

# BBC LONDON CALLING

Vol 7 No.6

APRIL 1978



Can Red Rum win the  
Grand National for a record  
fourth time?

## FEATURES

## On board the Ark Royal

**CHILDBIRTH:  
MEDICINE AND MOTHERS**

QUEEN VICTORIA accepted anaesthesia by chloroform in 1853 for the birth of her seventh child (described by a modern feminist as "the truly radical act of her entire reign"); during the same decade an Hungarian doctor, Ignaz Phillip Semmelweis, discovered the cause of childbed fever and introduced antiseptics into obstetrics.

Today babies can be screened for abnormalities early in pregnancy, induced to arrive on a particular day, closely monitored during the mother's labour; women can watch the birth of their children without discomfort. But as obstetrical technology has developed, some experts, notably Dr Grantly Dick-Read and his followers and more recently Dr Frederick Leboyer, have stressed the essential naturalness of childbirth, and mothers themselves have said that unnecessary medical interference can make a normal labour less enjoyable. It has also been suggested that the West, despite its relatively low mortality rates, has a lot to learn about childbirth from more traditional societies.

In two programmes Anne Theroux talks to doctors, midwives and mothers about how the benefits of science can best be combined with a more natural approach to having a baby.

16th, 23rd 1830 rep 2330, 19th, 26th 1430

**YOUNG BRITAIN**

"I think they get life much easier ... ridiculously easy" — a quote from the first programme in this new series. But is it really so easy for the British teenager? Producer Mark Driscoll has been talking to adults concerned with youth affairs, and reporters have asked teenagers all over the country about the things that they consider are important, such as the money they spend, how they cope with the pressures of the 1970s permissive attitudes, how worried they are by high young unemployment. Listeners can hear the results in four programmes this month. **Spending and saving 4th; Freedom and its problems 11th; Looking for a job 18th; Time off 25th.**

Tues 0145 rep 0745, Weds 1115 Fris 2145

**OUTLOOK: RAF SPECIAL**

World Service's daily magazine programmes pays a visit to the Royal Air Force, when the youngest of Britain's three armed services celebrates its diamond jubilee. The RAF was born in the critical days of the First World War, on April 1st 1918, with the amalgamation of the Royal Flying Corps and the Royal Navy Air Service. Sixty years on, John Tidmarsh talks to some of today's British airmen about the jobs they do and the planes they fly. These range from the vertical take-off Harriers on the NATO front line in Germany to the large four-engine Nimrods patrolling the vital sea-lanes of the North Atlantic and the oil rigs of the North Sea. This special edition of **Outlook** can be heard on 3rd 1515 rep 1900, 4th 0115

**THE BLOOD**

THE ENGLISH physician William Harvey, born on April 1st 400 years ago, revolutionised medical science with his discovery of the circulation of the blood. Harvey, a brilliant anatomist, spent years trying to establish the exact function of the heart and to trace the movement of the blood within the body. His final conclusions contradicted all the long-held and largely fanciful medical traditions on the subject; and it took some time for Harvey's genius to be recognised. Today we see him as an outstanding scientist whose work acts as a bridge between the old Aristotelian concepts of life and the beginnings of modern medicine. The first programme, compiled by Beata Bishop, tells the story of Harvey and his discoveries; in the second programme Ray Miles looks at present knowledge about the functions of the blood and some of its diseases, both in temperate as well as tropical climates

2nd, 9th 1830 rep 2330, 5th, 12th, 1430

**THE INCOMPARABLE WITNESS**

In the witness box an immaculately dressed man with a carnation in his buttonhole, whose extraordinary good looks suggested an actor rather than a doctor — this was Sir Bernard Spilsbury, who performed almost 30,000 post mortems and gave evidence in all the major murder trials in the first half of the 20th century. His story is told in this feature written and compiled by Michael Kittermaster

15th 0030 rep 17th 0945, 18th 1330

**TRUMPETS AND PATE  
DE FOIE GRAS**

Basil Boothroyd presents a radio portrait of Sydney Smith, the 19th century clergyman and reformer, who was also one of the great satirists of English history. "The sloth," said Mr Smith, "spends its life in trees. He moves suspended, rests suspended, sleeps suspended, and passes his life in suspense...like a young clergyman distantly related to a bishop." Sydney Smith is played by Colin Blakely 22nd 0030 rep 24th 0945, 25th 1330

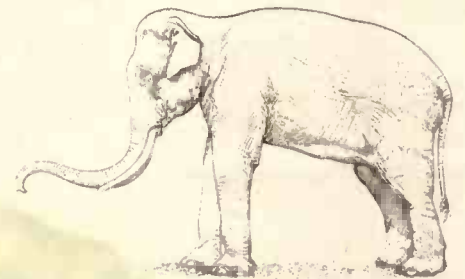
**SUNDAY HALF-HOUR**

All those who have written to the World Service's religious programme organiser, the Rev Colin Semper, will be pleased to hear that the series returns 30th Suns 2030

SIR WALTER RALEIGH ordered a ship in 1586 to be called Ark Raleigh but when Queen Elizabeth I bought her for £3,000 her name was changed to Ark Royal. Alas, this ship, when moving her berth in 1636, was holed by herself with her anchor and sank. About 300 years passed before the second Ark Royal was commissioned. Since that time two more ships have borne the name Ark Royal, and the last in the line, an aircraft carrier, is due to be phased out at the end of this year. Richard Dingley (pictured here with the Captain, Edward Anson) spent 12 days aboard her sailing from Naples to her home port of Devonport to discover how a community of 2,700 men live and work abroad the biggest ship in Britain's Navy. At the time of the programme's transmission she will be at sea on her last cruise to the United States. 22nd 1130 rep 27th 0330, 28th 2030

**ELEPHANTS**

AT THE AGE of 22 John Barrett went to Burma to work for a firm extracting teak from vast remote areas of forest. Teams of elephants were essential for the operation, and by working with them, Barrett



developed a respect and affection for elephants which he has never lost. In this programme, he reminisces with Dilys Breese about these lovable and intelligent animals, and how they lived and worked in the forest.

15th 1130 rep 20th 0330, 21st 2030

**STAINLESS SHEFFIELD**

"Made in Sheffield" has always been a stamp of quality for steel. The city of Sheffield in northern England has a good claim to the invention of stainless steel, and cutlery has been made there since the Middle Ages. Today it is the centre of one of the most concentrated areas of industrial development in Western Europe.

Audrey Wright visits the city set on six hills beside six rivers and talks to steelmakers and to local councillors who have succeeded in changing what used to be a grimy complex of factory chimneys and mean dwellings into a city as stainless as its steel. We also hear the views of the ordinary people of Sheffield who are inordinately proud of their city.

29th 1130 rep 30th 1830, May 1st 2330

**YOU ARE WHAT YOU EAT**

Are you: fed up with convenience foods? Prone to indigestion? Obese? Constipated?

