in that evening's programme.

People who had cherished their television sets for this moment through all the miseries of air-raids and black-out were not disappointed. Some confirmed that pictures were better than in 1939; all awaited with eagerness the promise of those ever-popular features—plays, variety, 'Picture Page', demonstrations, children's features, cartoon films, and the panorama of 'O.B.'s' from sports grounds, theatres, and dance-halls.

The promise has been kept despite various austerity handicaps in the world of entertainment.

Outside Broadcasts continue to yield the most spectacular successes. From the Mall the mobile unit proceeded a week later to Wimbledon for the final matches for the Wightman Cup. Wimbledon is far outside the circle of co-axial cable which rings the West-End and gives direct connection between the mobile unit and Alexandra Palace, so the mobile radio transmitter was used, with excellent results. Within the next few days the unit gave proof of its mobility on the eve of televising the first England versus India Test Match at Lord's, by paying a lightning visit to the Dorchester Hotel, Park Lane, for celebrity interviews at the presentation of *Daily Mail* Film Awards. A whole week at Wimbledon for the International Tennis Championships—twenty hours

of television from the centre court—was followed by the first post-war visit to a London theatre—the Garrick—for the Beatrice Lillie revue 'Better Late'. Since then the television audience has been taken to other theatres for dress circle views of such shows as 'Follow the Girls' at His Majesty's and 'Sweetheart Mine' at the Victoria Palace. From time to time the old Bedford, Camden Town, was 'taken over' by the BBC for an evening of televised 'Variety on View', in the presence of a specially invited audience. In July the mobile unit drew up at the Open Air Theatre, Regent's Park, for a complete performance of 'A Midsummer Night's Dream'. Public ceremonies give full scope to television's unique quality of 'actuality' or 'immediacy', demonstrated in a most spectacular manner by the Lord Mayor's Show, and most impressively by the Service of Remembrance at the Cenotaph.

Television cameras also roamed the ballroom floor at the Royal Albert Hall and the Palais de Danse, Hammersmith. In the open air they ranged from Barnet, in the north, for amateur football, to Ascot, in the south, for the new King George VI Stakes. Ascot, twenty-nine miles from Alexandra Palace, is the most distant point from which the mobile units have operated. Nearly as remote is Biggin Hill, Kent, where the first televised church service was held in St. George's Chapel, on Battle of Britain Sunday, 15 September. The catalogue of televised sport includes Wimbledon Speedway, the final England v. India Test Match at the Oval, International Amateur Athletics at the White City, Amateur Boxing from Tottenham, Edmonton, and Wembley.

The Zoo was toured and another Regent's Park fixture was the Jubilee Motor Parade. In November the second mobile unit was restored to the service.

Among studio programmes, plays have come first in popularity. Casting a wide net, the producers brought in dramas, comedies, thrillers—Shakespeare and Shaw, Oscar Wilde and Edgar Wallace. Besides Shaw's 'St. Joan', Ian Hay's 'The Middle Watch', Eugene O'Neill's 'Anna Christie', and many other established successes, demanding the utmost resource in studio accommodation, scenery, and costumes, viewers saw numbers of plays specially written or arranged for television, among them J. B. Priestley's new play 'The Rose and Crown', and the well-known stage and film story, 'Thunder Rock'.

'Picture Page', the weekly topical magazine, recaptured its pre-war following with its swift sequences of interviews with 'people in the news'. The other popular 'regulars' included 'Cabaret Cartoons', 'Guest Night', fashion parades, 'Music-makers'

and 'Composers at the Piano', and cookery demonstrations. 'Germany under Control' inaugurated television documentaries, ranging from the training of young actors to the secrets of atomic energy.

New television personalities have emerged. Mr. Philip Harben, suave and deft, early established himself as a master of televised cookery; in the Television Garden, Mr. F. Streeter enlivened horticulture with an engaging sense of humour. The three announcers, familiar guests in every television household, were Miss Winifred Shotter, of stage, screen, and ENSA fame; Miss Gillian Webb, RADA prize-winner, who was appointed in July on the resignation of Miss Bligh; and Mr. McDonald Hobley, former actor and SEAC radio announcer.

Cartoon and interest films were shown in abundance, but permission has not yet been obtained for televising newsreels. The BBC's own Film Unit has not, however, been inactive and among its scoops was an exclusive interview with Mr. George Bernard Shaw on his ninetieth birthday. The *Queen Elizabeth* trials off the west coast of Scotland were filmed and shown to viewers on the day the liner set off on her maiden peacetime voyage to New York. As part of a regular exchange arrangement with the National Broadcasting Company of America, films taken on board during the voyage were flown back from New York and televised a week later. Viewers have also seen BBC films of the King opening the new Bodleian Library at Oxford, the Lord Mayor's Show, the Cenotaph Service, and the Procession for the Opening of Parliament.

Decisions on the introduction of higher definition and expansion of the service to other parts of the country rest with the Television Advisory Committee. The present service area is restricted to a radius of roughly forty miles of Alexandra Palace, though there are many reports of good reception at much greater distances. How many television receiving sets are in operation is still a matter of conjecture, and estimates vary between 15,000 and 25,000.

IV. THE OVERSEAS SERVICE

*BROADCASTING EXCHANGES WITH THE DOMINIONS
have increased rapidly, in a growing brotherhood of broadcasting*

The pattern of collaboration between the broadcasting organizations of the Dominions and the BBC has made interesting developments during 1946. In the BBC Year Book for last year it was pointed out that, after the Commonwealth Broadcasting Conference of 1945, broadcasting between the Dominions and Great Britain was about to enter on a new phase: in the coming phase it was hoped that broadcasting traffic would be increasingly 'two-way': and that the brotherhood of broadcasting would be more fully expressed, as the Dominions found themselves sending more programmes into Great Britain, as well as hearing programmes broadcast by the BBC. During 1946 Dominion Commentaries, contributed in turn by all the Dominion broadcasting organizations, have been included regularly in the Home Programme of the BBC.

An especially interesting example of collaboration with broadcasters of the Dominions is the dramatic story of the visit of Major Jackson of the Australian Army to Borneo. Major Jackson (at the moment of writing, we speak of plans that are ahead) is about to retrace in Borneo the trail over which many Australian and United Kingdom prisoners of war passed, in the hands of the Japanese. He is going to take with him a large collection of photographs of survivors, and his purpose is to pay back the kindnesses and practical services that were then given by the men and women of Borneo. This, plainly, is a broadcasting story which the Australian Broadcasting Commission will cover, but collaboration between the ABC and the BBC from the outset will ensure that its interest for listeners in this country will be realized to the full. This is simply one example of the many stories that reach us from the broadcasters of the Dominions.

During November and December the broadcasting of the Test Matches, originated by the BBC, have provided us with a highlight from Australia. These, and other broadcasts too numerous to mention, illustrate the type of liaison work performed week in and out by the BBC representatives, both in Australia and in Canada.

Turning to Canada, one of the features of 1946 has been the

first full year's operation of the CBC's own high-powered short-wave broadcasting unit. One interesting example of exchange of programme came in November when the CBC celebrated its tenth birthday. The CBC supplied a programme which was rebroadcast in the Home Programme of the BBC and also transmitted in the overseas services. Meanwhile, the North American Service of the BBC sent to Canada a special greeting programme containing a message from the Director-General, while the Transcription Service produced a half-hour variety programme specially for the occasion.

British listeners, and listeners throughout the Commonwealth, must further thank the CBC shortwave station for helping to form the link with Great Britain, and broadcast of news from UNO. Many of these broadcasts have reached the Home Service through the transmitters of the CBC; and the BBC have been able to give them repeat broadcasts throughout the range of the Overseas Services. The number of live broadcasts received from South Africa and New Zealand must depend on transmitter facilities, but the future is certain to bring developments. It is impossible to convey in a short article an adequate idea of the number of programmes in the BBC home services that emanate from Dominion sources, but the overall volume is now very considerable.

During 1946 peace has brought further opportunities for the exchange of staff. Robert McCall, who was their Assistant General Manager, has been released by the ABC for service with the BBC as Assistant Controller of the Overseas Services. John Grenfell Williams, throughout the war Director of the African Service of the BBC, has paid a visit to South Africa. Apart from these two more formal movements, visitors to London from Dominion and Colonial organizations have numbered over thirty during the year. In the majority of cases attendance at BBC Training Courses or attachments to relevant BBC departments were arranged. Reciprocally there were numerous visits by BBC producers and correspondents to Dominions and other countries. The Imperial Relation Trust has also set aside a sum of money to ensure regular visits and exchanges of broadcasting staff. This element of exchange is, in fact, woven into the fabric of British broadcasting.

Turning now to the output of the BBC to the Dominions the year has shown that the interest in hearing broadcasts from Great Britain continues. There is a need for accounts of sociological developments in Great Britain. There is a need for world news, as it is seen in London, and for news commentary as it affects any one Dominion specifically.

BBC news bulletins are regularly rebroadcast in the Dominions, though they are, of course, only one part of the pattern of news services put out by the home organization in each dominion. At the peak moments of the year, such as Christmas, all the Dominion broadcasting organizations rebroadcast the leading BBC programmes.

Finally, with the return of peacetime transport it has become possible for the BBC to supply 'transcription' programmes in recorded form, more freely. The work of the Transcription Service during 1946 is described under a separate heading: transcriptions provide an extremely welcome method by which stations of the Dominions can fit BBC programmes conveniently into their own programme planning. There is no question that a large number of broadcasts which depend on perfect clarity of reception, ranging from good music to 'Itma', are best handled in this way: while news and other topical programmes depend on the immediacy of instantaneous transmission and rebroadcasting.

BROADCASTS TO INDIA—the Indian cricket tour provides a highlight in a programme which is mainly serious

Whoever plans for India must be prepared to encounter paradoxes—and broadcast planning is no exception. Throughout the summer of 1946 political tension in India was at a new zenith, and from one day to another there was complete uncertainty about the country's future. There was an accompaniment of the most tragic communal rioting in India's history. Yet it was the commentaries on the fortunes of the Indian touring cricket team which above all else stirred the imagination and held the interest of Indian listeners to the BBC. Plans which had been made by Eastern Service long in advance of the arrival of the team in this country proved wholly inadequate. Arrangements had been made to transmit short commentaries from the grounds chosen for the opening game and for the three Test Matches. The volume of immediate and enthusiastic reaction to the first day's broadcasts, supported by urgent representations from the BBC's New Delhi Office, necessitated an immediate recasting of plans. An English and a Hindustani-speaking Indian commentators were detached to cover the whole tour. Arrangements had to be made at comparatively short notice to provide 'outside broadcast' facilities at County grounds throughout England and Wales and at Edinburgh (none of which would have been possible without the ungrudging assistance of Outside

Broadcasting Department and of the Regions). The two commentators chosen for the work became, virtually, non-playing members of the Indian side; the warm friendship which they came to share with the players was one of the happiest aspects of the whole enterprise. As the season progressed, there was a sustained inflow of extremely cogent reaction from listeners in all parts of India. Those letters which were critical—of technique, of personality, or of comment—were as welcome as those conveying unqualified praise; they proved, if proof were needed, that cricket is one English export which will for all time be a feature on the Indian home market.

Apart from that major digression into sport, broadcasts to India have been further developed along the lines conceived for them since their earliest inception. A daily programme in English of one and three-quarter hours provides time for a full-length news bulletin and survey of the British Press, and for a wide diversity of talks, discussions, and features on current events and literary subjects. The nature and detail of the regular literary programmes have been reviewed in previous editions of this Year Book, and there is perhaps little new to add except to remark that they have a continuing audience in India and are not looked at askance by those who control the destinies of the 203 and 514 metre bands allocated to broadcasts for the British home audience. At the beginning of the year a new venture was started in the field of philosophic thought. Under the series title 'The Kingdom of the Mind', eminent contemporary authorities talked about the philosophers and what they had learned from their teachings. Later in the year the series was continued with talks on the development of Western thought and the Eastern influence thereon. Solid fare, but it is believed that among those who sat at the feet of Socrates there were several Indians—and they may well have been among the most intent of his listeners. The weekly programmes for Indian women have been sufficiently well received to justify the air time given to them, and there are at last signs that the programmes for English-speaking Indian children are beginning to acquire some of the popularity that has for so many years been enjoyed by the children's programmes in Hindustani.

A programme of one hour daily is broadcast to India in Indian languages—mainly Hindustani, but with weekly magazine programmes in Bengali and Marathi for the millions who speak those languages in Bengal and Bombay Provinces respectively. In Hindustani, an outstanding success has been registered by a 'Question and Answer' programme, in which answers are given to listeners'



Alexandra Palace, showing the television mast

The Ballet Theatre (New York) at the BBC Television Station





*The Lord Mayor's Show
passing the Television
Outside Broadcasting
Unit*



*Television Cameras
at the Cenotaph on
Remembrance Day,
1946*

questions on an infinite variety of topics. There was no precedent to show whether the Indian listener would react favourably to this kind of programme. The response has been almost embarrassing in volume, and much sniping is conducted by correspondents who resent the fact that their own questions have not been chosen. This kind of broadcast, when successful, has a doubly beneficial effect; it provides the producers of the programme with direct evidence that their efforts are worth while, and it encourages the invaluable written contact between listener and broadcaster. Two English plays which gained outstanding popularity when translated and broadcast in Hindustani were H. G. Wells's 'The Invisible Man' and—not without some astonishment to the staff of Eastern Department—the dramatized version of 'Three Men in a Boat'. The latter has proved one of the rare instances where mutual sympathy has been achieved between the Western and Eastern concepts of what is funny. The BBC has one appreciative Indian audience outside India—the Indian Forces still stationed in the Middle East. Two half-hour daily programmes of music and light entertainment, in Hindustani, are broadcast to them. Upward of one hundred letters a week are received in London asking for 'request' records to be played in these programmes.

The gradual easing of sea and air communications between this country and India has allowed some of our Indian colleagues to pay long-awaited return visits to India. All who have gone have again come back to their jobs in the BBC, and Eastern Service has benefited as much as the individuals themselves from the renewed contacts with their own Provinces or States.

BROADCASTING TO THE COLONIES—a service in which the personal touch is important

This new service has continued in the last year its progress towards greater specialization, making for clarity and focus in its separate programmes. It cannot be said that the actual area of transmission has been widely extended: the lack of materials, both for direct listening and rediffusion, has seen to that. Perhaps the main event has been the appointment of a specific Director of Colonial Services—John Grenfell Williams, the former Acting Assistant Controller (Overseas). Apart from the task of co-ordinating colonial broadcasts and acting as a liaison with outside bodies, within the Corporation he serves as a central point of reference, particularly needed now that other services are taking some

interest in the colonial field, Henry Swanzy assists the Director and produces such programmes as 'Experiment in Freedom'.

A very important factor for the future of colonial broadcasting is the realization by all the authorities concerned of the part that broadcasting can play in all aspects of the welfare of our scattered territories. Only a little over a week from the day he kissed hands, Mr. Creech Jones was recording a personal message to be broadcast to the people of the colonies. The microphone affords a ready means of communication with colonial communities, by which they can be told of the progress that is being made in plans for a better life overseas.

The main event covered in colonial programmes during the year has been, of course, the Victory Parade, whose main function it was to assemble imperial units in the capital of the Commonwealth. Apart from twelve editions of Radio News Reel, no fewer than twenty programmes were sent out covering the various contingents.

Of the Regional programmes, the most frequent service is to the West Indies, with four half-hourly programmes a week. Here we have sustained a severe loss through the prolonged illness of Una Marson, the talented Jamaican writer, who did so much to get the programme established in the Caribbean. Miss Marson has been advised on doctor's orders to return to her own island. William Edmett, late of the Colonial Service, now plans the programmes, with Ken Ablack, the Trinidad cricketer; and other staff contributors include Elizabeth Tyson of *Variety*, and Gerry Wilmot, who maintains the close Canadian contact with *Caribbean Carnival*. As a result of the work of the two principal producers, the West Indian programmes are on the way to securing a remarkable variety of subject and speaker, assisted by the post-war rush to England of students and business men. Like most people from overseas, nearly all of them prove remarkably good natural broadcasters.

The West African programmes continue to be organized by Mary Treadgold, assisted by Sheila Stradling, who lived for many years in the Gold Coast. Throughout the year broadcasters, including Wickham Steed, Gilbert Murray, and Neville Coghill, have introduced European literature, music, and institutions, and in general presented the British way of life to the African. On another side, a popular series has been 'Dark Stars of Light Music', in which famous negro bands and musicians were presented by Spike Hughes. Elsewhere in 'Africa' (at 200, Oxford Street) Sylvia Hingley continues her programmes 'Calling East Africa'

and 'Calling Southern Rhodesia'; and occasional programmes are also sent to Northern Rhodesia, especially in connection with recent constitutional changes.

Of the other colonial transmissions, the Gibraltar programme, largely developed during the war by Variety, has lapsed with the return of most of the exiles. Malta has a regular news letter from Arthur Vassallo and a music programme. Three programmes a week go to Cyprus: their producer, Michael Cacoyannis, assisted in selecting music for the film, 'Cyprus is an Island'. In more distant seas, the two weekly programmes to Ceylon come under the Eastern Service, as do broadcasts to Malaya. 'Calling Mauritius', which goes out mainly in French, a classical French, had as its principal achievement a talk entitled 'Vol du Paix', in which a young sergeant-pilot painted an unforgettable picture of a first peacetime flight over the ancient world. 'Calling the Islands', a fortnightly programme in the Pacific Service, was directed during the war by Theadon Hancock: its main reception area is Fiji, but it is rediffused from Suva.

Finally, this brief outline should not omit occasional programmes to isolated zones like the Falklands, and recently to St. Helena, which sent a remarkable number of its sons to help Britain in the war, and which was delighted to have news of them from the secretary of the Victoria League Colonial Bureau.