Do you: really hate the thought of slaughtering dumb animals simply to provide you with a tasty dinner? Think that Vegans are visitors from outer space?

If your answer to one or more of these questions is 'yes', then listen to the last in this series of programmes about food, in which Bill Breckon looks at **Alternative Eating** 1st 1130 rep 6th 0330, 7th 2030

## FEATURES

## Supercars – British-style

AT THE BEGINNING of April the first of a new generation of specialist British cars will be sold. The new Lagonda will be the first car in the world to make full use of the latest in electronic technology. The dashboard, a blank screen until the ignition is switched on, produces electronically, the speedometer, rev counter, fuel, and all the other necessary readings. At the heart of the car electrical system is a programmed microprocessor controlling all the functions. The microprocessor itself is controlled by touch switches... even the gears are changed by touch.

At over £30,000, the new Lagonda is a true supercar, and the factory output is already sold out for the next three years.

The small production, high-quality car manufacturers of Britain lead the world in the specialist car field. The luxurious Bristol, the sporty Morgan, the impressive high-powered Panther are in great demand. Designers experiment with the latest technologies. The Lagonda has the new electronics, while Lotus have a world lead in glass fibre plastic bodies. The demand for these cars is so high that most firms have to limit sales in order to keep up with their orders. But how have Britain's small specialist manufacturers avoided the financial, management and labour problems of the world's larger firms? Francis Crowley is the producer and Peter Barsby the reporter.

8th 1130 rep 13th 0330; 14th 2030



PANTHER DE VILLE CONVERTIBLE



ASTON MARTIN LAGONDA



LOTUS ESPRIT

## FILMS ..... TAKE ONE

John Warrington reports on the productions and personalities at the **Bombay International Film Festival** 2nd, 9th; Jane Mercer highlights the **woman's role** in cinema, which is becoming more and more important both on the screen and behind the camera 16th; Alexander Walker discusses methods of **film education** in Britain and America 23rd. *Suns 1015 rep Mons 0145 (Asia). 2145. Tues 1730*

## WRITERS AND WRITING

Beginning at the end of this month, **Derek Parker** explores the world of the creative writer and tries to discover, with the help of recordings from the BBC Sound Archives, how and why novels and poems are written. In the first programme he investigates an American critic's assertion that "in creating, the hardest thing is to begin" from 30th *Suns 0745 rep Mons 1715, Tues 2315*

## COMEDY

## THE BURKISS WAY TO DYNAMIC LIVING

*The Burkiss Way* is the latest in a long and distinguished tradition of imaginative radio comedy sketches stretching right back to the *Goon Show* (which listeners had a chance to hear in February). The creation of two young writers, **Andrew Marshall** and **David Renwick**, it has a regular cast of three men – **Chris Emmett**, **Fred Harris** and **Nigel Rees** (who already appears on *World Service* as a presenter of *Twenty-Four Hours*) and one woman **Jo Kendall**. It is an uncompromising use of radio to purvey an amazing blend of madness and merriment, and has acquired something of a cult following among young Britons. **Influence Friends** and **win People** 2nd; **Gain Spiritual Fulfilment the Burkiss Way** 9th; **Journey into the Unknown** 16th; **Do You Know-What the Burkiss Way** 23rd *Suns 1430 rep Tues 0330, Thurs 1030*

## PANEL GAME

## JUST A MINUTE

This month sees the return of the popular panel game with its perplexed chairman **Nicholas Parsons**, the flamboyant **Kenneth Williams** and the other regulars **Peter Jones**, **Clement Freud** and **Derek Nimmo**. This series also has some new names among its guest panellists – the colourful man of science **Dr Magnus Pyke**, actress and impressionist **Janet Brown** and the talented ventriloquist **Ray Alan**. **Sheila Hancock** and **Alfred Marks** also take part from time to time. Listeners are sometimes puzzled about the rules of the game – the aim is to talk on a given subject for a minute without hesitation, repetition or deviation, but producer **John Brownell** says he prefers the fun of playing the game to the serious business of winning. As a result, *Just a Minute* becomes a half-hour of the best natural comedy *Sun (ex 2nd) 1715 rep Thurs (ex 6th) 0230, Fris (ex 7th) 1215*

# TALKS THE INTRUSIVE STATE



**JO GRIMOND**, former leader of Britain's Liberal Party, which has 13 MPs, has been in the House of Commons for 27 years and is now regarded as something of an elder statesman.

But, although as well known as almost any politician in Britain, he has never held office.

In theory, he seems to have all the gifts. Tall, handsome, intelligent and well connected, he comes from a Dundee family of jute manufacturers and was educated at Eton and Oxford, where he was a brilliant scholar. In 1938 he married Laura Miranda, daughter of Lady Violet Bonham-Carter, and grand-daughter of Asquith, Britain's prime minister early in the century.

He practised as a lawyer and served in the army in the Second World War, ending as a major in Germany. He entered Parliament in 1950 as Liberal MP for Orkney and Shetland, the islands off the northern tip of Scotland.

It seemed almost a matter of course that eventually he would become leader of the Liberal Party.

He inherited a party of great traditions. The Liberals are the successors of the Whigs, one of Britain's two great parties of the last century. But, since the rise of the Labour Party in the 1920's, the Liberals have been struggling to establish their own identity — they are left of the Conservatives, right of the Labour Party.

Under Grimond, they tried hard to convince Britain's electors that they were truly an alternative to the two big parties of power. Sometimes the tide seemed to turn in the Liberal's direction with Grimond, a well-known figure on radio and television, attacking both left and right. But always it was a false alarm, Grimond could never convince the electorate at large. Finally Grimond departed from the centre of the stage, and Jeremy Thorpe took over the leadership.

Except for a recent short spell as caretaker leader of the Liberals, Grimond has spent the last nine years hitting out at what he calls the decline of conscience.

Many people believe that if Britain had moved to a coalition government, Grimond would have held high office in the Cabinet, and that if he had been in either the Labour or Conservative party, he would have been a minister.

But there the speculation must end. Perhaps, indeed, the Liberal Party has provided Grimond with an ideal platform to be a political and social

philosopher — and perhaps he would not have settled down comfortably to the discipline and essential pragmatism of high office. He has never been afraid of speaking his own mind. And he has always been a believer that women should play a bigger part in politics.

"If we are to break out of the deadening chains of bureaucracy, women could lead the way" he once said, adding in a typical Grimond afterthought: "Pray heaven they do not become mirror images of men."

**LORD HAILSHAM** is Britain's former Lord Chancellor and chairman of the Conservative Party, and the man who nearly became prime minister.

A controversial politician, an outstanding lawyer and philosopher, he also had a flair for publicity gimmicks. And there perhaps lies the reason why he never did get the call to No. 10 Downing Street. It is no secret that an ailing Harold Macmillan wanted Hailsham to succeed him in 1963.