This ends the account of a year of steady, if not dramatic, progress. Perhaps of all services, this to the colonies has the greatest direct personal appeal, not only in keeping lonely outposts in touch with home, but also in linking people of different races and cultures through the warmth of the human voice and the liberalism of humanist ideas.

LISTENERS IN THE U.S.A.—interest in programmes from Great Britain has continued in peacetime

Recent issues of the Year Book have told how the North American Service has come to concentrate on programmes for rebroadcast by American stations rather than on the short-wave transmission as such. While this trend has persisted during 1946, it does not mean that the numerous short-wave listeners in North America have been neglected; indeed, our short-wave audience is constantly gaining new recruits.

In 1945, with the ending of the war news and the withdrawal of American troops from Europe, there was inevitably a substantial fall in rebroadcasting of BBC programmes in North America

but 1946 has seen a consolidation of the rebroadcasting position. Throughout the year about seventy American radio stations have carried at least one BBC programme each week and hours of rebroadcasting have averaged about fifty a week.

In the spring, 'Transatlantic Call' was replaced by another exchange between BBC and the Columbia Broadcasting System—'Yours Sincerely'—which has outstripped its predecessor in popularity on both sides of the Atlantic. The three other American networks frequently put out special BBC programmes. In April, for example, one of the sessions of the Chicago Round Table consisted of a North American Service discussion programme, which was rebroadcast by sixty-eight affiliates of the National Broadcasting Company.

Amongst the BBC programmes carried by the Mutual Broadcasting System was an edited actuality of the judgments at the Nuremberg Trials, which was rebroadcast by eighty-two stations. The coverage of these trials was an outstanding example of the effort made during the past year by the North American Service to provide a link between the United States and Europe in peace as it did in war. Correspondents travelled over the Continent in order to tell North American listeners about post-war problems there and special reports on such meetings as the United Nations Assembly in London and the Paris Peace Conference were included in as many North American Service programmes as possible.

The year's new development was really an extension of what has always been a primary aim of the North American Service—the fostering of personal contact and of a sense of community of interest between the United States and Britain. The resumption of regional activity by the BBC has made it possible to arrange a number of exchange programmes between the BBC's regional stations and individual American stations. Birmingham, England, and Birmingham, Alabama, each produced a feature programme describing their cities, and both stations rebroadcast both programmes. Columbus, Georgia, described the growing and preparation of cotton for Manchester, England, and Manchester took up the story when the cotton arrived in this country. Farmers in Scotland answered questions on apple-growing and marketing practices put to them by farmers from New York State and asked questions in their turn. There is great enthusiasm for this type of programme and its possibilities are almost limitless.

One of the year's most worth-while projects was the series of six two-way programmes in April and May in conjunction with

Junior Town Meeting of the Air, one of America's best known radio programmes, in which young people discuss topics of current interest. BBC participation took the form of introductory statements by two English youngsters alternating with two Americans, followed by questions from an American audience directed to any of the four. The last of the series formed part of the proceedings at the Annual Institute for Education by Radio, organized by Ohio State University. In November a further programme in this series was put out in connection with the Missouri State Teachers' Association meeting at which about 10,000 teachers were present.

During the early summer the North-American Service was glad to take part in a broadcast series called 'New Horizons', organized by station WSYR Syracuse, New York, and dedicated to the stimulation of thought on problems of friendship among nations. The station also ran an essay competition in connection with this series: the prize was a week-end visit by air to London and the North American Service had the pleasure of helping the English-speaking Union to entertain the winner and of enabling him to give a daily broadcast account of his experiences to listeners in Syracuse.

This year has seen the celebration of the anniversaries of several years of co-operation with Station WLW Cincinnati and with Station WIP Philadelphia, both constant rebroadcasters. Then too there have been greetings programmes for some of the many new stations which are coming into existence now that wartime restrictions on new construction have been lifted. Some of these are Frequency Modulation stations, and there is already evidence that this new technique will provide opportunities for further rebroadcasting of the North American Service.

THE FAR EASTERN SERVICE—a gradual building up after the war

During the war the Far Eastern Service was unique in one respect; of all the BBC services it alone had practically no contact with its listeners. Its potential audience was the biggest in the world; but the actual number of people who listened to our broadcasts in Far Eastern languages was very small. This, however, is not to say that the service achieved no purpose.

With the end of hostilities it was hoped that it would be possible quickly to get into direct touch with many of our listeners, and indeed to increase their number. It is to be regretted that the general situation in the Far East has not yet made this possible,

although there are definite signs of improvement. Contact has, however, already been established with the various foreign broadcasting organizations with which we hope to co-operate.

The greatest disappointment was the daily transmission in Japanese. There is evidence that this was listened to by many of the troops in the field who, in order to carry on their own work, could not be forbidden the use of short-wave receivers; but in Japan itself, where we had hoped for at least a small, though important audience, we appear to have had no listeners at all. This is a startling fact; but it is not altogether surprising when it is learned that only with the greatest difficulty was the Japanese government allowed by its own police to operate a small monitoring station. Even this was at times closed down. The end of the war has in no way improved the situation. Although there is, of course, no longer any ban on short-wave listening, there are practically no receivers; most of even the medium-wave receivers were destroyed in the vast fires which followed the bombing of Tokyo and the other major cities in Japan. The Japanese government has already made plans for the manufacture of short-wave receivers on a large scale, but, owing to the general chaos of the situation, it will be a considerable time before any great number of people is in a position to listen directly to our broadcasts.

In broadcasting to China our chief aim, apart from the daily news service, was to do what we could to break the cultural blockade. Scientific and cultural talks designed specially to keep Chinese scholars and students aware of the research being carried on in this country were regularly broadcast. Mainly owing to the scarcity of receivers our Chinese audience has never been large, but the effect of these talks seems to have been out of all proportion to the number of people who were actually able to hear them. The cultural blockade has, of course, now been lifted, but conditions are still very far from normal, so that for the time being no change in our plans for broadcasting to China is contemplated.

It is probable that our greatest success was obtained in Siam, since this is the one Far Eastern country in which there was a considerable underground movement, which made clandestine listening possible. But here again operations were hampered, as indeed they still are, by the deterioration in pre-war equipment.

This general deterioration and lack of equipment, which apply equally to Burma and Malaya, to which the Far Eastern Service also broadcasts, is at present the main stumbling-block to a full peacetime reorganization. It has always been realized that broadcasting direct to the listener in the Far East could never be entirely

satisfactory, and our aim has been to induce local stations to re-broadcast programmes transmitted from London. This is in theory now possible, and most of the broadcasting organizations concerned are anxious to co-operate. The difficulty is that transmitters and other station equipment have also greatly deteriorated during the years of war, and some time must elapse before we can expect any general rebroadcasting of our programmes.

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 and Malay. Since the war an additional daily programme of thirty minutes duration in English has been added. This begins with a short news bulletin, which is followed by a five-minute lesson in the English language and ends with a talk. The talks deal mainly with literature, science, and world affairs, but considerable importance is attached to explaining to listeners the working of democracy in Britain. The standard of these talks—purposely on a high cultural level—approximates to that of the BBC's Third Programme. The English half-hour is addressed to no country in particular, and can be heard in most parts of the Far East. It was always realized that a considerable audience existed for a programme of this nature, but it was not thought expedient to start it during the war. The broadcasts in English have been running for only a short time, but already the reaction to them has been most encouraging.

*A year of continued developments amongst audiences in the
NEAR EAST*

The warm welcome given to a senior member of the department when, in the spring of 1946, he visited the Near East, confirmed evidence which was already abundant that BBC transmissions in Arabic, Turkish, and Persian have maintained their popularity after the transition from war to peace conditions. In the course of conversation with statesmen and other leading personalities in the Near East it became evident that many of them were regular listeners to the BBC Service in their own language. In the countries where facilities for listening have been provided in public reading rooms or by loud-speakers, the attitude of the audiences was one of great interest and friendliness. The visit moreover enabled many useful contacts to be made, and served to give those responsible in London a clearer picture of the field to which they are broadcasting.

As in the years of war, news bulletins and items of a topical nature continue to hold the interest of the audience, political developments having taken the place of the incidents of war. Where disturbed conditions resulted in the application of strict local censorship, listeners often tuned in to the BBC as the most immediate source of news about the events of their own country. The choice of London as the meeting place for the Assembly of the United Nations, for the Palestine discussions, and for other international gatherings, made it possible to bring before our microphones a number of Near Eastern celebrities. Distinguished visitors who spoke in the Arabic Service of the BBC included the young King Feisal II of Iraq, King Abdullah of Transjordan, the Emir Feisal of Saudi Arabia, accompanied by several other princes of the royal family, Prince Seif al Islam Abdullah of the Yemen, the Secretary-General of the Arab League, and a host of other personalities well known in the political or cultural life of the Arab world. Mention should be made too of the members of the Near East contingents who represented their countries at the Victory Parade, and of the trade union leaders from Egypt and elsewhere who spoke about their movements. At a time when the old order is being seriously challenged in many parts of the Near East, there is naturally keen interest in social reform. A special effort was therefore made to keep our audience in touch with the social revolution which is occurring in this country. A notable series of talks on the British trade union movement prepared by Mr. Patrick Gordon-Walker, M.P., was featured in all the three services. In the Arabic programme, innovations such as 'Radio Entertains' (a programme of light entertainment on the lines of 'Monday Night at Eight') and 'Question and Answer' made their mark. 'English by Radio' with Arabic commentary aroused wide interest. Special items for women and children were also introduced.

In the transmissions for Turkey, programmes of Turkish music have continued to bring us over 2,000 letters a year containing requests for particular items. BBC news bulletins in Turkish are very widely used by the Turkish press, and there is an immediate response from Radio Ankara to appreciative messages from Britain on such occasions as the Turkish National Day or the anniversary of the death of Ataturk. The prolonged absence of Sir Wyndham Deedes from the air owing to illness was much regretted by listeners and his return warmly welcomed. Turkish interest in practical matters was shown by warm commendation from the Turkish Ministry of Agriculture of talks on village life in England.



Members of the All-India touring cricket team before broadcasting to India

Some of the Ceylon contingent in London for the Victory Parade took part in a programme to Ceylon





*Two members of the BBC
Indian Section taking part
in a Bengali magazine
programme*

*Members of the BBC's
Chinese Section*



In view of the fact that the Persian Service is confined to a half hour daily, and that conditions have been troubled in Iran, day-to-day events have played the dominant part in our transmissions. A series entitled 'Persian Affairs in the British Press' and a 'London Letter' were introduced and aroused interest. We manage too to find a little space for music both European and Persian as well as for talks of a cultural nature.

During the period in question, the Cairo office has again given invaluable service. Under the direction of the then representative, Wing-Commander Marsack, the mobile unit made an extensive tour of Near East countries which produced a great quantity of valuable material. The Coronation of King Abdullah at Amman was also covered and a number of eye-witness reports of historic events were sent over the beam to London. As part of its routine duties, the Cairo office provided us with nearly all our Arabic music besides a valuable series of interviews with local personalities and other material.

Free distribution of the *Arabic Listener* has been entirely discontinued and the paper, enlarged to thirty-two pages, which include advertisements of British firms, now has a commercial circulation of between 6,000 and 7,000. Its popularity seems to be greatest in Iraq and in North Africa.

Surveying the year as a whole, the department can feel that they have accomplished a useful work, increased the number of their friends, and introduced to them a variety of new features and new ideas.

THE LATIN-AMERICAN SERVICE—the change-over from war to peace has been completed

Two main problems have always faced the Latin-American Service. One is the fact that forty-five million of its potential audience in Brazil speak Portuguese and the remaining eighty-five million elsewhere speak Spanish; the other is a clock-time difference of three hours between the two greatest centres of population in Spanish-speaking Latin America, the River Plate area and Mexico City. The first of these problems was solved in November, 1943, when the service was divided into two parallel transmissions, one for Spanish America and one for Brazil. The second problem still presents difficulties; but a step forward was made at the beginning of 1946 when the transmission for Spanish America was extended by a further hour; it now begins at 22.00 GMT and

lasts continuously for five and three-quarter hours until 03.45 GMT.

Output may now be said to have completed the change-over from war to peace. Much progress has been made, particularly in the field of dramatic feature programmes. Such programmes not only greatly enhance the popularity of the direct service, but are also much in demand in recorded form as transcriptions for reproduction by local medium-wave stations.

News bulletins, commentaries, talks on specialized subjects, and 'Radio Gaceta' and 'Radio Panorama' (the Spanish American and Brazilian equivalents of Radio Newsreel) all maintain their prestige and popularity. Music programmes too enjoy a high reputation, and there is evidence that musical circles in most Latin-American countries have a keen interest in the serious music programmes of the BBC's Latin-American Service.

'English by Radio' is a new series of programmes introduced in January of 1946. It aims at helping those who wish to increase their familiarity with English and stimulating others to pursue such studies. In several countries these programmes have been widely rebroadcast, and there is evidence to show that the transcription of these programmes will achieve an even greater success.

It was expected that at the end of the war there would be a considerable decline in the number of rebroadcasts obtained in Latin America. It is now clear, however, that there was an under-estimation of the strength of the position established by the BBC in Latin America ; in fact, the number of rebroadcasts has been fully maintained and even in some directions increased. Though the number fluctuates it may be said that there are over 300 rebroadcasts every twenty-four hours on a regular daily basis.

Transcriptions continue to form an invaluable part of the service. A wide and constant demand for them is reported, and the total hours of radio time in Latin America occupied by them is about equal to the time devoted to direct rebroadcasts. An outstanding activity of the Transcription Service is the extension to Latin America of Schools broadcasting. Arrangements for these broadcasts have been made in collaboration with the respective Ministries of Education in Latin America, and apart from many firm prospects the scheme has been definitely launched with great success in Venezuela, Chile, and Uruguay.

Publicity has been well maintained and professional interest in the BBC has grown by leaps and bounds. Contact with radio

stations and governmental radio officials is close, friendly, and collaborative. With radio stations many friendships established during the war have been cemented in the peace, and frequent visits by local representatives and by members of the London staff have been found to be of great value in solving any difficulties that arise, and in discovering new fields in which fruitful collaboration can be achieved. The most recent example of a visit from a member of the London staff was that of Mr. J. A. Camacho. Mr. Camacho is very well known to listeners in Latin America as the author of a long series of weekly commentaries under the microphone name of 'Atalaya', and his tour afforded the most striking evidence of the respect in which the BBC is everywhere held.

Many distinguished Latin-American visitors to this country have shown by their great interest in the BBC that the service has gone far towards achieving its objective in Latin America. Among these have been Doña Gabriela Mistral, the Chilean poetess and Nobel prize-winner, in honour of whose works a special programme was broadcast ; Senhor João Neves da Fontoura, late Brazilian foreign minister, who broadcast a talk on the new Anglo-Brazilian trade treaty during his brief visit to this country ; Doña Victoria Ocampo, Argentine authoress and intellectual, who also made contributions to the service, and Señor Germán Arciniegas, late Minister of Education in Colombia, who broadcast a series of six talks on the subject of the English and Things English in Latin America.

In order to ensure the best possible microphone performance, and to keep in close touch with local conditions and tastes, the BBC has continued to recruit a number of the staff of the Latin-American Department direct from Latin America. These are in all cases nationals of the countries concerned, and have given valuable service as announcers, translators, etc.

An interesting new development has been the institution by the British Council of radio scholarships. The first two scholars so appointed arrived in this country during the year, and were attached to the BBC for training.

During the last year it may be said that the Latin-American Service has made good progress and consolidated a position built up during a period of wartime emergency when, though difficulties were even greater than they now are, Latin-American interest in war developments explained much of the success achieved.

The General Forces Programme of the War Years returns to its peacetime title—GENERAL OVERSEAS SERVICE

1946 was a year of settling down after six years of war. All over the world the wartime armies were being demobilized ; the Mess and Barrack-room audiences were growing smaller month by month ; the discomforts and difficulties of listening under service conditions were growing less.

And inevitably with this change, the percentage of people in other countries who could listen to their radios with the same ease and freedom as we have for listening in Britain, was growing bigger. Thus, with the official ending of the war the title of this Overseas Service became out-dated : so 1947 sees the end of the old title of the General Forces Programme and brings a return to the title of the General Overseas Service.

This service which now runs continuously throughout the twenty-four hours, and can be heard at suitable times all over the world, is planned for all those who think of the United Kingdom as home, wherever they may be : although audible everywhere, it is not directed specifically to any of those who live permanently in other countries of the Commonwealth or elsewhere.

And now that the war is over, what are the conditions which govern any future plans? We can say firstly, that although demobilization is nearly completed, the needs of the Forces serving overseas still continue. Throughout the war there has grown up a network of Forces Broadcasting Stations all over the world, which rely to a large extent on the BBC to provide them with programme material suitable for their audiences, and which they can relay. There are eighteen of these Forces Broadcasting Stations. To give some idea of the use they make of this Overseas Service, an average of thirty per cent of the air time of the Station 'Radio SEAC' consists of BBC relays, while eighty-one per cent of the Gibraltar Rediffusion System programmes are relayed from London. The total number of hours of rebroadcasting by these Forces Stations is at present some 450 hours a week. Correspondence, too, tells part of the story of the value that this programme has had, and still has, for service personnel abroad. The most phenomenal success among the programmes is Forces Favourites. For the year 1945, the letters containing requests totalled 37,000, with 5,000 for the month of July alone. Now with the return of services from overseas, this figure has gradually decreased, but it still remains at some 600 letters weekly, or well over 30,000 for the year 1946.

Secondly, there is the importance of this programme to exiled Britishers who live in different parts of the world, and who have become accustomed to a daily service of news and entertainment from London. This importance can be seen strikingly in the figures for rebroadcasting in the Dominions and Colonies, which add up to a total of about 600 hours a week.

If you add this to the number of hours of rebroadcasting by Forces Stations, it makes a grand total of 1,050 hours a week of programme time rebroadcast from this twenty-four-hour service. In this way, its output is multiplied by over six times. Again, letters from civilian listeners overseas tell their story. Graphs of the receipts of these letters during the war years show how deeply interested these exiles remain in the well-being of the Mother country. It was noticeable that whenever Britain faced a new crisis, the graph showed an immense increase in the number of letters received. For example, during the period of the three months blitz, which included the sack of Coventry and the firing of the City of London, the number of letters mounted sharply to about 1,700 a month. Even now, with times back to normal, there is a steady average of some 100 letters a week from civilian listeners apart from the many personal letters received by the broadcasters themselves.

And now for the plans for 1947. You can judge from these figures that the composition of the audience has not really altered so very much with the coming of peace. The services still bulk large and their needs, in the form of relays for their own Stations, are still of great importance.

So the listener to the General Overseas Service will not find any immediate and drastic changes in the overall planning of the schedule. He will find, however, that a change will come gradually towards listening which is more acceptable to the civilian in his home. He will find more talks included—and among them, starting in the New Year, is the inclusion on Sundays of a programme for children. He will find, too, that the output of more serious music will increase as time goes on. But the progress of these changes, listeners may be certain, will be governed by their own reactions to the programmes; from Listener Research and letters. In fact, as it was in wartime, so it will be in peace. The programmes will be tailored as far as possible to meet the needs of listeners.

V. THE TRANSCRIPTION SERVICE

*—a comprehensive service of BBC programmes recorded and sent overseas
for local broadcasting*

Early in 1946 the London Transcription Service changed its title and became the BBC Transcription Service. No special significance was attached to this minor event, but it did coincide with the general readjustment of the service as it settled down to its peacetime operations. The Transcription Service has every reason to be proud of its war record, in the part it played to entertain the Forces, in helping to tell the story of Britain and her allies to the world, and in providing the continuity of expression of those enjoyments which have enduring values but which suffer most by war.

With the ending of the war, practically all the major handicaps under which the Transcription Service operated began to disappear. First and foremost, transport. Unlike short waves, transcriptions can travel only as fast as man, and during the war, men and other things were frequently more important. The result was that planning any regular service was utterly impossible. Added to the transport difficulties were the many delays in the factories due either to shortage of materials, man power, or to enemy action. Yet, in spite of these serious drawbacks which put a severe limit on the service as such, and the type of programme it could carry, transcriptions established themselves as a medium of overseas broadcasting, as legitimate an adjunct to direct broadcasting as the telephone line or amplifier. Both these drawbacks are now removed; the processing factories are able to complete their operations and provide hundreds of copies of any transcription within a few days, and with the regularizing and speeding up of mails the service is not only more balanced and reliable but is more comprehensive in that a wider range of programmes can be selected with material of a more topical nature included. The cheapening and speeding up of air transport opens up further new possibilities, and the fascinating concept of the linking up of three different lines of man's inventiveness to the service of broadcasting: the recording of sound, the science of flight, and wireless communication.

SERVICE IN ENGLISH. The broadcasting stations throughout the Commonwealth are the principal users of this service which endeavours faithfully to reflect what is best of the material broad-

cast in Britain. The programmes selected are recorded at the time of their broadcast and comprise a good cross-section of the *Radio Times*. Now that the Regions are in their stride, an increasing proportion of programmes is taken from them. There are a number of programmes taken from the Overseas schedules and others are specially produced for transcription, but the bulk of the output is selected from the London and Regional services. Drama Department provided the material for one of Transcription's most venturesome projects—a collection of plays issued under the title of 'World Theatre'. Nearly all were selected from the series in the Home Service with the same title. The Transcription series included Marlowe's 'Dr. Faustus' and Shaw's 'Man of Destiny'. Features Department was responsible for 'UNRRA', 'The British Zone', 'Flying Visit', and a special series produced originally for the African Service entitled 'This is London', 'Itma', and 'Stand Easy' are the principal representatives of Variety Department's output. There has been a marked increase in the proportion of the material from the Talks Department. Besides 'Science Survey', 'Brains Trust', 'The British Parliament Today', the North American Service contributed an excellent series on the wartime achievements of science described by many of the men who actually did the work. This series was aptly named 'Science made the Grade'.

In addition to the general output in English, transcriptions were used in a number of exchange programmes arranged with stations in the United States, such as the one produced in Birmingham for a station in Birmingham, Alabama.

Quite the most important single project was the transcribing of the Forces Educational Broadcasts for our troops in the Middle and Far East. These were flown out to the Forces stations in those areas for broadcast at suitable times.

To complete the selection, the Transcription Service has included in their output programmes for children and Religious broadcasts.

EUROPEAN SECTION. Transcriptions are only now beginning to play their full part in the radio link with Europe. The broadcasting organizations were not long in restarting their services, but naturally it will still be some time before they are properly re-equipped and organized. The Transcription Service was able to help many of them in their first stages of recovery, and has been the means of contributing towards the development of those happy and close ties which are essential if broadcasting is to play its part in the field of international friendship. Heartening testimony from various countries shows how fully this service has succeeded in its

aims. In addition to the service of features and talks recorded in many languages, the European Section provides its contacts with an excellent service of talks in script form. These talks cover a wide range of subjects and there is every evidence of their large-scale use. Many stations provide ideas for the subjects by their written requests and it is a favourable reflection on the Talks output of the BBC that seldom do talks have to be specially commissioned; they are usually obtainable from the current output of one of the services.

LATIN-AMERICAN SECTION. Like the service in English, the bulk of the programme material originates in the output of the Latin-American Service. The best of the feature and drama productions are recorded at the time of transmission for subsequent issue in transcription form. There are, however, two important projects which are originally produced for transcription, namely the 'English by Radio' programmes, which are modelled on the English lessons which have been so successful in the European Service, and the Schools broadcasts, which are adaptations of selected programmes from the Home Service.

MUSIC. The Music Section of Transcription Service bases its output on material selected by representatives from the three main services, English Overseas, European, and Latin-American. The majority of the recordings are made at special sessions and include many works not previously recorded. Of these, probably the most interesting are the orchestral suites of five British ballets, 'The Rake's Progress', 'Pomona', 'Miracle in the Gorbals', 'Quest', and 'Horoscope'. A performance by the BBC Symphony Orchestra under Sir Adrian Boult of orchestral interludes from 'Peter Grimes' has had general acceptance. In addition to the above, for the first time Transcription Service have made recordings of orchestral performances from transmissions. The first of these were three Promenade concerts. Each one was issued in two parts. Special arrangements were made for suitable presentation in five languages. Other outstanding events were the concert given by the Theatre Orchestra conducted by Sir Thomas Beecham and the Inaugural Concert of the Third Programme. The latest series recorded were six concerts broadcast in the General Overseas Service specially presented and conducted by Clarence Raybould with the BBC and the London Symphony Orchestras. Special interest has been shown in this last series by the Canadian Broadcasting Corporation.

*An interview at a
railway station
in Java*



*Members of the
BBC's Turkish
Service*





*A recording room of the
BBC Transcription
Service*

'Carrusel Londinense,' a weekly all-Latin-American variety show takes the air



VI. THE MONITORING SERVICE

*An accurate, reliable, listening service continues to be of
paramount importance*

The future of the Monitoring Service is now under review in the light of peacetime requirements. The necessity for the continuation of the Monitoring Service in the post-war period has already been agreed, but details of its eventual size and scope still remain to be decided. The war years have shown clearly the value of the Monitoring Service as a source of foreign news for the benefit of the Home, Overseas, and European news bulletins of the Corporation, and as a reservoir from which the editors of bulletins and compilers of programmes for listeners abroad can draw background material. In the second place it provides a volume of information under various headings to departments of His Majesty's Government.

The first requirement of an efficient Monitoring Service is a good reception site, where the maximum number of radio signals can be intercepted. The Monitoring receiving station at Crowsley Park in Oxfordshire has been found almost ideal for this purpose, since it provides adequate land over which the most efficient aerial systems can be erected and is well removed from any residential area and from public roads which might provide a source of electrical interference. This station is connected by land lines to the main headquarters of the Monitoring Service at Caversham Park near Reading. At Caversham Park it is possible for the monitors to receive the stronger signals on their own receivers from local aerials, but all the weaker signals, many of which would be quite inaudible on the ordinary domestic receiver, are intercepted by BBC Engineers at Crowsley Park and fed to the monitors by land line through a distribution board in the Reception Unit at Caversham Park. The monitors who listen to the various foreign transmissions on earphones according to agreed schedules are able to record on wax cylinders any transmission to which they may be listening by the movement of a switch. The monitor thus listens to the foreign programme allotted to him, and the moment a foreign news bulletin or any other programme item which may be of value to the users of the Monitoring Service begins, he starts to record. On the completion of this process the monitor is able to play back the recording and simultaneously translate into English and transcribe any item of interest. In addition to the large number of telephony broadcasts intercepted, other broadcast trans-

missions, by telegraphy or Hellschreiber, are recorded and translated.

Accuracy, both in translation and in transcription, of foreign broadcasts is of paramount importance, since any error which might eventually be repeated in a BBC outgoing broadcast or which might lead to action by any department of His Majesty's Government, might have the most serious repercussions. The BBC therefore demands the very highest standard of translation from its monitors and considerable assistance is provided to them to assist them in maintaining the highest standard of accuracy. It will be realized that in the case of weak signals certain passages may be almost unintelligible to the monitor and that certain words, particularly place-names, proper names, and titles, may be misheard. It is therefore essential that every monitor covering the broadcasts from a particular country should have a most thorough knowledge of the geography, conditions, and developments in each country, in order that he can correctly identify titles and names, etc. To assist him in maintaining this background, a Library containing newspapers, periodicals, and works of reference dealing with almost every country, is available, and there is a special Reference Section where all proper names and important public figures in every country are card-indexed. This index is compiled from various sources of information, and in addition to ensuring accuracy allows a uniform standard of spelling. The latter is particularly necessary in the case of various countries where names or titles may be spelt in a number of different ways in their English form.

All the monitors, once they have attained the necessary standards of technical proficiency, are educated in the various categories of information required both by the BBC News Departments and the interested departments of His Majesty's Government. The monitors themselves are thus responsible for the initial selection of all items for transmission to the consumers, which they translate into English and transcribe. At this stage the monitor reports all urgent items of information to the News Bureau, which exercises a further degree of editorial selection and transmits the information by teleprinter to the various BBC News Departments and to a number of departments of His Majesty's Government, connected with the teleprinter system. A special device permits the teleprinter operator to send an item of information to all or any one of the interested consumers. In the case of the BBC broadcasts in foreign languages the editor of the foreign bulletins may request the transmission by teleprinter of extracts from a broadcast in the

original language, to avoid any possibility of a discrepancy which might result from the translation of a foreign broadcast into English and its retranslation into the original language by independent translators. The News Bureau also acts as the focal point where queries from any of the consumers can be answered immediately by telephone or in correspondence.

Having disposed of all the urgent items, the monitor passes the transcripts of less urgent items to the Editorial room of the Daily Digest of World Broadcasts and to the Monitoring Report Section. The Daily Digest, which up till now has been published daily, contains summaries of all the more important items broadcast from stations throughout the world and audible in Great Britain. The Monitoring Report, which is published daily from Mondays to Fridays, consists of a short survey of the more important political trends and reactions discerned from these broadcasts. These documents are circulated not only throughout the BBC and in various departments of His Majesty's Government, but have in the past been available to foreign Governments, various public bodies, and the Press. The future of these documents in peacetime, however, remains to be decided.

The Central Intelligence Group of the United States Government also maintains a liaison section at Caversham Park, manned by American personnel, which selects from the raw material provided by the BBC monitors items of likely interest to the American Government, which are transmitted by high-speed radio-telegraphy circuits direct to Washington. This unit also prepares various written reports based on the material, designed to American requirements.

A section of the BBC Engineering Division under an Engineer-in-Charge provides the necessary technical facilities for the Monitoring Service. These services include the operation of the receiving station at Crowsley Park with all its communication receivers, directional aerials, and frequency measuring apparatus, and the maintenance of all receivers, recording apparatus, and amplified aerial systems, etc., at Caversham Park.

No article on the BBC Monitoring Service would be complete without some reference to the various ancillary services essential to the maintenance of a monitoring service operating twenty-four hours a day seven days a week. These include Hostels, Catering service, Transport service, Billeting Office, and a fully staffed Sick Bay. In addition, the amenities provided by the BBC Club are essential to a staff drawn from all parts of the world and many of them living in billets without a normal home life.

VII. THE EUROPEAN SERVICE

THE EUROPEAN SERVICE

An article on the main outlines and purpose of the European Service, written by

*Major-General Sir IAN JACOB
Controller of the European Service,*

appears in an earlier section of this book. In the following pages will be found more detailed accounts of the regular broadcasts in twenty-four European languages.

West-European Service

Seven million French listening to BBC French transmissions

How many people in France listen to the BBC? It was, of course, known that so long as the Germans were in occupation, no people listened more ardently than did the French. It was also known that when the Germans went and peace came many French people continued to listen; the volume of correspondence made that plain enough. Yet, none of this was very precise evidence. It became advisable to get precise evidence, as a prelude to the making of really long-term plans.

Thus an important event of the year, for the French Section, was the enquiry undertaken by the French Institute of Public Opinion into 'listening to the French Section of the BBC'. The answer showed that some seventeen per cent (that is about 7,000,000 people) of the French population listened to the section's output or to part of it. The detailed 'breakdown' of this figure went on to show to what regions and classes most of these listeners belonged. Here was indeed a solid foundation for the future.

Meanwhile there has been a notable development in the French Service itself: it may be summed up as a development towards Anglo-French exchanges. Two instances may help to clarify the point: one is the weekly 'Paris-Londres' programme which started last May and the other is the relaying or repetition of various programmes of the French Section by Radiodiffusion Française

(the French National Broadcasting Service). 'Paris-Londres' is a telephone conversation, almost completely impromptu, between Paris and London. Among the people who have taken part and who have used this inter-studio telephone line to discuss politics or art or a dozen other subjects are Jean Louis Barrault, Raymond Aron, Pierre Emmanuel, Michel St. Denis, and many others—members of Parliament or of the French Constituent Assembly, editors, critics, and artists. Michel St. Denis, incidentally, has only recently returned to the BBC microphone after a long illness ; over that microphone he remains unchangeably 'Jacques Duchesne'.

The first of the recent relays or repetitions by Radiodiffusion Française took place on 3 September, the anniversary of the day on which France and Britain had gone to war in 1939. The programme was 'Souvenirs de la BBC', recalling the voices, the songs, and speeches which had so closely linked the BBC to France during the years of occupation. It was a fitting occasion and a moving one. Since then, Radiodiffusion Française has repeated two other programmes of the French Section.

The many important international conferences during the year greatly influenced the output of the European Division—and of no section more than the French one. When the United Nations first met in London many delegates, among them Mrs. Eleanor Roosevelt, spoke in French at the BBC's microphone; two French Ministers, Robert Prigent and Tanguy-Prigent, also spoke to France from Bush House later in the year. Besides, when the first meetings of the General Assembly of the United Nations were broadcast, almost in their entirety, to Europe, these broadcasts were mostly on the French Service wavelengths. The section had correspondents at the Paris Conference (Harold Nicolson's caustic urbanity was as effective in French as in English) and Louis Levy, the French journalist, represented the Section in New York when the Foreign Ministers and the United Nations' General Assembly held their first transatlantic meetings.

Yet, if these things were both important and novel, they were not the fundamentals of the French Service. Those fundamentals were still the news, the London commentaries on the news, and the various regular weekly programmes on art, politics, literature, sport and music. Of all these, the most important was the news. 'Your broadcasts are a window opening on the world ; France has great need of such a window'—thus wrote one listener ; his phrase summed up, if not the achievement then at least the aim of the French Section. So, in another sense, it was the news which epitomized the whole service ; it continued to try to show

the British view while giving objective value to the wider and by no means always pro-British view as well. What the news did in, so to say, tablet form, the news commentaries and the programmes did more extensively. Such a programme as 'L'Angleterre en Mouvement' projected Britain directly (and, incidentally, received many letters in acknowledgment). So, too, did the Sunday evening 'Vie à Londres'. This rather gay attempt at mingling entertainment with information continued to be one of the most written-to of all the programmes. Yet the same job can be done indirectly as well as directly, and the indirect approach was that of the 'Actualités Mondiales' or the new 'Chronique des Radios' or 'La Semaine Politique'. The 'Chronique des Radios', for instance, surveyed and quoted each week the radio output of one or other European nation; not infrequently the radio output in question was far from friendly to Britain, but there were listeners who took such a survey and such quotations as evidence of British freedom of expression and British objectivity.

The French Section's Brains Trust ('Six Autour d'un Micro') entered its second year in September, still rivalling the 'Courrier de l'Europe' in the number of questions which it received from listeners. Among the year's visitors to the Six were Hugh Molson, Walter Elliott, Philippe Desjardins, Lennox Berkeley, Air Chief Marshal Sir Philip Joubert, Vernon Bartlett, Pierre-Jean Louve, Las Vergnas, Denis Saurat. Now the Six have spread their wings; they have had two sessions in Paris and they now have an occasional cross-Channel visitor among them. That literally means a cross-Channel visitor, for he joins in their London discussions by earphones and a buzzer from a Paris studio.