**LORD HAILSHAM** 9th 0745 rep  
10th 0315, 1715, 2315

**FOUR MORE** famous personalities in Britain give their views this month on modern societies. It is often suggested that, whatever their political orientation, societies are becoming increasingly centralised and directed towards impersonal efficiency rather than the needs of the individual.

- **Jo Grimond**, former leader of Britain's Liberal Party, believes that state intervention narrows democratic choice, replaces individual judgment by that of an official, smothers originality and initiative and makes for a dead society.

- **Lord Hailsham**, former Lord Chancellor, says that power must be divided so that it never becomes concentrated either in the hands of a privileged few, or in the hands of an anonymous many, so vulnerable to the demagogue and the mob.

- **Clive Jenkins**, one of Britain's best-known trade union leaders, believes that the real answer is to develop the social institutions, the worker-directors, to generate mechanisms for choice and above all to get accountability for actions. Otherwise, he says, the flimsy structure will oppress and then crash like the old empires.

- **Baroness Sharp**, who, as Dame Evelyn Sharp was a top civil servant in Britain, believes that the state has always been intrusive — and often for a good cause. But nowadays a government often tries to do things which are none of its business — and which it simply can't do well.

London Calling looks at the background of this month's four contributors in one of the big debates of the moment: State and the Individual.

Hailsham was quite prepared to give up his title (he had been Leader of the House of Lords) to sit in the House of Commons — and, indeed, shortly afterwards did so — and his term as the party chairman had brought a revival in Conservative morale leading to the 1959 election victory. But there were many in the party — and in the country at large — who did not take him seriously after his election gimmicks, his early morning swim in a very cold sea, his vigorous cycling to work, his enthusiastic ringing of a bell for action, his eccentricities in general. Certainly Hailsham inclines to that view in his autobiography.

And so the choice for prime minister fell to Sir Alec Douglas-Home, the Foreign Secretary who was also to give up his hereditary title.

Hailsham, formerly Quintin Hogg, comes from one of Britain's great political families. His father was Lord Chancellor. He himself was a double first at Oxford, president of the Oxford Union debating society, a leading lawyer and constitutional theorist. He went into the Commons in 1938, and, when his father died, into the Lords — under protest, for he didn't want to take the title. He was wounded as an army officer in the Middle East during the Second World War.

He has held many posts in government, including Minister of Education, Minister for Science, First Lord of the Admiralty, Minister for Sport, Lord Privy Seal, Leader of the House of Lords ... and his father's old position of Lord Chancellor. No-one knows, of course, whether he would have made a good prime minister but one thing is certain: his tenure would not have been dull. He is a brilliant orator when at his best.

A deeply religious man, he is regarded by colleagues as an Oxford man in thought, manner and speech, and cherishes his fellowship at All Souls. He is, indeed, a genuine character who once said that not least among the freedoms of this world was the freedom to behave oddly.



**CLIVE JENKINS 16th 9745 rep 17th**  
**0315, 1715, 2315**

CLIVE JENKINS, ebullient Welshman with a gift for florid language, is one of Britain's best known trade union leaders. He is general secretary of the Association of Scientific, Technical and Managerial Staff (ASTMS), the white collar union which has about 374,000 members (not large compared with some unions) but his influence is much wider.

He has strong views on the role of unions, and believes they must play a big part in every aspect of the life of a nation.

But, though a socialist, he has an irrespressible desire to make witty and sometimes scornful remarks at the expense of his fellow trade union leaders and Britain's Labour government as well as the Conservative Party.

A prominent Labour politician once said to Mr Jenkins: "I'm on your side, I want you to strengthen the unions ..." Mr Jenkins interjected: "I don't want you on my side. You're an absolute liability to me."

Jenkins comes from the grimy, industrial town of Port Talbot in South Wales. His father wanted him to become a railwayman like himself. Instead, at the age of 14, he started work in a metal works. One day he attended a union meeting. Afterwards, standing at the bus stop on a chilly, depressing autumn day, the union's general secretary said "Tell me, young man, have you ever thought of becoming a trade union official?"

At 21, Mr Jenkins was a full-time union official. Fourteen years later he took over as general secretary, and now is as well known on radio and television as he is at union conferences.

He is always well dressed and trendy, and has come a long way since he lived by the railway line. But, at 51, he is as volatile as ever, believing that today's greatest potential growth of trade union members in Britain lies among white collar workers. He wants a speedy return to free collective bargaining on pay, and also wants worker-directors appointed.

Asked once about his background, he replied in his well-known high-pitched voice that he was an intellectual and he had chosen all his tutors from the shelves of the Port Talbot public library.



**BARONESS SHARP 23rd 0745 rep**  
**24th 0315, 1715, 2315**

BARONESS SHARP was a career civil servant who, as Dame Evelyn Sharp, was once regarded as the most powerful woman in Whitehall. But the ordinary person in Britain knew little about her until she was one of the principal targets in the famous diaries that were written by the late Richard Crossman, Minister of Housing 1964-66 and an influential member of the Labour party.

Dame Evelyn was Permanent Secretary at the Ministry of Housing and Local Government, and served five ministers. But she didn't see eye to eye with Mr Crossman.

Many in Whitehall considered her to be the toughest and cleverest administrator of her generation; in Crossman's account she appears as a powerful woman belligerently defending the traditions of the civil service against the radical zeal of Crossman. He resented bitterly the way she ran the department of which he had become head; she treated it, he said, as her personal domain.

It was a clash of personalities for they were very different in outlook and character. But, above all, it was a head-on clash between a political minister and the permanent civil service, and it is a balance of power that is somewhat precarious in any country in the world.

Baroness Sharp is now retired and has foregone the civil service tradition of silence to answer Crossman's attack. "I think administration really irked him" she said. "He was not an effective minister ... he did not know what he wanted".

She hammers the point home. "The extent to which ministers rely on civil servants is enormous - some ministers are so inexperienced or so weak, or both, that they do everything they're told. If they are going to reveal their advice, civil servants may start doing the same about the directives they get from ministers. And this, of course, is out of the question. A civil servant would be instantly dismissed if he did that."

Baroness Sharp believes that there should be some sort of 10-year rule made about revealing Cabinet memoirs. Immediate disclosure, as in some other countries, would be disastrous, she says.

"When I first heard Mr Crossman was coming to the ministry" she says "I asked a friend who knew him what he was like. I was told: 'He's a flying saucer'. Flying saucers have their uses, but not as ministers."

Strong words, you might think, about a minister - but Baroness Sharp has never lacked confidence. She is now 74 and lives in an 18th century farmhouse in the village of Dinton, ten miles from the chalky plains of Salisbury in Wiltshire. She says her hobby is "pottering".