The Chronicles of art, letters, films, and plays have continued their principal job of introducing French listeners to British works; distinguished French writers and artists have also spoken, or have been spoken about, in these chronicles; one Italian has spoken too—he was Ignazio Silone. In 'L'Universite des Ondes', the most intellectual of the service's regular programmes, the notable event was the series of broadcasts introducing Arnold Toynbee's 'Study of History' to the French. There has been one new comer to the highly specialized programmes; it is the 'Chronique Industrielle'; the 'Chronique Scientifique' and the 'Chronique Agricole' remain, the latter Chronicle receiving more letters than almost any other programme, specialized or not. There remains, too, the 'Chronique Sportive', last and most light hearted of all the weekly Chronicles; the rich Burgundian accent of its entirely British editor continues to draw astonished delight from Saturday evening listeners.

HOLLAND, BELGIUM, AND LUXEMBOURG

The Dutch Service, the service in French and Flemish for Belgium and the weekly programme to Luxembourg have had one principal experience in common during the year. They have found that the listeners' demand for an utterly direct 'projection of Britain' was almost insatiable. This was both useful and encouraging; it was evidence that the main trend of these services was in the right direction.

Thus the small Luxembourg programme has been mainly devoted to talks on British institutions and British post-war problems and developments. (It is worth noting, by the way, that this is the world's only programme in Luxembourgish, apart from occasional items from the commercial station, Radio Luxembourg.)

In the Belgian case, too, the constant requests for 'anything about Britain' have been answered by regular features about 'The Week in Britain', 'British Arts and Letters', or 'British Institutions'. Belgium continues to be one of the countries most given to cross-listening; many Belgians have tuned in to the BBC's service for France. The reciprocal tendency has been noticeable too; French listeners, for instance, have attended to the Belgian talks on agriculture just as Belgian listeners have attended to the French 'Chronique Agricole'. The Belgian programmes have also included a large amount of 'actuality'.

Wide spread listening in Holland

Probably because the Dutch and British problems of reconstruction are in many ways similar, the Dutch have been especially interested in information about Britain's change-over from war to peace. Moreover, the Dutch Service had particularly numerous opportunities for stressing the closeness of Anglo-Dutch relations; the presence here of many Dutch children on holiday, the Dutch military training camps in Britain, the visit of the Amsterdam Concertgebouw Orchestra—these and other opportunities were gratefully used. Two favourite items of the regular Dutch output came, at last, to an end during the year; these were the 'London Rambles' and the 'Flashbacks to the War'. However, the new 'London Letter' by the Dutch journalist, J. H. Huizinga, promises to be no less popular. Johan Fabricius is another well-known Dutchman who spoke on the service during the year; he was able to give first-hand accounts of the tangled events in the Netherlands East Indies.

It was also encouraging to learn during the year that some

seventeen per cent of Holland's radio-audience was listening to the BBC's Dutch Service. This news comes from a highly reputable Dutch weekly paper, which had organized its own enquiry into wireless-listening in Holland. The Dutch Section itself has been able to establish, with reasonable certainty, that most of its listeners belong to the middle or lower-middle classes ; (one reason for this conclusion is that the Dutch upper classes are fluent in English and can, therefore, listen to the BBC Home Service).

The Dutch Service, therefore, has abundant sign-posts towards its future. Meanwhile the past year brought one pleasant reminder of its wartime past. In May a delegation came from Holland to present a plaque to the BBC, commemorating the part played by the broadcasts from London in assisting the Dutch Resistance. Miniature casts of the plaque were presented to each member of the BBC's Dutch Section.

The German-Austrian Service

Broadcasting to Germany during the first peacetime year has been dominated by two great emergency factors : the Nuremberg trial and the food and coal crisis.

Of these, the former produced a spate of material which had to be given top priority in any German language output for a great part of the year. The latter, with its implication of an audience lacking the first essentials of civilized existence, conditioned—and still conditions—the whole selection and presentation of output.

During the year there have been some important changes in staff. In particular, Hugh Carleton Greene, who took an important part in building up the German Service, has been seconded to the Control Commission, Germany, to be Controller of Radio in the British Zone of Germany, and has been replaced by Lindley Fraser who, almost from the beginning, has been the principal commentator in the German Service.

The Nuremberg Trial

The Nuremberg trial was given great prominence in news, comment, and features. Two reporters, Karl Anders and Eberhard Schuetz, were kept on the spot throughout most of the year, and evidence of listener reaction shows that their daily dispatches did much to bring home to the German people the full implications of the proceedings. At the same time the weekly commentaries broadcast by Dr. Friedrich Berg from London, under the title

A member of the Greek contingent in the Victory Parade



Danes who have joined the British Army are visited at their training camp





*'English Lessons for Germany':
The BBC family
and their colleagues*

Witold Malcuzyński, the Polish pianist, plays on a piano built for Chopin



'Law and Justice', were most valuable in elucidating the legal aspect of the trials. German public opinion was inclined in the earlier stages to dismiss the trial as 'propaganda' or to ask 'why not shoot them out of hand?' But by the end of the proceedings it had become clear that large numbers of Germans had grasped something of the real enormity of the German war and had come to appreciate the judicial impartiality of the proceedings.

The second great conditioning factor—the food and fuel crisis—persists. It makes it necessary to bear in mind with every word broadcast to the Germans that the horizon of almost every listener is bounded by the basic facts of 1,550 calories (mostly starch) and six square yards of living space.

The visits of members of staff to Germany, made possible by the co-operation of the Control Commission, have done more than anything to keep the BBC's German output geared to these factors.

Apart from the two special factors of Nuremberg and the German food crisis, the principal function of the German Service is a very special one. Germany is still almost completely isolated, physically and mentally. Its press, radio, and publishing industry are controlled, and since a complete break had to be made at the end of the war, are still in a rudimentary stage. The BBC German Service is therefore not merely one of the main organs of information and discussion available to its listeners but the only one which has any continuity with the past. This implies that the German Service output needs to be more comprehensive and self-contained than a foreign language broadcast service would normally expect to be. Apart from presenting the British point of view, it is necessary to enlighten Germans about current matters, world events, and ideas of the past twelve years on which the Germans have had incomplete and distorted information, and to guide the formation of German public opinion to a far greater extent than would normally be done by any non-national organ of publicity. One aspect of this function is seen in the remarkable influence and authority which the best-known speakers of the German Service enjoy in Germany.

German Audiences of three millions

The extent of the German audience cannot be accurately measured, but on the basis of calculations from data from the British Zone it is probably well over three millions. It is now known that the wartime audience was much larger than was thought at

the time, but the expansion of this audience since the Armistice has been hindered by wavelength difficulties. The loss of medium wave 373 and the change to long wave 1796 meant that many of the 'People's Sets' which form the great majority of the receiving sets, can no longer receive BBC transmissions. The acquisition of a new medium wave 455.9 on 28 September was therefore a great landmark in the postwar operation of the German Service. Given adequate publicity in Germany, this could bring about a big expansion of listening.

Broadcasting time in the German Service is now five hours thirty-five minutes a day. Of this roughly one-fifth consists of news, two-fifths talks, features or illustrated talks, and the remainder consists of music, jazz, English lessons, press reviews, and the prisoners-of-war programmes in which German prisoners speak to their fellow countrymen.

Outstanding broadcasts during the year have included Mr. T. S. Eliot's thought-provoking series of talks on the foundations and unity of European culture (which have been eagerly printed in Berlin), the reflections by the Russian Christian philosopher, S. L. Frank, on the relations between Russia and the West, the series of feature broadcasts on 'Democracy, the way of life of the British people' (in which the numbers dealing with the rôle of the opposition and the rule of law seem to have particularly impressed German listeners), the discussions of current literary questions by John Lehmann, and a wide range of drama broadcasts made possible by the presence in London of some of the leading producers and players in the German language.

During the past year the German Service has been broadcasting a forty-five-minute version of a play on alternate Saturdays. The choice of plays was at first governed only by the suitability of the material. Recently, however, a special effort has been made to put before the Germans plays with which they are not familiar: for instance, the new work of J. B. Priestley, Terence Rattigan, and Noel Coward. Also some outstanding plays by European writers have been broadcast, among them Ignazio Silone's 'And he did hide himself'.

A Free Forum

One of the most successful new programmes is the 'Letter-Box' series. In this programme extracts from some of the thousands of letters which have come in from listeners are read aloud. Complaints, criticisms, and virulent attacks from unregenerate Nazis are read side by side with letters of appreciation, anti-Nazi communications and letters from listeners seeking to make a

useful contribution to the German problem. The response to this programme has shown that the creation for the first time for so many years of a free forum for the public expression of all points of view has helped to give the Germans a start on the long road towards a more democratic outlook.

The Austrian Section functions as a completely separate unit with its own staff of translators, script-writers, programme assistants, and producers. Every effort is made to take account of the differences in idiom and accent between the language as it is spoken in Austria and as it is spoken in other German-speaking areas. Apart from the news bulletin, containing whenever possible items concerning Austria and her neighbours, the three transmissions a day broadcast to Austria have included a weekly letter-box feature, based on letters received from Austria, a 'Robinson Family' feature (a weekly serial based on the Home Service series), political commentaries, reports of events in Parliament, theatre and film notes, and talks on a wide range of topics, such as education, scientific developments, farming, and various aspects of English life and institutions, written mainly by members of the Staff, some of whom have been given an opportunity to visit Austria to acquaint themselves at first hand with present-day conditions and mentality.

The Scandinavian Service

In the first full year of peacetime broadcasting, the differences which characterized the individual services to the Scandinavian countries and Finland during the war have largely been eliminated, and broadcasts to all our Northern friends in 1946 have been similar in outlook and aims. Our aims, broadly speaking, have been to maintain and foster the friendship and goodwill felt towards this country during the war years. Our broadcasts have therefore sought ways and means of reflecting the British way of life in all its aspects. The programmes have dealt with a wide range of cultural subjects, such as music, literature, the theatre and film world, as well as sport—besides giving a picture of the rapid social developments that have been taking place in Britain. Many of our listeners look on London as the centre of the world's political scene, and rely on us to give them a world-wide picture of events with commentaries illustrating the reaction of British public opinion to them. A number of well-known Englishmen have contributed to our weekly series of foreign political commentaries, among them Viscount Cecil, who reviewed the work of the

United Nations in the light of his experiences in the League of Nations, and Lord Beveridge, who spoke on the rôle of small nations in connection with Sweden's coming entry into the United Nations.

The Inaugural Meetings of the United Nations held in London last January furnished us with a splendid opportunity to give listeners first-hand eye-witness accounts of its proceedings and progress. The most notable broadcast in the Scandinavian Services was that of the ceremony of Trygve Lie's instalment as Secretary-General. Listeners to the Norwegian transmission that day heard his speech as he was actually making it in the Central Hall, Westminster. In London for these meetings was Mrs. Eleanor Roosevelt, who came to our studios to deliver a personal message to Norwegian listeners. The Paris Peace Conference, lasting from July to October, was another opportunity for us to give our listeners up-to-the-minute news reports. Finland being one of the countries directly concerned, the Finnish Service arranged to have its own commentator in Paris throughout the Conference, and he was able to give our Finnish listeners daily reports of events which they could not obtain so quickly from any other source.

Co-operation with Scandinavian Broadcasting Organizations

The Scandinavian Service has enjoyed, throughout the year, the very friendly co-operation of the broadcasting organizations of Denmark, Norway, Sweden, and Finland, and relay or hook-up programmes have been arranged with each one. Among the most interesting of these broadcasts have been : with Denmark, on the anniversary of the German invasion, when Major-General Dewing and Admiral Holt, who played leading rôles in the liberation of Denmark and the ensuing period, spoke from the BBC studios in London and were answered by the Danish Foreign Minister, Gustav Rasmussen speaking from Copenhagen : with Norway, on the anniversary of her liberation, when a programme entitled 'Re-union on the Air' was broadcast; this programme was introduced from London by the BBC announcer who made the initial broadcast to Norway on 9 April, 1940, after which Oslo took up the story with the voices of the well-known commentators who had spoken regularly from London to Norway during the war : and with Sweden, on the occasion of the visit to this country of the champion football club, Norrköping—when eye-witness accounts of their matches with First League English teams were broadcast by the BBC Swedish Service and rebroadcast on the Swedish Home network. In the case of Finland, the Finnish Home Service

relays regularly every fortnight a 'London Commentary' dealing with a wide range of subjects depicting British cultural life and social developments.

Innovations during the past year have included the daily broadcasting to Norway and Denmark of the movements of Norwegian and Danish ships, the information being supplied direct from Lloyds. The Danish Service now broadcasts twice a day a special weather report for the North Sea Area, prepared by the Meteorological Office of the British Air Ministry and which it is hoped is of assistance to the Danish seafaring community. The introduction in September, as a result of incessant requests from listeners, of a forty-five minute dance music programme each Sunday for Finnish listeners, has had what one listener has called 'an atomic success'. Certainly the number of letters received from all over Finland and from all classes of the population would seem to confirm this.

Regular features which have continued throughout the year have included the ever-popular 'English by Radio' lessons, the Letter Box programmes answering questions from listeners, and the week-end Review which gives the week's events with sound pictures. Old favourites such as the Children's programme to Norway have been broadcast regularly each week. Mention should also be made of a series of broadcasts to Norway and Finland during the greater part of the year, and which have met with considerable success, in which Englishmen from all walks of life have told of their activities through the medium of an interpreter. The Danish Service has also made a number of successful broadcasts in the popular series, 'Jens i England', which include reportage and interviews with Danish volunteers in the British Army stationed at various camps in Britain.

Presentation by Danish State Radio

A number of well-known Danes, Norwegians, Swedes, and Finns have contributed valuable talks both on their specialized subjects or the Conferences they have been attending, as well as interpreting the development of post-war British life in relation to the conditions existing in their own countries. Letters received from all parts of Scandinavia attest to the popularity of our daily broadcasts and give every encouragement to the service to carry on.

Early in the year a delegation from the Danish State Radio handed over an exquisite vase of Copenhagen porcelain to the BBC as an expression of the gratitude of Danes for the BBC's wartime transmissions.

Central-European Service

POLAND—increased broadcasting time

There is every indication that the Polish transmissions of the BBC, which played such a large part in the war history of Poland, are still keenly followed in that country. It became clear during 1946 that the broadcasting time of one hour and twenty-five minutes a day was insufficient for the needs of so large and so interested an audience. The addition of another fifteen minutes in the evening, which came into force on 15 December, opened a new chapter in the history of post-war broadcasting to Poland, for now there are two evening programme periods as well as the normal news bulletins before breakfast and at noon.

The Polish broadcasts of the BBC are concerned equally with the direct projection of British ways of life and thought, and the chronicling of events in Britain which are of prime interest to Polish listeners. The new transmission times allow the inclusion every week of programmes of topical events in the world at large, a regular series of English by Radio lessons, examples of the latest developments of the Arts and Science, and a review of the latest sporting events in Great Britain.

The reporting of the world's news day by day is considered of the first importance for Poland as for other Central European countries. To support and amplify the news, considerable space has been given to such historic material as the proceedings of the United Nations, of the Nuremberg Trial, of the Paris Peace Conference, and of the House of Commons. Much thought has been given to make these round-ups informative, and to present them in an interesting way so that Polish listeners may have a clear picture of important conferences and debates.

The referendum and the approaching elections in Poland ensured the interest of Polish listeners in British constitutional and electoral practices, which were very fully described. Reviews of British opinion expressed through the daily and weekly press, and opinion in Britain on Polish affairs, were also important features of the output.

There were special problems also to consider of Anglo-Polish co-operation during the war and of the relations between the two peoples in peace. Special programmes were broadcast to mark the anniversaries of battles where the Poles distinguished them-

selves in co-operation with British forces, such as the Battle of Britain, Monte Cassino, Arnhem, and in the various sea campaigns. There were also occasions for topical actualities such as the establishment of the Resettlement Corps in Britain, the departure for Poland of repatriants, and the last ceremonial parades of Polish soldiers and airmen.

Among the outstanding cultural broadcasts of the year were performances by famous Polish musicians such as Fitelberg, Malcuzyński, Uminska, and Drzewiecki, and of the works of the composers Palester and Zulawski. By a special arrangement M. Malcuzyński, who is considered the greatest living exponent of Chopin, was able to give a recital on Chopin's own piano, made a century ago and preserved by Messrs. Broadwood. An illustrated history of the BBC Symphony Orchestra was given and a moving performance of the morality play, 'Everyman'. The noted Polish Archæologist, Professor Michalowski, who visited England as a guest of the British Council, broadcast to Poland from London. In the autumn a party of Polish journalists visiting this country reported their impressions from a Bush House studio.

CZECHOSLOVAKIA—a continual flow of correspondence

In addition to a wide coverage of news, topical commentaries, and Press reviews, and a weekly rapportage of events in Britain, the Czech and Slovak broadcasts in the European Service benefited by visits to this country of a number of scientists, trade experts, and lawyers, of students and even of schoolchildren.

Notable broadcasts to Czechoslovakia were given on the one hand by Dr. Krno, a representative at the Preparatory Commission of the United Nations, and by Dr. Felzmann on behalf of the United Nations Association; on the other hand, by Czech and Slovak journalists, by a group of young students who took part in an impromptu quiz on their experiences, and by the Czech children accommodated at the College at Bishop's Stortford. Listeners in Czechoslovakia also received a service of sports commentaries including immediate accounts of the matches played in this country by the Sparta Football team.

Among cultural broadcasts there was an interesting series of features describing contemporary English films, with extracts from sound tracks, in connection with the Prague Film Festival. Other cultural programmes discussed contemporary English books and plays, and some of the latest trends of historical and sociological

writings in this country. The greatest living Czech pianist, Firkusny, recorded a programme on his way home to Czechoslovakia from the United States. Musical request programmes to meet the wishes of listeners in Czechoslovakia are now a regular feature of the Czechoslovak Service, for in the years since the war ended there has been a continual flow of correspondence from those who came to regard the BBC with affection as well as with trust during the hard years of the war.