Her father was a clergyman. She was educated at Somerville College, Oxford, and entered the civil service in 1926, when it first opened its administrative doors to women. At the start, she says, her colleagues were distinctly hostile to women but gradually they came to accept women on equal terms. Those who were quick to do so, she once said, nearly always had intelligent wives.

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# DRAMA Shakespeare by royal command

TRADITION has it that *The Merry Wives of Windsor* was written at the express command of Queen Elizabeth I. We are also told she was "well pleased" with the result. That was around 1597, and the theatregoers have, on the whole, been well pleased ever since.

The most popular element then and now is the hero, the lovable fat rogue Sir John Falstaff, who has already provided the comic relief in Shakespeare's two *Henry IV* plays and who was a particular favourite of the Queen.

It is said that she wanted to see Sir John in love. What she got was a plot in which the impoverished old lecher attempts to replenish his finances by wooing two women simultaneously.

They quickly discover his plan, and put their minds to some farcical intrigues to make Falstaff look foolish.

Carefully integrated with the Falstaff story is a subplot of real romance in which two young lovers pursue an affair against parental wishes.

Several elements single out *The Merry Wives*,



"I knew very well that it had pleased one of the greatest Queens that ever was in the World, great not only for her wisdom in the Arts of Government, but for her Knowledge of Polite Learning, and her nice taste of the Drama, for such a taste we may be sure she had, by the relish which she had of the Ancients. This comedy was written at her Command, and by her direction, and she was eager to see it Acted, that she commanded it to be finished in fourteen days; and was afterwards, as Tradition tells us, very well pleas'd at the Representation."

John Dennis 1702

not least its continuing success throughout the centuries, and the fact that no fewer than nine composers have used it as a basis for musical works, the best-known of these being Verdi's *Falstaff* and Nicolai's *The Merry Wives of Windsor*.

This rollicking farce is also the only Shakespeare play to depict contemporary English life, and Elizabethan audiences would have found the village setting realistic and the characters recognisable country types.

The Queen would have been particularly entertained by the glimpse of middle-class life, with its doctor, parson and buxom townswomen, that passed beneath the windows of her summer residence at Windsor Castle.

Unlike many Shakespeare plays, no direct source for the plot has been found, but the style would suggest it to be a re-working of some lost Italianate comedy.

Whatever it took from the past, however, *The Merry Wives* without doubt pointed the way to the future. For many reasons it could be regarded as an embryonic form of Restoration Comedy that was to prove so popular during the 17th century.

It has, of course, had its critics (not least of them the diarist Samuel Pepys, who didn't like it at all). They pointed out various dramaturgical weaknesses, which they often ascribed to the fact that Shakespeare had to complete the play within two weeks.

Some commentators have attacked the Falstaff of *The Merry Wives*, condemning him as a travesty of the character who appeared in *Henry IV*. Hazlitt would have preferred a different hero altogether.

But as one editor wrote in his introduction to the play: "the producers and actors who have continued to present *The Merry Wives*, and the audiences who have continued to enjoy it, may be making sounder literary judgements than those who write books on Shakespeare."

22nd 1830 rep 23rd 0030, 1130



Windsor Great Park — scene of the final act



**BREWSTER MASON** again plays Falstaff for World Service listeners, as he did in *Cry God for Harry*. The cast also includes **PATRICIA HAYES** (Mistress Quickly), **PETER JEFFREY** (Pistol), **SHEILA HANCOCK** (Mistress Ford), **MARY WIMBUSH** (Mistress Page), **CARLETON HOBBS** (Justice Shallow) and **CHARLES KAY** (Ford).

## THEATRE OF THE AIR

### OLD WORLD

by Alexei Arbutov

This sensitive love story is the latest play by the prolific Soviet dramatist to be seen in the west. It is the story of a delightful and eccentric ex-circus girl and the doctor assigned to treat her at the sanatorium. In both their lives there has been sadness. Is it too late to find new happiness? 1st 1830 rep 2nd 0030, 1130

### DR FAUSTUS

by Christopher Marlowe

Perhaps the most famous non-Shakespearean play of the 16th century, this is the tragic study of a man whose search for ultimate knowledge leads to his terrible end. By selling his soul to the devil in return for the secrets of the universe, he condemns himself to eternal damnation 8th 1830 rep 9th 0030, 1130

### CHATSKY or WIT WORKS WOE

by Aleksander Sergeyeovich Griboyedev

This has long been recognised as the best comedy of manners in Russian literature. Chatsky is a man sickened by the hypocrisy of upper-class society, yet is desperately in love with a girl who embodies most of the attitudes he despises. Sophya, the girl, has eyes only for her father's secretary, while he prefers Sophya's pert and pretty maid Liza — a young lady well able to look after herself 15th 1830 rep 16th 0030, 1130

### FIVE DAYS IN FIFTY-FIVE

by Alan Plater

Who is the mysterious foreigner who rented a room at one hundred pounds for just five days? And what is his connection with defections from the British Foreign Office to the Soviet Union? Will Mrs X's diary reveal the truth? And how did James Cameron (yes, the James Cameron who so often appears in the World Service) get mixed up in it? 29th 1830 rep 30th 0030, 1130

## SHORT STORY

**The Eye of Bolotianyk** by R.S. Wolper (USA): Uncle Andrei's birthday present, though kindly meant, provokes an unexpected reaction 2nd

**Old Sammy's Folly** by V. Ramsamooj Gosine (Trinidad): Old Sammy worked hard at selling cold drinks, and his modest success as a businessman, allied to his youthful manner, encourages him to marry again 9th

**A Split Decision** by Michael J. Moohan (West Germany): Andy discovers there is little satisfaction to be gained from winning an argument against an unworthy opponent. But did he, in fact, win it? 16th

**The Benefit of Knowledge** by Christian Isaac (Sierra Leone): Though Amara may have appeared stupid to his teacher, he apparently learnt his lesson too well 23rd

**The Dream** by Gigi Venugopal (India): To the vulnerable little boy living in a mud hut with his family, his cherished dream was more precious than reality 30th  
Suns 1330 rep Mon 0145 (ex 3rd, 17th), Tues 0815, Thurs 0100 (6th, 20th only)

# DRAMA Dickens's all-time favourite

## Drama contest

Could you write a 60-minute play for radio on the theme Rich and Poor? If so, you might win BBC World Service's drama competition, and have your work broadcast around the world to millions of listeners. For full details of how to enter, closing date and prizes, write to BBC WORLD SERVICE DRAMA COMPETITION, P.O. Box 76, Bush House, London WC2B 4PH.

## RADIO THEATRE

### MONEY WITH MENACES

by Patrick Hamilton

To have a threatening phone call is bad enough, but when the blackmailer sends Andrew Carruthers on a wild goose chase all over London, it might be something even more sinister than blackmail 2nd 1900 rep 7th 0030, 1330

### THE STORY OF A PENNY SUIT

by Ken Whitmore

It all starts with a legacy which gives Muriel grand ideas. And once she has made up her mind, she is not the kind to be put off — despite what Edward feels 9th 1900 rep 14th 0030, 1330

### THE HAUNTED INSTANT

by Margaret Harris

Anna Spencer and her brother receive an unexpected visitor at their country cottage. It is the beginning of a series of strange events and coincidences 16th 1900 rep 21st 0030, 1330

### FORTY IS A DANGEROUS AGE, ARNOLD

by T.D. Webster

When his wife leaves him, Arnold is under pressure from a well-meaning friend to change his lifestyle 23rd 1900 rep 28th 0030, 1330

### PETRELLA: THE ELUSIVE BABY

by Michael Gilbert

The first of four detective stories starring Peter Gilmore as Detective-Inspector Petrella. A baby is snatched from its pram outside a block of flats — and a neighbour gives some confusing information 30th 1900 rep May 5th 0030, 1330

## READINGS

### CRY, THE BELOVED COUNTRY

Alan Paton's bestselling novel, first published in 1948, did much to alert the world to South Africa's racial problems. It is the poignant and moving story of a Zulu parson's search for his delinquent son in Johannesburg, and it is serialised in ten parts on BBC World Service. The reader is Jack Watson from 29th Sats 0430 rep Suns 1645, Tues 0145, Thurs 0745

### UP AT THE VILLA

by W. Somerset Maugham

World Service's serialisation, read by John Baxter continues Sats (ex 29th) 0430 rep Suns (ex 30th) 1645, Weds 0145, Thurs 0745

THE NEW CLASSIC serial on BBC World Service is a 26-part dramatisation of perhaps the most popular work in English literature — Charles Dickens's *David Copperfield*.

The reason for the novel's success is obvious in the opening chapters.

"No one, at any rate no English writer, has written better about childhood than Dickens," said George Orwell, "I must have been about nine years old when I first read *David Copperfield*. The mental atmosphere of the opening chapters was so immediately intelligible to me that I vaguely imagined they had been written by a child."

The adult, of course, sees the first part of the story with a different perspective, but the atmosphere remains.

The childhood episodes, like much of the book, have strong autobiographical elements which are made all the more vivid by the use of the first person throughout.

In fact Dickens started and abandoned a genuine autobiography only months before he began work on *David Copperfield* in 1849, and it reflects real experiences — such as the family shame when his father was sent to prison and he to the factory.

But *Copperfield's* childhood is only the beginning and it is later in the book that we meet some of Dickens's most famous characters, the best-loved being the grandiloquent, generous, financially irresponsible Mr Micawber, the best-hated being Uriah Heep, the servile, hand-rubbing backstabber whose name has entered the English language as a personality type.

In *David Copperfield*, as G.K. Chesterton put it, Dickens created "creatures who cling to us and tyrannise over us, creatures we would not forget if we could, creatures whom we could not forget if we would, creatures who are more actual than the man who made them."

To what extent he based his characters on real people is hard to say, but more than one critic has observed similarities between Mr Micawber and Dickens's father.

Autobiographical parallels abound as the story follows David through young manhood (when he spends some time articled with a law firm) to full maturity as an established author.

As one commentator wrote: "there is the inevitable feeling that we are being privileged to come much closer in this work than elsewhere to Dickens the man: that in a way *David is Dickens*."

The cast in this month's episodes includes John Pullen as David Copperfield and Judy Bennett as Young David, Eva Stuart as Peggotty, David March as Barkis and Nigel Anthony as Steerforth.



CHARLES DICKENS was born in 1812, the second of eight children of John Dickens, a government clerk.

Though hard-working, John Dickens rarely lived within his income, and, on the family's arrival in London, Charles was sent out to work labelling bottles. He started two days before his 12th birthday.

After a spell in prison for debt, John Dickens withdrew his son from work and sent him back to school, where he did well. Charles went on to become an apprentice at a law firm, a parliamentary reporter and, at 21, a writer of fiction in instalments for magazines — a method by which all his novels were published.

At 30, with several successes to his name, including *Pickwick Papers*, *Oliver Twist* and *Nicholas Nickleby*. Dickens set out to tour the young American republic. He returned disillusioned and recorded his experience in *American Notes*.

In his later years, Dickens devoted much of his energy to highly successful public readings from his work and, to match the social reforming aspects of his novels, took an active interest in several charities.

He was to complete 14 major novels before he died of a stroke in 1870. A 15th, *Edwin Drood*, remains unfinished.

While other 19th century authors have sunk into obscurity or critical disfavour, Dickens remains as popular as ever and is, on the whole, more highly regarded by literary critics today than he was a century ago.



Mr Micawber and company — an original drawing by Phiz

# ART The man who loved painting

PRESIDENT of Britain's Royal Academy for five years, Sir Gerald Kelly was one of this century's best portrait painters in the old British tradition. The son of a vicar of Camberwell in London, he went to South Africa as a boy to recover from illness and returned to England convinced that he would be an artist. His father, who wanted him to become a clergyman like himself, simply said "damn".

Gerald, an Old Etonian, had his first two paintings accepted by the Paris Salon, and one was bought by the French government for £25. In Paris, he met Renoir, Monet and Degas and also a tetchy Cezanne in Provence.

When he died in 1972, at the age of 92, he had painted portraits of King George VI and Queen Elizabeth (the task extended over six years while he painstakingly copied jewelled regalia). His portrait of King George VI is shown here. After the Second World War, he became a television personality, well known for using the word "bloody" in much the same manner as G. B. Shaw in *Pygmalion*.

In the early years of the century he went to Burma and subsequently Burmese dancers were often his subject: then he went to Seville, in Spain, which gave him his "feel" for colour. He was always an amusing raconteur with many friends, including Somerset Maugham, and his paintings are in public galleries in South Africa, France, Belgium, Eire and all the main cities in Britain. He painted his wife Jane no fewer than 60 times. The photograph on this page shows him at work in his London West End studio.

He had an immense passion for detail in his painting and always maintained that the function of art was entertainment. "People who talk and write about paintings instead of looking at them are wasting their time, and will end up talking and writing nonsense" he once said.

**SIR GERALD KELLY, born 1879 died 1972**

A 45-minute programme written and narrated by Mervyn Levy, and including the voices of Lady Kelly and Lord Clark  
April 8th 0030, rep 10th 0945, 11th 1330



Royal Academy, London

## Programmes for Europe

Each programme is broadcast eight times a day and ten times on Sundays. A supplementary programme is broadcast on weekdays at GMT 1245 and 2130 and on Sunday at GMT 1200.