HUNGARY—four hundred letters a week

The Paris Peace Conference, held between the end of July and the middle of October, was the most important period of 1946, for the Hungarian Section and for the numerous listeners to the BBC in Hungary. Experience gained in reporting the Preparatory Commission, the Security Council, and other organs of the United Nations, greatly assisted the success of the European Service in supplying to Hungary last-minute accounts of what was happening in Paris. Despatches from commentators of the Hungarian Section in Paris, either recorded or live, provided a vivid account of the proceedings from day to day whenever Hungarian questions were on the agenda.

The year which saw an exchange of diplomatic representatives between Hungary and Britain also saw the arrival in England of a number of important Hungarian visitors. The most notable of these were the Hungarian Prime Minister, M. Nagy, and a number of his Cabinet colleagues who were entertained during their stay in London. They broadcast short messages to Hungary. The Deputy-Speaker of the Hungarian National Assembly and the Lord Mayor of Budapest were also welcome visitors.

In common with other services the Hungarian Section continued during the year to project British opinion as expressed in the Press, on general topics and on Hungarian affairs, and the ways of British Parliamentary democracy. A valuable innovation in this language service was the Hungarian Brains Trust in which prominent Hungarians living in this country took part in spontaneous discussions of questions sent in by listeners. A Puzzle Competition in connection with English by Radio, with prizes of books describing English life, showed what great interest was taken in these English lessons, for the competition brought in an average of 400 letters a week from Hungary and from many scattered listeners in Europe.



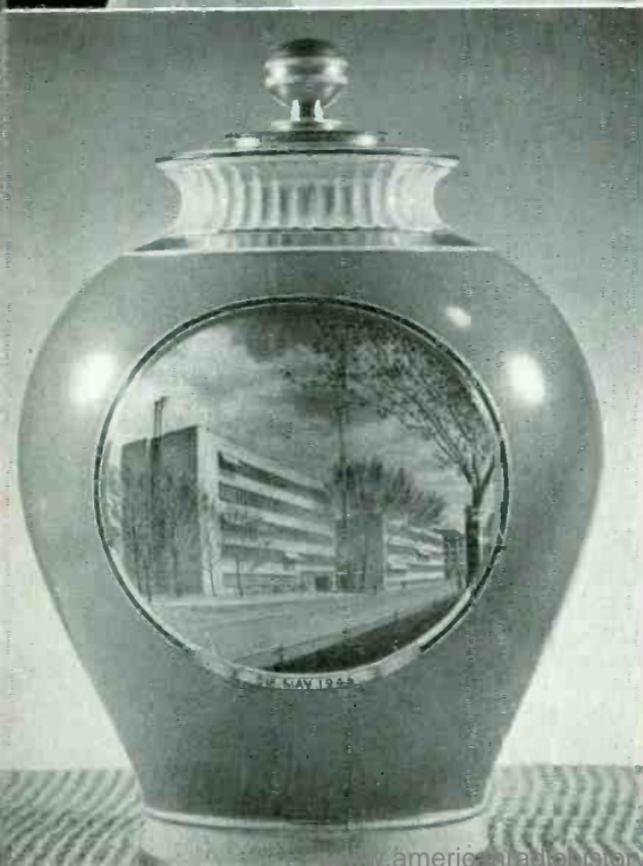
'Six Autour d'un Micro.' A popular Brains Trust feature broadcast weekly in the French Service

A luncheon in honour of Portuguese Journalists held at Broadcasting House





Presenting replicas of the plaque given to the BBC by the 'Netherlands Thanks the BBC Committee'



The porcelain vase specially made for the BBC and presented by a Danish Radio Delegation

East-European Service

BROADCASTS IN RUSSIAN

'GOVORIT LONDON'; these words, spoken by a BBC announcer on the evening of 24 March, marked the opening of broadcasts in Russian to the U.S.S.R.

In our first transmission we included a talk on the European Service of the BBC. We reminded our listeners of the dark years of 1940 and 1941, when the Nazi invaders and their Fascist satellites seized almost all the major wireless stations in Europe, except those in the Soviet Union and Britain. In these years 'BBC' first became a household word in Europe. A vast network in many languages was built up under the stress of total war. We expressed our great pleasure in now adding Russian to these languages. The BBC had played an outstanding part in the war. We believed that it must now play its part in helping to promote the peace. We must help to cement the bonds of understanding between the Nations and particularly between Britain and her Allies.

A wide and appreciative Russian audience

Our Russian broadcasts consist of a Dawn Bulletin at 07.30 (Moscow time) and two half-hour evening broadcasts at 19.45 and 22.45 (Moscow time). From the beginning these broadcasts have enjoyed a wide and appreciative audience. The programmes have been planned to give a comprehensive picture of life in Britain today. A great deal of serious material has been broadcast, including scientific and cultural talks, and long talks and features on the institutions of this country and the Commonwealth. Listeners have expressed marked appreciation of our weekly 'Medical Talk', generally written by a distinguished British doctor or surgeon, and devoted to recent medical advances.

But we have not forgotten the lighter side. Our audience includes many football fans. Football commentaries are given weekly during the season. Jazz is a regular feature of the programmes. 'Fashion Chronicles' have been favourably received by some of our women listeners. In 'Chronicle of Recent Events' and other features on life in Britain, considerable use is made of actuality. The roar of London's traffic, the sound of the *Queen Elizabeth's* siren as she steams out of Southampton, the skirl of the pipes on Victory Day; sounds such as these help to enliven the British scene even to listeners who have never been here.

International events have been very fully covered in our news bulletins. During the closing stages of the Paris Conference our

commentator in Paris was brought live into the news in Russian every evening. Soviet listeners have been able to hear, too, the voices of their own statesmen and representatives speaking from abroad ; Mr. Molotov and Mr. Vishinsky from Paris ; Mr. Tarasov, the Soviet Fraternal Delegate at the Trades Union Conference, from Brighton.

Transmissions of special interest have included that on 9 May, the anniversary of VE-day, when messages of congratulation were passed to Generalissimo Stalin from Mr. Attlee and to the Soviet Chiefs of Staff from the British Chiefs of Staff.

After the four-day Radio-Chess Match between Britain and the U.S.S.R. in June, which resulted in a win by eleven points to four for the Soviet team, we were able to bring three of the British players to the microphone to say a few words in Russian about their games. These included Alexander, the British No. 1 Player, who defeated the Soviet champion Botvinnik, and Miss Tranmer, one of the two women in the British team.

Another interesting message was that from Admiral Sir Bruce Fraser, when he returned to this country in August after his visit to the Soviet Union to attend the Red Navy Day celebrations. Admiral Fraser said : 'My mind goes back to those dark heroic days of the northern convoys by which Britain helped supply her great Ally in the war. We have come a long way since then, but the memory of those days will ever be a link between us'.

On 3 August, after the return from Moscow of the delegation of the Labour Party, a special message was broadcast from Mr. Morgan Phillips. He expressed his thanks on behalf of the delegation for the many kindnesses and courtesies extended to them during their stay in the Soviet Union. Mr. Morgan Phillips said : 'We hope that our visit is but the forerunner of further interchanges between our two peoples, so that we may each have an opportunity of noting achievements and developing a real and lasting friendship'.

To sum up ; it is clear that broadcasts in Russian have made a good beginning. Soviet listeners are given the normal BBC news service, a comprehensive review of Britain, her institutions, her cultural and scientific achievements, and a general picture of the British way of life.

Our Audiences in SOUTH-EAST EUROPE

A listener in Slovenia wrote in February : 'I decided to have a chat with you, dear friends, who for so many years have been maintaining friendly contact with us, and to let you know that

we are attentively listening to your daily broadcasts, sometimes with joy and sometimes with sadness, as the broadcast may be'. Another Yugoslav listener wrote in September: 'Everywhere in Yugoslavia the BBC is being listened to regularly'. A Roumanian listener said in March: 'Listening to the BBC is as widespread in Roumania as it was during the war'. A Bulgarian business manager stated in September: 'Many like myself tune in nightly to the London Radio, not only because we seek the objective truth in the news, but because we find the talks and features interesting'.

As a result of their wartime experiences and of the present drive towards reconstruction, the desire for knowledge and information in these countries of South-east Europe is more widespread than ever before. Our programmes take account of this modern trend. Talks and features tend to be serious and informative. Scientific talks are broadcast frequently. A young mechanic in Sofia expressed his liking for these in September. He said: 'One can find a wide range of English books translated into Bulgarian, but scientific subjects seem to have been overlooked. People want to know more about British ingenuity, and these radio talks are very welcome'. A Bucharest schoolboy, writing in February, appealed for English Reviews and Illustrated News, which appeared during the war and did not reach us because of the German occupation'. This schoolboy was a regular listener to 'English by Radio', which enjoys a large following in these countries, as Russian and English are now taught as the chief foreign languages.

The Paris Conference was naturally of supreme importance to Bulgaria and Roumania, and commentators for these services were sent to Paris. A commentator for the Yugoslav Service also attended the conference to cover the last stages of the discussions on the Italian treaty.

In addition to this full news service, our Yugoslav listeners were able to hear, from time to time, the voices of their own delegates, speaking at meetings of the United Nations; Dr. Kardelj from London in January, Dr. Gavrilovitch relaid from New York in February, and Mr. Perovitch from London in September.

The daily fifteen-minute broadcasts to Albania have been devoted mainly to news and news commentary.

Listener Reaction in GREECE

Our Greek broadcasts enjoy a very wide audience in Greece. The shortage of wireless sets is still acute, owing to the depredations of the Germans during the war, but this is overcome to some extent by group listening, particularly in the country districts.

In August the Greek Prime Minister, Mr. Tsaldaris, broadcast a special message to the Greek people on his arrival at Croydon Airport. Other leading Greek statesmen who have spoken in our Greek Service in 1946 include Mr. Sophianopoulos, who was then Foreign Minister, from Church House, London, in February, and the Greek Vice-Premier and Minister of Supply from London in January, after the conclusion of the economic agreement between Britain and Greece.

A number of Greek experts who have been to Britain on special visits have also spoken in the Greek Service. Among these were Greek architects, school teachers, a town-planning expert, and the supervisor of one of the Greek reformatory schools. A very moving tribute to George Bernard Shaw on his ninetieth birthday was broadcast in July by the Greek poet and writer, Mr. Nicos Kazantzakis. The important service rendered by the Greek broadcasts is revealed in a letter from a Greek journalist dated 9 September. He writes: 'I listen to all your transmissions—not only the Greek, but also your French and Russian—and in this way I compile the external news bulletins for the papers for which I work. You must remember that for many provincial papers which do not receive Reuter's news, your Greek transmissions are the only source of news'.

In September, too, a Greek sailor, writing from a Greek Liberty Ship, says: 'The hour of the Greek transmission is for us the great event of the day. We, the Greek sailors, have been and are your most ardent, most regular, and most faithful listeners'.

Shipping intelligence is a special requirement of our Greek audience, and Lloyds shipping bulletins, giving movements of Greek ships from day to day, are broadcast in the evening transmission.

South-European Service

LONDON CALLING ITALY

For the greater part of 1946, the Italians could listen to most of the 'London calling Italy' transmissions by tuning in to their own Home Service. Until the beginning of November, when the *Radio Italiana* was able at last to reintroduce its reconstructed national networks, more than fifty per cent of the BBC's Italian Service was relayed by the Italian Home transmissions. Today, *Radio Italiana* still relays the daily review of the British Press broadcast by the Italian Service as well as two weekly programmes featuring the British scene: one of these, 'London Magazine', is a

great favourite. Italians need have no difficulty, however, in following 'London calling Italy' on direct transmission as the reception is excellent, especially in the evening, on the newly reintroduced medium wavelength. Thanks to this new wavelength, listeners were able to tune day by day to a series of programmes which, taken over any given period of a week, presented them with a comprehensive picture of British life and thought as well as a discussion of all the more important problems of peace-making and peace-problems which are, naturally, of peculiar importance to Italy.

Besides dramatized features and actualities on outstanding events, topics covered regularly each week in the Italian Service are: British institutions, world affairs, art, new books, music, screen, and theatre. One of the most eagerly followed programmes—to judge from the number of letters received—is the enlarged 'Science Magazine', which has included a number of talks by specialists. Great interest is also aroused in Italy, as we know too from a large correspondence from that country, by our periodical Italian 'Brains Trust' and by our weekly programme, 'Your Questions Answered', in which listeners' questions are answered by experts. Sports fans have their own programme on Sunday evenings. The afternoon transmissions completed the projection of the British way of life by dealing mainly with more entertaining aspects.

In September, an early morning transmission (fifteen minutes) was restored. This is a very specialized programme: addressed each morning to a different section of the Italian public—farmers, industrial workers, women, trade unionists, and those interested in social problems, business men, etc.

Needless to say, one event more than all others interested the Italians: the work of peace-making in its various phases. A BBC correspondent reported daily to the Italians all the latest news of the deliberations of the Council of Foreign Ministers, in Paris, often from the Luxembourg Palace itself, and later from New York. For Italians this was news in its most dramatic form. In all transmissions, however, it need scarcely be repeated that the basis consists, as it always has done, of objective news bulletins.

Increase in listening

Listening to the BBC is not as widespread as it was during the war for obvious reasons, but there is every evidence to show that we still have a large body of listeners in Italy and that their number is now tending to increase again.

A listener in Italy wrote :

'I have no criticisms to make but only beg you to do everything possible to make Italians understand the meaning of democracy in the more civilized countries of the world, and how it has been upheld and defended through the ages by brave and famous Italian leaders. . .'

Available figures show that the BBC has by far the highest proportion of Italian listeners to foreign broadcasting services transmitting to Italy in Italian. Another listener, a workman in the port of Genoa, reminds us that the BBC still has an essential function to perform. He writes :

'I am one of those, you see, who believe *Radio Londra* to be the guiding light towards peace and concord. Last year I sent you a letter in which I warned you not to stop broadcasting to Italy. In spite of everything you should always go on broadcasting to us. Out of our ruins and our sacrifices we will form a character, we will find our feet. . .'

SPAIN

In our Spanish Service there has been a shift in emphasis from the national to the international field. Spanish political commentaries have been fewer, and there have been a great many more talks by British commentators : stress is laid on talks on the democratic way of life, and on the need for tolerance and respect for the freedom of the individual. At the same time there has been a higher proportion of features, musical programmes, entertainment (such as Radio Films and a Weekly Sports Commentary—two recent developments) and more 'pure radio' programmes. An outstanding example of the latter was the report from the *Queen Elizabeth*, a technical achievement such as the Spanish radio cannot hope to offer its audience. There are also scientific, medical, and agricultural talks, reflecting Britain's progress in these fields, and a notable new addition to the Programme is the regular 'Quiz' programme, answering listeners' questions.

Every opportunity is taken to observe Spanish cultural anniversaries, and every possible item of hard news about Spain goes into the bulletins.

A Spanish listener recently wrote to express his belief in the BBC in the following words :

' . . . during the years of mortal struggle against the Nazi armies, I was a fervent listener to your magnificent radio, the only truthful station which kept the public informed impartially of Allied victories and defeats. Ever since those days I have been a firm believer in the views and opinions of the BBC as expressed through the voices of its speakers . . .'

BBC's continuing popularity in PORTUGAL

There has been much evidence of the BBC's continuing popularity in Portugal as the unrivalled source of reliable news. A notable feature disclosed by our Listener Research Service has been the irregular periods of very much increased listening at moments when events of outstanding interest or importance have been happening or impending in national and international affairs. This is a satisfactory indication that our wartime reputation for accuracy and objectivity in news presentation has been maintained. A Portuguese listener recently wrote to say :

'I cannot refrain from expressing my great admiration for the tremendous work performed by the BBC during the war. . . . In the most crucial hours it knew how to convey to England's friends the certainty of victory . . . I shall continue to listen to the BBC in the hope of finding among its programmes those things that please me most, and which I do not find in other transmissions to Portugal'.

We have introduced into our peacetime programmes a series of features and other forms of radio entertainment. These will continue to form a regular part of our transmissions, side by side with the more serious broadcasts designed to keep our Portuguese listeners informed of our own national affairs and of our reactions to events in the wider field of world interests.

'LONDON CALLING EUROPE'

The English Programmes of the European Service

During the past year—the first full year of peace—a far larger number of people in European countries have been learning English than ever before, especially among the younger men and women. Hence, the potential audiences for the English broadcasts of the BBC European Service are large and are likely to show a steady increase.

The aim of the BBC English broadcasts to Europe is to present to the European listener a radio portrait of life in Britain which may be broadly sketched as follows : news of the day and objective British comment on the news ; talks on political, social, and economic problems and their treatment in Britain ; and programmes consisting of eye-witness accounts, recordings of interesting events and other ' sound pictures', illustrating at the microphone various aspects of daily life in this country.

During the past twelve months, for example, there have been frequent news comments on such topics as the United Nations Assembly, the world food crisis, the treatment of Germany, and

the Paris Peace Conference. Despatches have been broadcast from BBC correspondents in India, Egypt, Palestine, and many other countries. British opinion on current affairs has been summed up in a weekly review of the British Press.

During the Parliamentary sessions, an account of the discussions has been given each week by a Member of Parliament from a panel comprising Labour, Conservative, Liberal, and Independent Members. The Annual Party Conferences have also been reported. Another weekly feature has been the Book Talks which have dealt with literature under the main headings of fiction and travel; history and biography; economics, sociology, and philosophy; and poetry and 'belles lettres'.