**Monday:** Say It Again — English demonstrated in scenes from classic films. **Tuesday:** Bluff Your Way Through Shakespeare — an unusual look at the great playwright. **Wednesday:** \*The Weekly Echo — life in Britain seen from a newspaper office. **Thursday:** The Petroleum Programme — the language of oil technology. **Friday:** English Anyway — lighthearted elementary series. **Saturday:** \*English Examined — for English language examinations. **Sunday:** Speaking of English — magazine programme for teachers and students (quarter and half-hour versions).

## Wavelengths for Europe

0530-0545	31.41, 49.75; 464m also 90.2 MHz for Berlin
0645-0700	25, 31.41, 49; 232m also 371m and 90.2 MHz for Berlin
0730-0745	41, 49.75; 232 and 276m
1130-1215	Sundays only 49.75; 276m
1230-1300	19, 25, 31, 49; 371m (Mon-Sat)
1330-1400	371m Sundays only
1745-1800	31, 41, 49.75; 232 276m also 371m and 90.2 MHz for Berlin
1900-1915	49
2115-2145	41, 49; 417m
2230-2245	232m

## LEARN ENGLISH with the BBC

### Programmes for the Far East

Burma, Brunei, China, Hong Kong, Kampuchea, Indonesia, Japan, Korea, Laos, Thailand, Vietnam broadcast entirely in English at GMT 0030, 0930 and 1245.

**Sunday:** Listen and Teach — talks for teachers. **Monday:** Voices in the Air — a mystery thriller serial. **Tuesday:** Speaking of English — a magazine programme. **Wednesday:** Aftermath — general technical English. **Thursday:** Book List — novels since 1945. **Friday:** Pedagogical Pop — explains pop songs. **Saturday:** English Abroad — asking for information.

The following additional lessons for South Asia only (Bangladesh, Burma, India, Nepal, Pakistan, Sri Lanka) are broadcast at GMT 1630:

**Sunday:** Book List. **Monday:** \*The Weekly Echo. **Tuesday:** \*Teaching Observed. **Wednesday:** English Anyway. **Thursday:** Speaking of English. **Friday:** Aftermath. **Saturday:** Voices in the Air

Similar programmes for listeners in Indonesia and China are broadcast daily at GMT 2330 and GMT 0945 respectively.

\*Publications are available to accompany these broadcasts.

### Wavelengths for Asia

	GMT	Metrebands
Japan, North and East China, and Korea; and N W Pacific	0030-0045	16
	0930-0945	31
	1245-1300	41
Special lessons for China	0945-1000	31, 41
South China and Hong Kong	0030-0045	16
	0930-0945	31, 41
	1245-1300	41
Thailand, Vietnam and Laos, Kampuchea and Indonesia	0030-0045 0930-0945 1245-1300	25, 31, 41 31, 41 41
Special lessons for Indonesia only	2330-2345	31, 41, 49, 75
Burma	0030-0045	25, 31, 41
	1245-1300	41
	1630-1645	25, 41
South Asia	1630-1645	25, 41



## ART

## The best loved English painter

MANY art experts consider that Turner was Britain's greatest painter, others extol the virtues of Bacon and Sutherland of the present day. But the artist best known by far the greatest number of people in Britain is Constable, the miller's son from the borders of Suffolk and Essex, by the banks of the River Stour.

There are Constable prints in countless homes and almost every amateur painter tries, at some time or other, to copy his famous landscapes with their streams and canals, locks and bridges, trees and meadows. Perhaps it is because Constable looks so easy to copy, his subjects so close at hand, and his basic greens and browns so easy to mix, that aspiring artists in Britain know all about Dedham Vale, Willy Lott's House, Flatford Mill and East Bergholt long before they study the Impressionists and other movements in art.

But the influence of Constable should never be under-rated. He has always had his critics. Right from the start of his career, he concentrated on the kind of landscapes which were against the accepted conventions of the time.

He believed landscapes should be a realist study of nature as it was, not the idealised paintings of previous artists. He had walked to school through the Stour valley and always had been in love with it. "Those scenes made me a painter" he said "and I am grateful."

There are no mountains in Suffolk and Essex, but there are still the woods and streams, the picturesque villages and the scattered churches which inspired the young Constable: it was his nostalgia for the scenes which were the driving force of his art throughout his life.

Constable wasn't unduly worried when his early paintings were given little praise in Paris — he never travelled abroad and was far more interested in being accepted by his more immediate neighbours. But that wasn't easy, either. He wasn't considered anything like a genius by his fellow artists and it was a long time before he was elected a Royal Academician. In 1804 he was charging about £2 for a portrait head. The White House (1819) cost Archdeacon Fisher only £100



The Leaping Horse (1825). 56 x 73 1/4 ins (142.2 x 187.3 cm). Oil on canvas. This painting is in the Royal Academy, London.

and Stratford Mill (1821) went for about the same price.

He could not, like Turner, go anywhere to paint any landscape. He needed to feel deeply about it, and he spent a great deal of time on details. Painting did not come easily to him as a youth. Later, Gainsborough's influence can be seen in his work and his brushwork becomes more direct and spon-

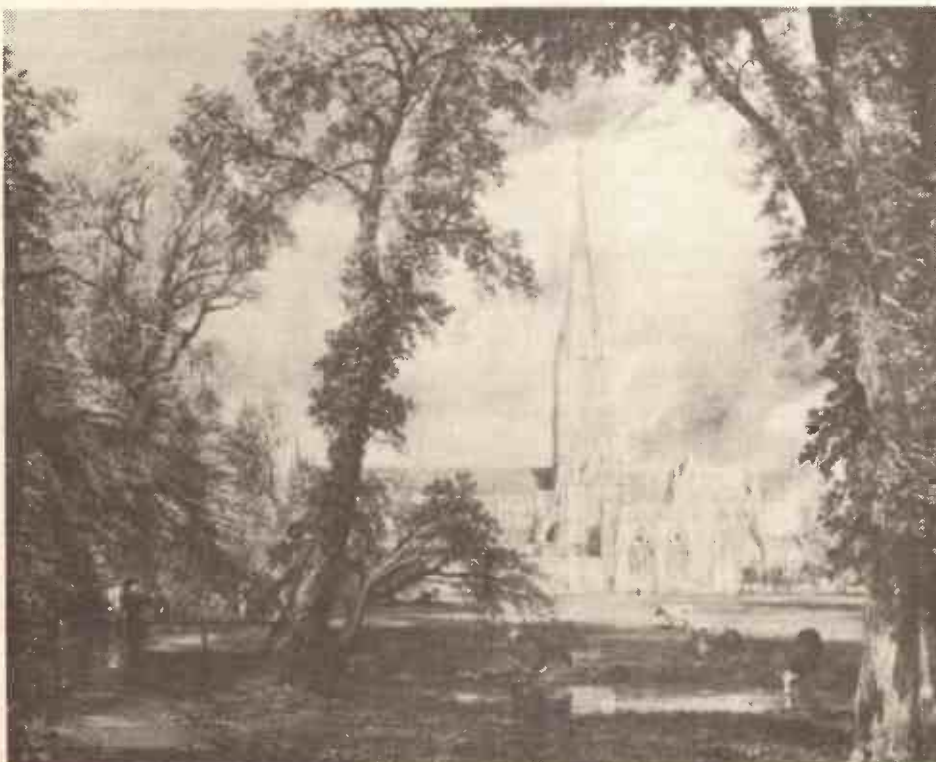
aneous, and his skies and clouds more meaningful.