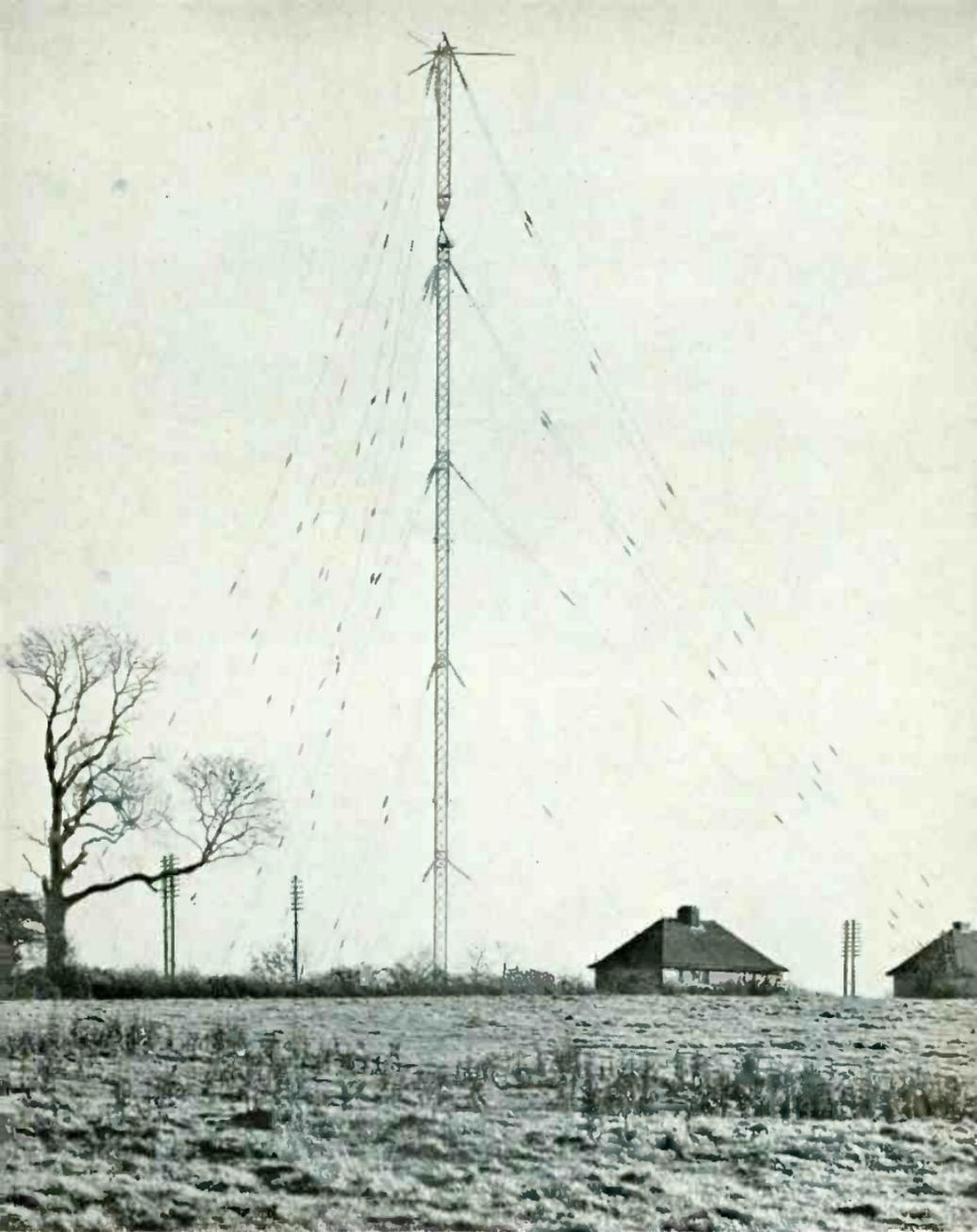
European visitors interviewed

A new feature has been introduced called 'Visiting Card', in which visitors from Europe, of different nationalities, are interviewed at the microphone. Among those interviewed were the Hungarian composer, Zoltán Kodály; the Danish town-planning expert, Professor Steen Eiler Rasmussen; Professor Kasimierz Michalowski, of the University of Warsaw; and Glubb Pasha, founder of the Arab Legion in Transjordan. The interview with Kodály introduced a first performance of some pieces from his most recent piano music.

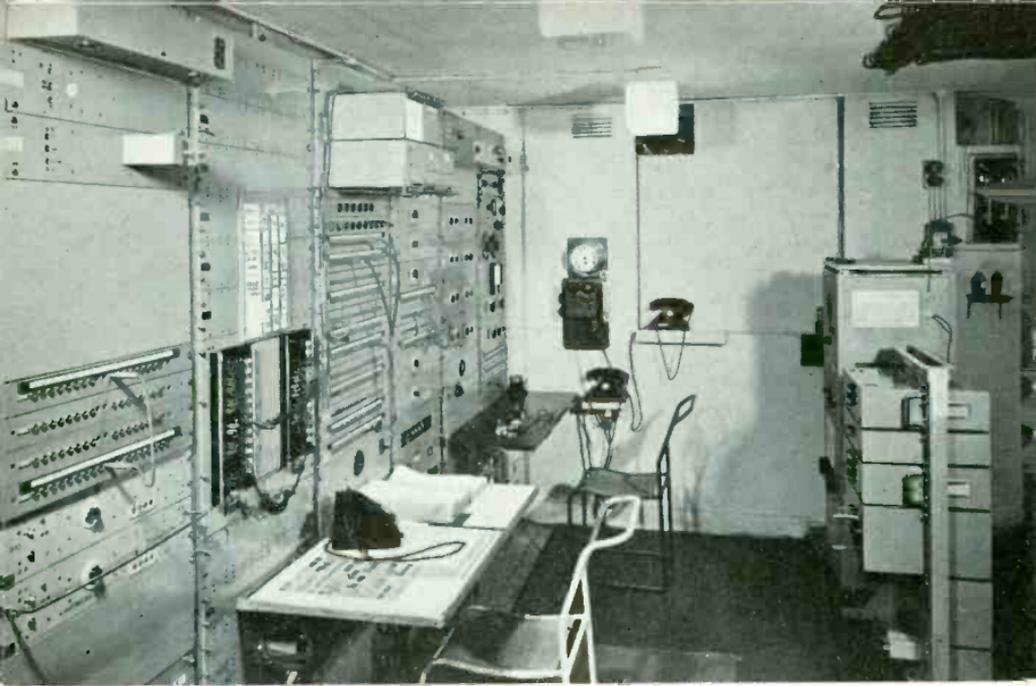
British institutions and everyday life were described in two regular programmes—'The Week in Britain' which gave a first-hand account of current British events, and 'Letter-Box' in which questions sent in by European listeners were answered by experts. In addition, a number of special programmes were presented, such as 'Report on Britain', which described visits to Manchester, Northern Ireland, the Cotswolds, and other British cities and country scenes. A series of talks was broadcast describing the reconversion of British industry from war to peace, while the system of education in Britain was described in another series.

The Exhibition, 'Britain Can Make It', was reported in a series of descriptive talks and direct broadcasts. Special broadcasts were also given on the maiden peacetime voyage of the *Queen Elizabeth*.

'London calling Europe' has brought to the microphone many distinguished speakers in the past year, in addition to those already mentioned. A recording of Bernard Shaw was broadcast when he received the Freedom of St. Pancras; Sir Stafford Cripps, President of the Board of Trade, spoke on the opening of the 'Britain Can Make It' Exhibition; Miss Ellen Wilkinson described



The new 500 ft. mast-radiator at the Brookmans Park Home Service transmitting station



A typical low-power transmitter as used to provide a service of the Third Programme in certain large towns. The transmitter and its crystal-drive equipment is on the right, with amplifiers, lines termination, and testing equipment on the left

the work of the United Nations Educational, Social, and Cultural Organization ; Mr. Hector McNeil, Minister of State, spoke on the eve of the United Nations Assembly in New York in October ; Mr. Harold Nicolson summed up the Paris Peace Conference ; Dr. C. E. M. Joad gave a talk on Federal Union; and Sir Ronald Storrs and Cecil Day Lewis were among the speakers who gave Book talks.

ENGLISH BY RADIO

The European Service's daily programme of 'English by Radio' continues to find a growing and appreciative audience. Presented according to the well-known principles of the 'direct method', its chief aim is to provide regular practice in understanding the spoken language. It does not set out to be a complete 'course' in English, but is designed rather as a help to studies which listeners are already making for themselves by other means.

Thousands of grateful letters

For this reason the typical 'English by Radio' programme is more in the nature of a detached conversation-piece or talk than a 'lesson' in the school-book sense. This has the practical advantage that listeners can join in or come back to the series at any time—a welcome feature to an audience still subject in large measure to such troubles as current failures and worn-out receivers, as well as the ordinary vagaries of long-distance reception. None the less, the series does follow a certain broad plan, the success of which may be measured by the thousands of grateful letters received from all parts of Europe and beyond. A frequent comment in these is that after about a year's listening the writer has for the first time come to understand spoken English and is now turning with interest and profit to ordinary radio programmes in English.

This encouraging result is in part due to the fact that each separate 'English by Radio' programme is broadcast several times during the course of the day, thus providing not only a choice of listening-times, but also opportunities of ear-training which are probably unequalled in any other radio language-course.

Besides the regular conversations and answers to listeners' questions, programmes during the past year have included literary readings, versions of well-known stories in simple English (e.g., from Perrault or Grimm), and a variety of English popular songs, carefully chosen for their value from the language-learning point of view. A very popular feature just introduced is a series

of competitions to test listeners' knowledge of vocabulary, idioms, familiar quotations, and other items of language study. Finally, there are now two broadcasts every day of a special news summary read at dictation-speed, which besides giving practice in writing from dictation, is excellent preparation for the understanding of ordinary news bulletins in English.

Outside the field of direct transmission much work has been done in co-operation with the BBC Transcription Service, to provide material for the Norwegian and Finnish broadcasting organizations in their programmes to schools.

CO-OPERATION WITH EUROPEAN BROADCASTING ORGANIZATIONS

In most liberated countries a complete overhaul of the broadcasting system was necessary after the end of hostilities, and several have taken the opportunity to model themselves on similar lines to the BBC. This has, inevitably, meant many visits from responsible officials of foreign broadcasting organizations, in order to study BBC methods.

Two important events during the year to which foreign broadcasting organizations sent representatives, and for which the BBC provided special facilities, were the meeting of the United Nations Assembly in London, in January and February, and the Victory Day celebrations in June. Countries which sent special commentators to the UNO meetings in London, and for whom special facilities were arranged, were : Belgium, Czechoslovakia, Denmark, France, Holland, Italy, Norway, Poland, Switzerland, U.S.S.R., and the American Forces Network in Europe. In addition, on such occasions as these, many European countries relayed the appropriate language transmission of the BBC European Service. Several joint programmes were arranged between the European Service and the broadcasting organizations of different European countries. Various countries, including Italy and Germany, regularly relayed transmissions of the European Service.

Special broadcasting facilities from Britain for representatives of broadcasting organizations of the following countries have been provided : Belgium, Czechoslovakia, Denmark, France, Holland, Italy, Norway, Poland, Sweden, Switzerland, and the American Forces Network in Europe. These facilities have ranged from a daily news talk to running commentaries on important sporting events. Under reciprocal arrangements, facilities have been provided for BBC correspondents and representatives to broadcast

to London from: Belgium, Czechoslovakia, Denmark, France, Greece, Holland, Italy, Jugoslavia, Norway, Portugal, Sweden, and Switzerland. These relays have included the coverage of important events, including the Peace Conference in Paris, for which the BBC sent a special staff of commentators and engineers to its Paris Office to assist Radiodiffusion Française in providing the 967 relays which were undertaken from Paris to the BBC during the conference. Other important events covered with the aid of facilities of foreign broadcasting organizations were the FAO Conference in Copenhagen in September, and the several elections and plebiscites held throughout Europe during the year.

During the course of the year, representatives of the BBC Features Department have visited Belgium, Czechoslovakia, Denmark, France, Holland, Italy, Jugoslavia, and Sweden to make recorded features on these countries. An important event covered by the BBC's staff of commentators and engineers was the Nuremberg trial, and in the absence of a local broadcasting organization the BBC provided technical facilities for representatives of other broadcasting organizations as well as its own, to send despatches to their respective countries.

The number of relays by BBC programmes of concerts and musical festivals from the Continent grew steadily, and was only limited by the availability of good land lines. The reopening of the Scala Opera House, Milan, by Toscanini on 11 May, which was broadcast in the Light Programme, was the most ambitious international relay from the Continent since the war.

During the period from 1 January to 1 November, 1946, the number of outgoing relays from the BBC to Europe was 1,326 and the number of relays from European countries to the BBC was 1,520. There has also been a considerable exchange of written material in the form of scripts of plays and important talks, and many of those supplied by the BBC have—by arrangement with the authors—been translated and broadcast on the continent of Europe.

TRANSCRIPTIONS IN EUROPE

The supply of transcriptions to Europe, comprising recorded programmes of drama, features, and music, also talks in recorded and script form, is a complement to the direct broadcasting service. It is described more fully in the section on the BBC Transcription Service.

VIII. ENGINEERING

THE YEAR'S WORK DURING 1946

The Operations and Maintenance Department in which nearly three-quarters of the Engineering Division's 3,640 members work is the department whose work touches the listener (and viewer) most nearly, yet, if the work is well done, it is the department of whose work the listener or viewer should be least conscious. For its job is to keep all transmitters on the air and all programmes going out exactly to schedule without breakdown or technical fault and with an unvarying high quality.

The department, under the Senior Superintendent Engineer, is really four departments in one—transmitters, studios, recording and television—each under a Superintendent Engineer. Here are some of the highlights of 1946—although as far as the transmitter side is concerned, the year was one rather of middle tones than of highlights.

Operation and Maintenance—a big task in 1946

Like most other public services, it was impossible for the BBC during the war years to maintain transmitters and associated plant in first-class condition because of the loss of so many highly skilled staff to the Forces, shortage of materials, and the necessity for transmitters to be continuously available. 1946, therefore, has been marked by intensive efforts to overtake arrears of maintenance work. At transmitting stations there is a total of some 1,800 rotating machines which range from 600 kW motor generator sets generating 18,500 volts D.C., to fractional horsepower motors associated with control equipment. Of this total the majority have been completely overhauled during the year. A survey of valve cooling installations was made, and deferred maintenance has been carried out to these installations through which six million gallons of distilled water is circulated daily. Work has been done to improve the reliability of transmitters, such as the replacement of inferior wartime components, alternative methods of operation in the event of mains failures, major breakdowns, etc. In particular, the Brookmans Park Home Service transmitter has been

completely overhauled, many detailed improvements have been made, and the new 500-ft. mast radiator mentioned elsewhere in this review put into service.

In addition to what may be termed routine operation and maintenance work, many test transmissions have been made to allow the BBC Research Department to make field strength measurements. Included in these tests were special pulse transmissions for determining vertical and horizontal polar diagrams of aerial systems, ionosphere measurements, and similar work.

Modifications have been made to the transmitter distribution system during the year and a number of transmitters have changed wavelength to improve the general coverage and to provide wavelengths for the introduction of the Third Programme. The numbers of transmitters operated at present are :

Home Service—12 high power and 4 low power.

Light Programme—7 high power and 4 low power.

Third Programme—1 high power and 21 low power.

European and Overseas Programmes—40 short wave, 2 long or medium wave.

A total of 385,992 'transmitter hours' during the year

And for those who like statistics, here are a few more. For the short-wave services, a total of 157 short-wave aerial arrays are fed by more than fifty miles of high-frequency transmission lines. The short-wave services accounted for 208,791 transmitter hours during the year. The corresponding figure for the three home programmes was 167,577, and for the European medium- and long-wave services 9,624, making a grand total of 385,992 transmitter hours. For all purposes the BBC uses over 120 million units of electricity in a year at a cost of nearly £375,000. The total transmitting valve-hours amounts to 20 million yearly. There are 875 different types of valves in use and the number of valves tested annually by the Valve Section is approximately 82,000. The capital cost of the valves in use at transmitting stations is approximately £240,000.

On the studio side the year has been one of reinstatement. Some studios acquired during the war have been released to fulfil their normal peacetime functions as church halls, theatres, cinemas, etc. In the face of the over-riding demands for materials and labour to meet national requirements for housing, the BBC has had great difficulty in keeping pace with the ever-increasing

need for additional studio accommodation. During the year the reinstatement was completed of the last of the studios in Broadcasting House that were destroyed in the early days of the war—not as lavishly equipped and decorated as when they were first constructed, but up to the standard set for these days of austerity. Other studios have been added to the pool to replace some of those given up.

For the present, the simple arrangement of studio and control room equipment adopted during the war has had to suffice but already some months of experience have been gained with a prototype of the apparatus designed specifically for post-war activities. This apparatus was described in the *BBC Quarterly*, Vol. 1 No. 1, and it is hoped that it will be installed in other studios as the manufacturing position improves in 1947.

A measure of the turnover from war to peace is to be found in the great increase in the number of outside broadcasts carried out in 1946 in comparison with 1945. In 1945 they totalled 3,730—an average of 311 per month, while for 1946 the total was 5,978—an average of 499 per month representing an increase of sixty per cent.

These figures do not include all the individual broadcasts which took place from Church House and the Central Hall, Westminster, in the course of the first General Assembly of the United Nations inaugurated by the Prime Minister on 10 January. In the five weeks during which the Assembly was in progress some 800 commentaries were broadcast in most, if not all, the languages of the fifty-one nations that were represented, and frequent advantage was taken of the facilities provided whereby a maximum of twelve broadcasts could take place simultaneously. Nor do they include all the broadcasts from the Press Stand in the Mall on the occasion of the Victory Parade on 8 June, and those which followed on the evening of the same day from St. Thomas's Hospital, the vantage point employed by the Corporation for the description of the climax of the Victory Celebrations, the Firework Display.

The different methods of recording

On the recording side 1946 showed signs of stabilization in the volume of recording in contrast to the steady expansion which took place during the war. The BBC operates three systems of recording; direct recording on discs, the magnetic system and the Philips-Miller film system. Of these, the disc system carries over ninety per cent of the load because it has many advantages for broadcasting purposes such as ease of editing, immediate play-back

after recording and convenience of handling in programme building. The total number of channels of all systems in use at the end of the year was sixty. Disc channels were used for an average of 2,600 hours per month for recording and 1,250 hours for reproduction, whilst the number of discs recorded averaged 21,500 per month.

During 1946, the first model of a new disc recorder (designed and manufactured by the BBC Research Department) was brought into service with very satisfactory results. Investigation was made into the 'Magnetophon', a German development of the well-known magnetic system, and equipment for the reproduction of recordings made with this system has been installed. The equipment was first used for the reproduction of 'Der Rosenkavalier' in the Third Programme on 8 November, 1946.

The well-tried portable battery-operated disc recorder, which gave praiseworthy service throughout the war on many battle fronts, still forms the basis of the BBC Mobile Recording Units both at home and abroad. Mobile recording activities in this country have increased both in London and in the Regions and there are now 16 units in service. These units during 1946 travelled 228,000 miles and made 15,600 records. Some of the events covered by mobile units were the inaugural meeting of United Nations in London, the Nuremberg Trials, the Paris Peace Conference, the Victory Parade, a flight from London to Cairo and back by a BOAC flying boat, and the first peacetime crossing of the Atlantic by RMS *Queen Elizabeth*.

Mention should be made of the recording unit attached to the BBC Transcription Service. This unit makes recordings of selected programmes broadcast in this country and also of many specially produced programmes. These programmes are recorded on discs which are then processed. The resulting records are distributed to broadcasting stations all over the world, notably to the Dominions and Colonies, where they are broadcast over the local 'home' stations. During the year, nearly 7,000 records were despatched each month to 400 stations.

THE TELEVISION SERVICE

Superintendent Engineer (Television) is responsible for the whole of the technical operation of the Television Service—transmitter, studios, and outside broadcasts. 1946 saw the restoration of the London Television Service which opened on 7 June

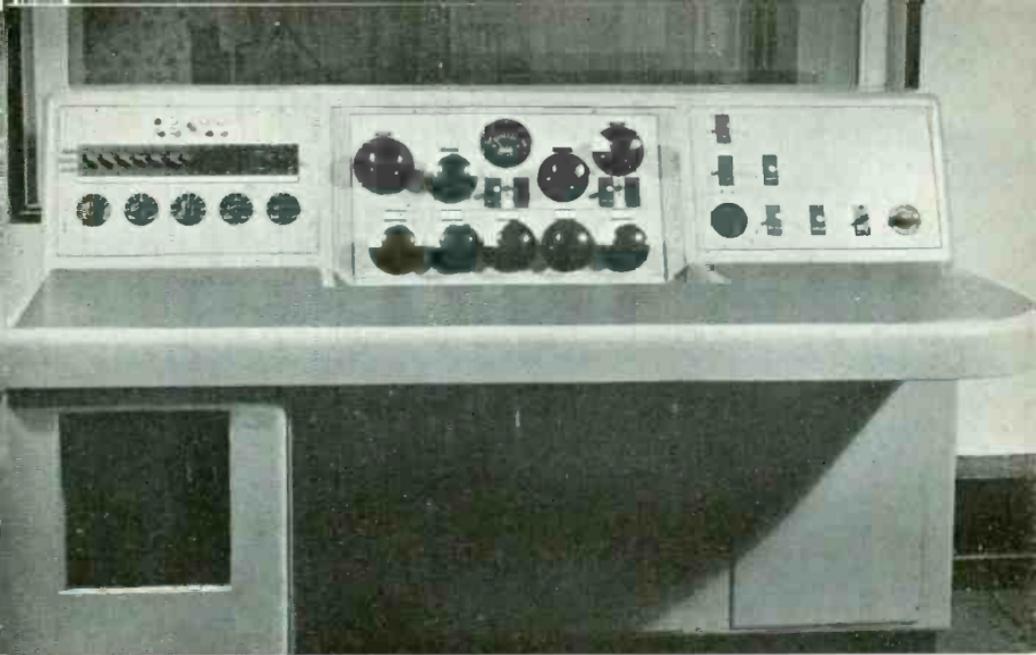
with the televising of the Victory Parade. Before this date a very substantial amount of work on the system had to be done. The disuse of most of the apparatus during the war and the use of some of it for other purposes had rendered necessary nothing short of a complete and detailed overhaul, and in order to be sure that this would be effective it was carried out to the extent of testing almost every component in the system. This overhaul not only enabled the system to be brought to its pre-war state of efficiency but it was possible to go even further and improve the system technically. In particular, the clarity of definition and tonal gradation of the pictures were materially improved and certain irregularities of picture illumination were eliminated. The sound side of the system also is in certain respects better than before the war. That this work has been successful has been confirmed by the universal impression contained in viewers' and manufacturers' reports that the results are markedly superior to those before the close-down on 1 September, 1939.

Since the opening day the transmissions have continued with about ten per cent more daily time on the air than before the war and the second Television Outside Broadcast Fleet, the overhaul of which was not completed in time for the opening of the service, was brought into use in November and will now be able to bear its appropriate share of outside broadcast duty. Some progress is being made despite labour and material difficulties in obtaining auxiliary equipment to enhance the scope and ease of operation of programme production, a matter which is of vital importance for the service.

Technical Problems of the Third Programme

In the space that remains it is impossible to describe all the work of the other Engineering Division departments, and mere mention of one or two of the more important jobs must suffice.

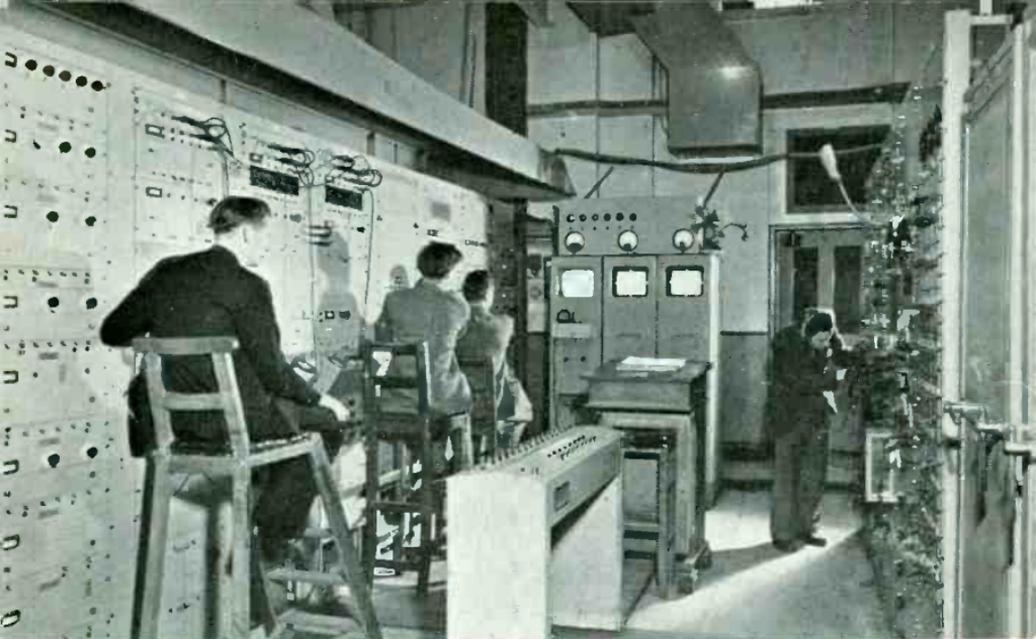
The introduction of the Third Programme has made demands on almost all Engineering Division departments, e.g. the Research Department in the planning of the technical distribution of this programme, involving the working out of a number of alternative schemes and the testing of transmitting sites throughout the country; the Design and Installation Department in the design and installation of transmitters and aerials at these sites; the Building Department in the provision of buildings and masts; the Equipment Department in the provision of apparatus and of



New-type studio control desk

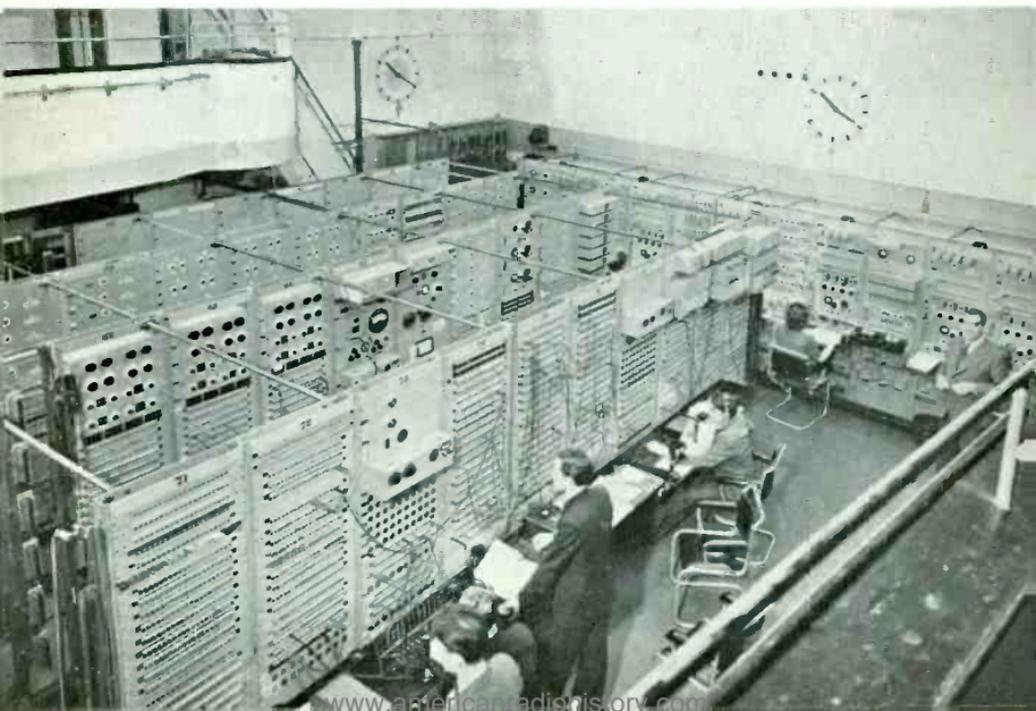


Light Programme Continuity Suite. Smooth running of the programme is ensured by the close association of the Continuity Announcer (seen here in the studio beyond the soundproof glass window) and the engineering Continuity Operator



The Control Room of Studio 'A' at the London Television Station at Alexandra Palace. Vision signals are handled by the equipment on the left, where engineers are seen adjusting the picture-shading controls. Sound apparatus is on the right

The Control Room in Broadcasting House, London



transport ; the Lines Department in rearranging the line network rented from the Post Office for distributing the programme to the transmitters ; the Overseas and Engineering Information Department, first in estimating the populations which would be served by the alternative schemes and secondly in answering technical correspondence from listeners occasioned by the introduction of the Third Programme and consequent rearrangement of some of the Home Service wavelengths ; the Engineering Secretariat in costing and preparation of estimates of the alternative schemes. The work of the Engineering Establishment Department and the Engineering Training Department has been concerned with the resettlement of staff returned from the Forces and the provision of engineering staff required to run the Third Programme transmitters as well as to cope with the extra studio, outside broadcasting, and recording load.

The other outstanding development of 1946 which has made demands on all departments is the reopening of the London Television Station at Alexandra Palace which has already been mentioned.

Of work which has not needed quite such wide activity in the Engineering Division, but which has nevertheless called on the resources of several departments, the provision of the new anti-fading aerial mast at Brookmans Park is worthy of note. This 500-foot mast radiator is unusual in that the mast is split electrically into two separate sections, the two being connected together by an inductance which, together with a capacity top, builds up the effective electrical length of the mast to give the optimum distribution of signals on 342.1 metres. A picture of the mast faces page 124. The Building, the Research, and the Design and Installation Departments were primarily concerned in the provision of this mast. The aerial at Droitwich from which both the Light Programme on 1,500 metres and the Third Programme on 514 metres are radiated necessitated work by both the Research and the Design and Installation Departments.

Tests on Frequency Modulation

A series of field tests on frequency modulation was undertaken by the Research Department both on 45 Mc/s and 90 Mc/s to determine the range and possibility of an ultra-short-wave F.M. broadcasting service in this country. A report on the work and the conclusions so far reached has recently been published in the

BBC Quarterly Vol. 1, No. 2. A new type of studio equipment to fulfil the urgent need for a more operationally convenient and standardized form of apparatus for use in BBC studios was designed and developed by the Design and Installation Department. This equipment was described in detail in the BBC Quarterly Vol. 1 No. 1, and a picture of the new design of control desk is given on page 132. The Lines Department has been primarily concerned with the development of the simultaneous broadcast system in order to improve the quality of transmission. The top frequency transmitted on lines is now about 8,000 c/s compared with 6,500 c/s during the war. Methods have also been developed for eliminating variations in the transmission efficiency of lines due to temperature changes and nearly all the longer programme lines are now equipped with new apparatus to do this.

For the Equipment Department, the year has been one devoted largely to solving the many problems associated with the change-over from war to peace, e.g. the closing of wartime stations necessitating the removal and storing or disposal of redundant equipment. The department is responsible for running the Corporation's motor transport, and in common with other users of transport vehicles, the department has experienced considerable difficulty in maintaining the vehicles used by the BBC in a serviceable condition owing to the scarcity of spare parts and the lack of new vehicles to replace those worn out.



Television : Felix Mendelssohn and his Hawaiian Serenaders



'Steady Barker !' Eric Barker and Pearl Hackney

'Ignorance is Bliss' : (L. to R.) Harold Berens, Stewart MacPherson, Gladys Hay and Michael Moore



REFERENCE SECTION

Control

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

DIRECTOR-GENERAL

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

DEPUTY DIRECTOR-GENERAL

Sir Noel Ashbridge, M.I.C.E., M.I.E.E.

SENIOR CONTROLLER

B. E. Nicolls, C.B.E.

<i>Home Service</i>	R. E. L. Wellington, C.B.E.
<i>Light Programme</i>	N. Collins
<i>Third Programme</i>	G. R. Barnes
<i>Television</i>	M. A. C. Gorham
<i>Overseas Services</i>	J. B. Clark, C.B.E.
<i>European Services</i>	Major-General Sir Ian Jacob, K.B.E., C.B.
<i>Entertainment</i>	R. J. F. Howgill (<i>acting</i>)
<i>News</i>	A. P. Ryan, C.B.E.
<i>Talks</i>	R. A. Rendall
<i>Chief Engineer</i>	H. Bishop, C.B.E.
<i>Finance</i>	T. Lochhead, C.B.E.
<i>Staff Administration</i>	W. St. J. Pym, C.B.E.

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Eric. 12.36-17

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Brazil
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B. E. Astbury, O.B.E.	Sir Gerald Hickson, C.B.E.
The Hon. Mrs. Sydney Marsham, D.B.E.	Sir Frederick Menzies, K.B.E.
	G. E. Haynes, C.B.E.

Chairmen of Regional Appeals Advisory Committees

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

Central Religious Advisory Committee

- | | |
|--|--|
| <p>The Rt. Rev. the Lord Bishop of Gloucester (<i>Chairman</i>)
 The Rt. Rev. the Lord Bishop of London
 *The Rt. Rev. the Lord Bishop of Bristol (<i>West Region</i>)
 *The Rt. Rev. the Lord Bishop of Durham (<i>North Region</i>)
 *The Rev. Canon T. G. Rogers (<i>Midland Region</i>)
 *The Very Rev. Dr. J. Waddell (<i>Northern Ireland</i>)
 *The Very Rev. Professor J. Baillie (<i>Scotland</i>)
 *The Rev. J. Roberts (<i>Wales</i>)</p> | <p>The Rt. Rev. the Lord Bishop of Southwell
 The Rt. Rev. E. Ellis (R.C.), Bishop of Nottingham
 The Rev. M. E. Aubrey, C.H.
 The Rev. Dr. S. M. Berry
 The Rev. Dr. A. D. Harcus
 The Rev. Dr. S. W. Hughes
 The Rev. Dr. J. Scott Lidgett, C.H.
 The Very Rev. the Dean of Manchester
 The Rt. Rev. Mgr. J. Masterson
 The Rev. E. Southam.</p> |
|--|--|

* Denotes chairmen of Regional Religious Advisory Committee.