His painting of Flatford Mill (in the Tate Gallery in London) is a fine example of his work. So, too, are the Hay Wain (National Gallery, London) and The Leaping Horse (Royal Academy, London). When he painted The Leaping Horse in 1825 he was using the palette knife rather than the brush. It helps to give the horse a great feeling of vigour, and emphasises the blustery weather. A joke at the time was that one needed to take an umbrella when going to see Constable's paintings at the Royal Academy.

He believed that there was nothing ugly about nature and disliked landscape gardens intensely. But he was quite happy to change his composition if it helped make a balanced painting. In The Leaping Horse, for example, he moved the willow tree from right to left of the picture and the barges were changed to give a better impression of depth.

He married in 1816 at the age of 40 but his wife died 12 years later, and Constable grew more melancholy and isolated himself more and more from the rest of the world. He refused to paint as his prospective patrons wanted, even to compromise fractionally.

Some of his finest work was done in the Lake District, Brighton, Salisbury, Hampstead Heath and Dorset, but he never ceased to paint nature as it was. "My limited and abstracted art" he said "is to be found under every hedge and in every lane."



Salisbury Cathedral from the Bishop's grounds (1823) 33 1/4 x 44 ins. oil on canvas. This painting is in the Victoria and Albert Museum, London.

Self portrait (1806), 7 1/4 x 5 1/2 in in pencil. Exhibited in the fine bicentenary exhibition at London's Tate Gallery.



## SPORT

## Who'll win the Grand National?

IN BRITAIN, the Grand National is not just a famous and highly unpredictable horse race. It is one of the great traditional days of the year, when political and economic crises can be forgotten and the straining eyes and ears of the whole of Britain (and many other countries too) turn to nine minutes of drama, farce and tragedy. It is just like life, said one philosophical bookmaker. And so it is.

Everyone in Britain has heard of Red Rum, the gallant horse which won last year's Grand National for a record third time. In five Nationals, in fact, he has been either first or second. It is a remarkable achievement, and already Red Rum has been made favourite to win this year. What a roar that will be, if he is first past the finishing post again.

A tremendous amount of money is bet on the race by people who know nothing about horses. It is said that the Derby (run on the flat) is the classic race for the experts to ponder, and the Grand National (4½ miles long with 30 obstacles) is for everyone. The typical housewife ignores the form and weights, and puts her money just that once in the year on the horse she fancies because of its name and personal associations, because of the coincidence that happened that very morning, because of the jockey, the colours of the owner, her lucky number, the date of a birthday, perhaps because of the tea leaves in her cup. And the portents of fate don't just belong to housewives, either.

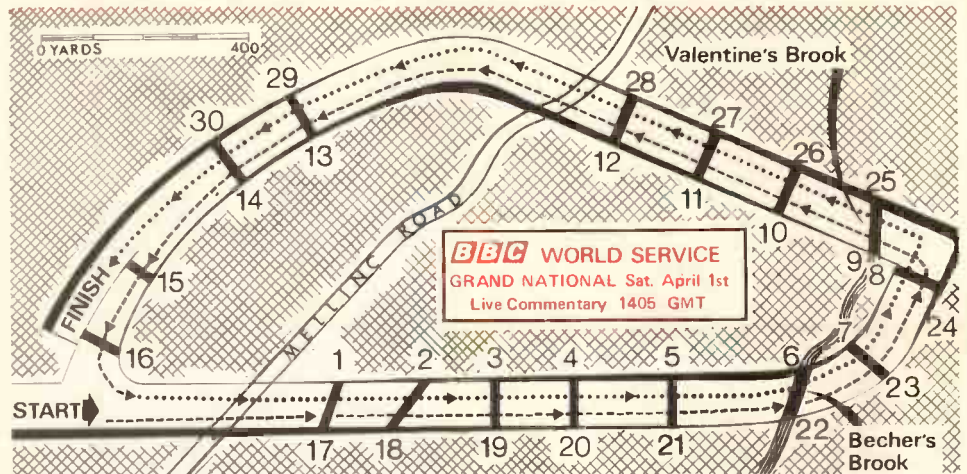
The race is run at Aintree, six miles away from Liverpool and the Mersey Tunnel. It has never been a beautiful place, not since the industrial revolution swallowed up big chunks of Lancashire. But, despite all the financial scares of recent years, it would not seem the same if it was run elsewhere. This year is the 141st anniversary of the first race. It was way back in 1837 that Captain Becher gave his name to Aintree's most celebrated obstacle by falling headlong into the brook. Times have changed. Last year, Charlotte Brew, aged just 21, became the first woman to ride in the National and pulled up just four jumps away from completing the course. This year she intends to ride Golden Rapper.

Completing the course is an achievement in itself. The tension mounts for months before the race. On April 1st, as on every other big race day, the heavily-rugged horses will parade in a circle and tight groups of owners and trainers, jockeys and pressmen, will study their every movements. For horses, like humans, have their good and bad days, the days when ability and past form can count for nought, and cast-iron certainties can fall like the clumsiest novice at the first fence.

The onlookers rush away from the parading horses to place their final bets, convinced that they have spotted something which nobody else has seen and that No. 7 is sweating too much. Many a punter has changed his mind a second or third time on the way to the bookmaker.

There's a hush of expectancy as the well-backed mounts and the no-hopers alike canter down the course for the start of the race, getting the stiffness out of their joints with the jockeys shuffling into a comfortable riding position,

There will be a preview of the Grand National on March 31st at 2145, rep. April 1st 0530, 1015, when Peter Bromley and Derek Thompson will discuss the prospects and give a full list of runners and riders, with a forecast of the starting prices. The commentary is on April 1st at 1405.



- 1 and 7 - Thorn fence (gorse), 4ft 6in. high, 2ft 9in. wide
- 2 and 18 - Thorn fence (gorse), 4 ft. 7 in. high, 3 ft 6 in. wide.
- 3 and 19 - Thorn fence (spruce), 5 ft high, 3 ft 6 in. wide, with ditch on take-off side 6 ft wide, 2ft 6 in deep, banked up to guard rail 1ft 6 in. high in front of ditch.
- 4 and 20 - Thorn fence (fir), 4 ft. 10 in. high 3 ft wide.
- 5 and 21 - Thorn fence (spruce), 4ft. 11in high. 3ft 6 in wide.
- 6 and 22 - Beecher's Brook, a thorn fence (fir), 4 ft 10 in 3ft 3in wide, with a wide brook on far side, 5ft 6 in wide.
- 7 and 23 - Thorn fence (fir) 4 ft 6 in high 3 ft wide.
- 8 and 24 - The Canal turn, a thorn fence (spruce), 5 ft high 3 ft 3 in. wide.
- 9 and 25 - Valentine's Brook, a thorn fence (fir), 5ft.