Central Council for School Broadcasting

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

- | | |
|---|---|
| <p style="text-align: center;"><i>Ministry of Education</i></p> <p>Sir Martin Roseveare
 Miss D. M. Hammonds
 B. B. Thomas</p> <p style="text-align: center;"><i>Scottish Education Department</i></p> <p>J. W. Parker</p> <p style="text-align: center;"><i>Ministry of Education for Northern Ireland</i></p> <p>R. S. Brownell, C.B.E.</p> <p style="text-align: center;"><i>London County Council</i></p> <p>J. Brown, M.B.E., M.C.</p> <p style="text-align: center;"><i>Association of Directors of Education in Scotland</i></p> <p>J. Crawford, O.B.E.</p> <p style="text-align: center;"><i>Association of County Councils in Scotland</i></p> <p>G. Izatt, O.B.E.</p> <p style="text-align: center;"><i>Federation of Education Committees (Wales and Monmouth)</i></p> <p>T. J. Rees, J.P.</p> <p style="text-align: center;"><i>Association of Education Committees in Northern Ireland</i></p> <p>Dr. J. Stuart Hawnt</p> <p style="text-align: center;"><i>National Union of Teachers</i></p> <p>H. H. Cartwright
 W. Griffith
 J. H. Wooldridge
 Miss S. C. Bertie</p> <p style="text-align: center;"><i>Federal Council of Teachers in Northern Ireland</i></p> <p>F. G. Harriman</p> <p style="text-align: center;"><i>Incorporated Association of Head Masters</i></p> <p>H. Raymond King</p> <p style="text-align: center;"><i>Incorporated Association of Head Mistresses</i></p> <p>Miss A. M. Ashley</p> <p style="text-align: center;"><i>Incorporated Association of Assistant Mistresses</i></p> <p>Miss G. E. Ford</p> <p style="text-align: center;"><i>Incorporated Association of Assistant Masters</i></p> <p>W. J. F. Drake</p> <p style="text-align: center;"><i>Association of Education Committees</i></p> <p>Dr. W. P. Alexander</p> | <p style="text-align: center;"><i>Association of Education Officers</i></p> <p>Dr. C. F. Strong
 F. Herbert Toyne</p> <p style="text-align: center;"><i>County Councils Association</i></p> <p>W. R. Watkin</p> <p style="text-align: center;"><i>Association of Municipal Corporations</i></p> <p>G. Guest</p> <p style="text-align: center;"><i>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</i></p> <p>A. E. Evans</p> <p style="text-align: center;"><i>Independent Schools' Association</i></p> <p>Miss E. M. Billham</p> <p style="text-align: center;"><i>Incorporated Association of Preparatory Schools</i></p> <p>The Rev. P. C. Underhill</p> <p style="text-align: center;"><i>Association of Teachers in Colleges and Departments of Education</i></p> <p>Dr. E. H. Walters
 J. Lauwerys</p> <p style="text-align: center;"><i>Association of Counties of Cities in Scotland</i></p> <p>G. Symington, J.P.</p> <p style="text-align: center;"><i>Educational Institute of Scotland</i></p> <p>G. Gunn</p> <p style="text-align: center;"><i>Nominated Members</i></p> <p>C. W. Baty
 O. F. Brown
 Dr. P. A. Browne
 Sir John Catlow, J.P.
 Professor Sir Fred Clarke
 H. H. Collins
 Dame Rachel Crowdy, R.R.C.
 E. Salter Davies, C.B.E.
 Mrs. D. Dobson
 Prof. W. J. Gruffydd, M.P.
 G. T. Hankin
 Dr. W. A. F. Hepburn, O.B.E., M.C.
 W. H. Perkins, O.B.E.
 Sir Henry Richards, C.B.
 Lady Simon
 Sir Wynn Wheldon, D.S.O.
 Principal H. A. S. Wortley, J.P.</p> |
|---|---|



Recording a sea lion for sound effects

Scottish Council for School Broadcasting

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

Representative Members on Central and Scottish Councils:

<i>Scottish Education Department</i>	<i>Association of County Councils</i>
J. W. Parker, C.B.	G. Izatt, O.B.E.
<i>Association of Directors of Education in Scotland</i>	<i>Association of Counties of Cities</i>
J. Crawford, O.B.E.	A. Hood, J.P.
	<i>Educational Institute of Scotland</i>
	G. Gunn

Nominated Member on Central and Scottish Councils:
Dr. W. A. F. Hepburn, O.B.E., M.C.

Representative Members on Scottish Council:

<i>Scottish Education Department</i>	<i>National Committee for the Training of Teachers</i>
W. F. Arbuckle	W. McClelland, C.B.E.
<i>Association of Directors of Education in Scotland</i>	<i>Educational Institute of Scotland</i>
A. C. Marshall	A. B. Simpson
<i>Association of Counties of Cities</i>	G. D. Montgomerie
P. H. Allan, M.V.O., O.B.E.	

Nominated Members:

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

Agricultural Broadcasting Advisory Committee

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

E. G. Gooch, M.P.	A. Thompson
C. Higgs	<i>Ministry of Agriculture Observers</i>
A. Hurd, M.P.	A. W. Knee
	J. A. Scott Watson, C.B.E.

Regional Advisory Councils

North Region

Chairman: G. Gibson

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

* Ex-officio members.

Midland Region

Chairman: H. F. Harvey.

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

West Region

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

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

Welsh Council

Chairman: Professor T. H. Parry-Williams

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

Northern Ireland

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

Miss D. Archibald	T. Lyons, M.P.
Mrs. L. I. M. Calvert	Mrs. J. C. MacDermott
W. M. Cronin	N. McNeilly
H. Downey, M.P.	J. McSparran, K.C., M.P.
N. Foster	S. Megraw
Dr. P. B. Gregory	Alderman The Rt. Hon. H. C. Midgley, M.P.
W. J. Hanson	Mrs. H. Moran
J. W. Haughton	Professor T. A. Sinclair
Miss D. Kerr	The Very Rev. J. Waddell

Scotland

Chairman: Sir Hector Hetherington

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

Staff Changes

Major-General Sir Ian Jacob, K.B.E., C.B., was appointed Controller of the BBC's European Service and took up his duties on 1 July, 1946. Before joining the Corporation Major-General Jacob was Military Assistant Secretary to the Cabinet.

Robert McCall, Assistant General Manager of the Australian Broadcasting Commission, was released during 1946 by the A.B.C., for service with the BBC as Assistant Controller of the BBC's Overseas Services.

M. A. C. Gorham, previously head of the Light Programme, was appointed to take charge of the Television Service on its post-war resumption in 1946.

G. R. Barnes, Assistant Controller (Talks), was appointed head of the Third Programme which was inaugurated in 1946.

Dr. J. W. Welch resigned on 30 November from his position as Director of Religious Broadcasting. He will be succeeded by the Rev. F. H. House, who will take up his appointment on 1 October, 1947, the Rev. K. Grayston serving as Acting Director of Religious Broadcasting in the interim period.

H. Carleton Greene left the BBC's European Division, where he was German Service Director, to take up duties as Controller of the Radio Section, Information Services Control, Zonal Executive Offices, Control Commission for Germany, on 1 October, 1946.

L. F. Schuster, London Area Director, resigned as from 1 January, 1947, and was succeeded by R. Wade.

BBC Publications

RADIO TIMES

Radio Times is published in six regional editions with a Television edition circulating within the service area of the Television service. All the editions contain details of the Home Service, Light, and Third 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. In general the editions covering the Home Service programmes normally obtainable, will be those on sale in the respective areas, but arrangements are made for listeners to obtain the particular edition they require, subject always to any limitation of supplies.

Because of paper rationing, the difficulty of meeting demand for copies during 1946 remained acute. Every possible economy in the use of paper was effected, and such saving as resulted was turned into additional copies to meet the most pressing needs. The increased paper ration which became effective from 1 November, 1946, helped to ease the situation, and the number of listeners who were hitherto unable to obtain *Radio Times* is reflected in the fact that the 4,000,000 weekly circulation referred to in the 1946 Year Book has now advanced to 6,000,000.

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 through the principal newsvendors in France, Belgium, Denmark, Holland, Italy, Portugal, Switzerland, and Spain, and such other European countries where transport facilities make it possible. Listeners who for special reasons cannot obtain copies through the usual trade channels can receive it by direct subscription from BBC Publications Department, Scarle Road, Wembley, Middlesex, at the following rates:

Subscription for:	12 months	6 months	3 months
Inland	15s. 6d.	7s. 9d.	3s. 11d.
Overseas	13s. 0d.	6s. 6d.	3s. 3d.

THE LISTENER

The circulation of *The Listener* has nearly trebled since 1939, and 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 News Diary 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 and can also be obtained through the principal booksellers throughout the world. Subscription rates are as follows:

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

Remittances should be sent to BBC Publications Department at Wembley.

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 arrangements can be made for the BBC to send a copy each week to a friend overseas by sending an annual subscription of ten shillings to BBC Publications Department at Wembley.

Overseas listeners can remit subscriptions through agents in most countries in the world. Details of these will be sent on application to the address below.

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 through British Representatives and other established agents 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. 0d. per annum, including postage. Subscriptions should be sent to BBC Publications Department at Wembley, or to any BBC office overseas.

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 with leading articles on important broadcasting topics. Copies are available in 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 1947 contains current and historical information about the BBC, and also technical notes. It is available in various styles and colours.

Schools Pamphlets: Since the war it has become possible to resume in part the publications service to listening schools. The Annual Programme of Broadcasts to Schools issued by the Central and Scottish Councils for School Broadcasting gives a brief note of each of the series of broadcasts for the school year, while the illustrated pupils pamphlets issued each term in connection with certain series once more afford a valuable supplement to the spoken word.

The Schools Pamphlets are priced at 6d. each, post free, with a special discount to schools.

The BBC Quarterly: this is intended for those who are professionally engaged in the art and science of broadcasting and its organization or who, if they are not so engaged, are actively interested in the medium. Its articles are written by those who can speak with special knowledge of broadcasting.

It is priced at five shillings and for a remittance of one pound the next four consecutive issues will be sent post free to any address at home or overseas.

Full details of all BBC Publications can be obtained from :

BBC Publications Department,
Scarle Road,
Wembley,
Middlesex.

BALANCE SHEET AS

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

31 March, 1945		£	£
	CAPITAL ACCOUNT :		
	Appropriations towards meeting Capital Expenditure made from Revenue up to 1st September, 1939, and from Grants-in-Aid subsequent thereto—		
	Total to 31 March, 1945	7,705,237	
	Add : Amount provided in respect of Capital Expenditure during the year ended 31 March, 1946 (<i>see</i> Net Revenue Account)	102,139	
£7,705,237			7,807,376
	PROVISION FOR DEPRECIATION AND RENEWAL OF PREMISES, PLANT, FURNITURE AND FITTINGS, ETC. :		
	Balance as at 31 March, 1945, of appropriations from Revenue to 1 September, 1939 (since which date no further appropriations have been made)	1,583,896	
	Less : Book Value of Plant, etc., discarded and not replaced during the year ended 31 March, 1946.	9,696	
£1,583,896			1,574,200
£9,289,133			9,381,576
	CREDITORS AND RESERVE FOR CONTINGENCIES :		
£1,137,630	Sundry Creditors	1,152,771	
£20,000	Reserve for Contingencies	20,000	
		1,172,771	
	EXCESS OF GRANT-IN-AID OVER NET EXPENDITURE TO DATE carried forward to 1946-47 as shown by the Net Revenue Account and subject to the Notes thereon		
£113,130		106,230	
			1,279,001
	Signed ALLAN POWELL	} <i>Governors.</i>	
	Signed BARBARA WARD		
	Signed W. J. HALEY, <i>Director-General.</i>		
£1,059,893			£10,660,577

REPORT OF THE AUDITORS TO THE MEMBERS

We have examined the above Balance Sheet, dated 31 March, 1946, with the information and explanations we have required. The Balance Sheet is, in our of the Corporation's affairs at 31 March, 1946, according to the best of our Corporation.

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

26 July, 1946.

AT 31 MARCH, 1946

Assets (Adjusted to nearest £).

31 March, 1945

	£	£
FREEHOLD AND LONG LEASEHOLD		
LAND AND BUILDINGS, at Cost:		
	3,864,151	
	<i>Deduct</i> : Sundry Credits during year	9,881
£3,864,151	<hr/>	3,854,270
PLANT AT COST:		
	4,530,527	
	Additions during year (<i>less</i> Book Value of items discarded during year)	101,477
£4,530,527	<hr/>	4,632,004
FURNITURE AND FITTINGS, at Cost:		
	464,377	
	Additions during year (<i>less</i> Book Value of items discarded during year)	888
£464,377	<hr/>	465,265
MUSICAL INSTRUMENTS, MUSIC AND BOOKS, at Cost:		
	114,298	
	<i>Deduct</i> : Sundry Credits, <i>less</i> Additions during year	41
£114,298	<hr/>	114,257
£8,973,353		<hr/>
		9,065,796
£828,064		863,724
STORES ON HAND:		
		At Cost or under
DEBTORS AND UNEXPIRED CHARGES:		
	325,916	
	Sundry Debtors (<i>less</i> provision for Doubtful Debts)	
	Expenditure to date in making good War Damage—not yet recovered	159,591
£612,996	<hr/>	536,556
£145,480		51,049
BALANCES WITH BANKERS AND CASH IN HAND		
		194,501
£10,559,893		<hr/>
		£10,660,577

OF THE 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.	1,847,227	20·52
Permanent Orchestras	270,644	3·01
Performing Rights	463,704	5·15
News Royalties	71,206	·79
Publicity and Intelligence	86,318	·96
Salaries and Wages	1,792,445	19·91
Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	181,226	2·01
	<u>4,712,770</u>	<u>52·35</u>
” ENGINEERING :		
Simultaneous Broadcast and Intercommunication Lines	333,595	3·71
Power, Lighting and Heating	517,537	5·75
Plant Maintenance	245,839	2·73
Transport	109,728	1·22
Salaries and Wages	1,347,382	14·97
Sundry Expenses including Travelling, Stationery, Postage, Cables, etc.	84,920	·94
	<u>2,639,001</u>	<u>29·32</u>
” PREMISES :		
Rent, Rates and Taxes	248,294	2·76
Telephones	49,709	·55
Insurance	23,914	·26
Contributions under War Damage Act	1,512	·02
Household Maintenance	24,261	·27
Alterations to and Maintenance of Buildings, Services and Masts, etc.	126,683	1·41
	<u>474,373</u>	<u>5·27</u>
” REGIONAL AND AREA ESTABLISHMENTS :		
Billeting, Hostels and Catering	142,781	1·59
Salaries and Wages	477,198	5·30
Sundry Expenses including Travelling, Stationery, Postage, etc.	43,402	·48
	<u>663,471</u>	<u>7·37</u>
” MANAGEMENT AND CENTRAL ADMINISTRATIVE SER- VICES :		
Salaries and Wages	320,896	3·57
Sundry Expenses including Travelling, Stationery, Postage, etc.	28,281	·31
	<u>349,177</u>	<u>3·88</u>
” PAYMENTS TO STAFF ON NATIONAL SERVICE		
	47,561	·53
” CONTRIBUTIONS TO STAFF PENSION SCHEME AND BENEVOLENT FUND		
	99,509	1·10
” GOVERNOR'S FEES		
	8,872	·10
” PLANT, ETC., DISCARDED AND REPLACED, WRITTEN OFF		
	6,879	·08
	<u>9,001,613</u>	<u>100·00</u>

YEAR ENDED 31 MARCH, 1946

Income (Adjusted to nearest £).

	Amount £	Per- centage of Total %
BY NET REVENUE FROM PUBLICATIONS	687,836	7.64
„ INTEREST	2,888	.03
„ NET REVENUE EXPENDITURE FOR THE YEAR CARRIED TO NET REVENUE ACCOUNT	8,310,889	92.33

<u>9,001,613</u>	<u>100.00</u>
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NET REVENUE ACCOUNT FOR THE

(Adjusted to

To Net Expenditure for the year ended 31 March 1946, per £
Revenue Account 8,310,889

£8,310,889

NOTES.

1. No provision has been made out of Revenue since 1 September, 1939 for :
 - (a) the accrued liability in respect of payments which will become
 - (b) dilapidations and deferred maintenance of premises and
2. No charge has been made against Revenue for rent, rates and other charges by the Ministry of Works.
3. No provision for Depreciation has been made since 1 September, 1939, as include such provision. Had provision been made since 1 September, for Depreciation would have amounted, at 31 March, 1946, to £5,250,000

YEAR ENDED 31 MARCH, 1946

nearest £).

	£	£
By Balance brought forward at 31 March 1945		113,130
„ Grant-in-Aid for year ended 31 March 1946		8,300,000
„ Lease-Lend Equipment put into service in year ended 31 March 1946		16,368
„ Release of Net liability (substantially relating to pre- vious years) in respect of services and equipment supplied by Government		80,445
		<u>8,509,943</u>
<i>Less:</i>		
Amount provided in respect of Capital Expendi- ture during year (after deducting £9,315 receipts from sales of discarded assets)	92,824	
Excess of Grant-in-Aid over Net Expenditure to date carried forward to 1946-47	106,230	
		<u>199,054</u>
		<u><u>£8,310,889</u></u>

due to permanent staff on retirement ;
equipment.

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

under the war-time arrangements the payments from Grant-in-Aid do not
1939, to date, on all premises, plant, etc., at the appropriate rates, the Reserve
approximately.

WHAT THE WORLD HEARS—BBC OVERSEAS SERVICES

As at 31 December, 1946

	PACIFIC SERVICE		AFRICAN SERVICE			N. AMERICAN SERVICE		FAR EASTERN SERVICE								EASTERN SERVICE					NEAR EAST SERVICE			LATIN-AMERICAN SERVICES		EUROPEAN SERVICES									
	T.G.O.S.	English	English	English	Afrikans	Maltese	Greek (Cyprus)	English	French (Canada)	English	Burmese	Cantonese	Dutch	French	Hokkien	Japanese	Kanyu	Malay	Siamese	English	Bengali	Hindustani	Marathi	Sinhalese	Tamil	Arabic	Turkish	Persian	Spanish	Portuguese	17				
* AREAS SERVED	4	4																																	
	11	11																																	
Pacific : Australia, New Zealand, Pacific Islands																																			
Far East : Northern China, Japan, Manchuria, Mongolia, North Western Pacific																																			
India and South-east Asia : India, Burma, Ceylon, Malaya, Southern China, Indo-China, Netherlands East Indies																																			
Middle East : Iraq, Persia, Persian Gulf																																			
Near East : Egypt, Sudan, Arabia, Turkey, Syria, Palestine																																			
Eastern Mediterranean : Cyprus, Greece																																			
Central Mediterranean : Italy, Sicily, Malta, Libya																																			