- high, 3 ft. 3in wide, a natural brook on far side, 5 ft 6 in wide.
- 10 and 26 - Thorn fence (gorse), 5 ft. high, 3 ft. wide.
- 11 and 27 - Thorn fence (spruce), 5 ft high. 3 ft. wide, ditch on take-off, 6 ft wide. 2 ft. deep banked to guard rail 1 ft 6 in. high in front of ditch.
- 12 and 28 - Thorn fence (gorse), 5ft high, 3ft wide, ditch on far side, 5 ft 6 in. wide 4ft deep.
- 13 and 29 - Thorn fence (gorse), 4ft 7 in high, 3 ft wide.
- 14 and 30 - Thorn fence (fir), 4 ft 6 in. high, 3 ft. wide.
- 15 - The Open ditch, a thorn fence (spruce), 5 ft. 2 in. high, 3 ft 9 in. wide, ditch on take-off side 6 ft. wide, 2 ft 6 in deep, and banked to guard rail 1ft 6 in. high in front of ditch.
- 16 - The Water Jump, 15ft. wide overall, with thorn fence (spruce), 2ft 6in high, 2ft 6in wide, 12ft 6in of water, 2ft 6in deep.

making sure they have that right feeling about their saddles and their stirrups.

It seems to the jockey, as his horse's girth is checked and he gets mentally ready for the start of the race, that every horse in the world has entered. They are bunched together, some having high-kicking tantrums too near for comfort. Thoroughbred horses get caught up in excitement of a race; they love to gallop away at full speed pulling, jerking and tugging as the jockey tries to keep control and save at least some energy for later on that terribly long 440-yard run-in to the finishing post - if they get that far.

For, first of all, there is that first obstacle. There is a long run to it, but most of the horses will arrive there together. Almost always, especially when the weather and the conditions are tricky, there will be horses going down at the first fence. But it has been too long a preparation during the cold winter months for jockeys and horses, for trainers and for grooms, to willingly accept that all their own hopes should end at the first fence.

As you, the jockey, glance around the tense weatherworn faces of your shouting apprehensive rivals you pray you are not going to be one of the "idiots" who comes down at that huge first fence. And the worst of it is that you can so easily come down through no fault of your own, caught up in

the kind of mish-mash that happens all too often.

Every steeplechase rider knows about the injuries he can sustain... but this is no day for the faint-hearted. So you will keep away from the mass of horses for the first fence or two until the horse sort themselves out. Or so you hope. You gently pat the neck of the horse, murmur confidential words of encouragement, automatically tighten the grip on the riding crop... and they're off. Over in the grandstand, the commentary is in full flow, the voice already a tremor as the horses approach the first fence.

You can feel the trembling of the horse below you, the tug on the reins, the feeling of not completely being in full control. That fence, with its unyielding thorn dressed with loose boughs of spruce, looks formidable to the spectators; to you, as you go right up to it, it is like the side of a house. One jockey once described it as flying without an aeroplane.

For one dreadful second, you think that your horse is not going to take off in time; for one terrible moment you feel that it is going to stop abruptly and you will be jumping the fence on your own. It's happened before.

But you are both over safely. There is a horse spreadeagled on the ground alongside you and the unfortunate jockey rolls up into a ball, hoping the thundering hooves of pursuing horses will miss him. The National is over for him - but he will be back next year.

The rest of the field are spreading out now, and the adrenalin is getting faster and faster. Perhaps this is the year when you will win... the year when you, and particularly your horse, will become household names. Wasn't it only last year that a limited number of silver statuettes of Red Rum were advertised in The Times after the race, and all were sold within 15 minutes for £1,850 each? - Red Rum intends to win again this year but that doesn't mean that he, too, cannot fall at Becher's - or the first fence.





## Red Rum's jockey

**TOMMY STACK**, Britain's champion steeplechase jockey who rode Red Rum to victory in the last Grand National, intends to ride him again this year despite an accident which a fellow jockey described as the worst he has seen in 25 years of racing.

It happened last September when a novice hurdler, Carbon, reared up in the parade ring and fell on top of Stack, pinning him to the tarmac. He was rushed to hospital with ten pelvic fractures and a ruptured stomach. "But I knew I hadn't bust anything too vital" he said afterwards "because I could wobble my toes".

When he was in hospital, still not certain that he could ever ride again, he had hundreds of letters from racing fans including one from Red Rum's trainer enclosing a generous lock of Red Rum's mane. The letter read "The old horse reminds you that you have a special date at Liverpool on April 1st".

"It's a date I mean to keep" says Stack. He says that the thought of riding in the National kept him going as he hobbled around on crutches. He is having seemingly endless hospital treatment in his race against time.

## Possible runners

**HORSES** entered for the National, with ages, are given below. Many, of course, will withdraw before the race.

Alpenstock..... 11	Lucious..... 9
Andy Pandy..... 9	Master H..... 9
April Seventh.....12	Master Upham..... 10
Artistic Prince..... 7	Mickley Seabright..... 8
Barouche..... 9	My Friendly Cousin..... 8
Bar Rock..... 10	Nereo (Spa)..... 12
Brown Admiral..... 9	Never Rock..... 9
Burator..... 9	Orillo..... 9
Cantabet..... 9	Otter Way..... 10
Cartwright..... 9	Our Edition..... 11
Catch The Wind..... 7	Rag Trade..... 12
Churchtown Boy ... 1f	Red Rum..... 13
Coolishall..... 9	Roman Bar..... 9
Cornish Princess... 10	Romany Bay..... 8
Davy Lad..... 8	Royal Frolic..... 9
Double Bridal..... 7	Rusty Tears..... 7
Double Negative..... 8	Sadale VI..... 11
Drumeroan..... 10	Sebastian V..... 10
Exhibit B..... 9	Shifting Gold..... 9
Eyeatcher..... 12	Silkstone..... 10
Flashy Boy.....13	Sir Garnet..... 9
Foresail..... 11	Skiddaw View..... 11
Forest King..... 9	So..... 9
Fort Devon..... 12	Spittin Image..... 12
Gleaming Rain..... 10	Tamalin..... 11
Golden Rapper..... 12	Teddy Bear II..... 11
Golden Whin..... 8	The Pilgarlic..... 10
Gylippus.....9	The Songwriter..... 9
Harban..... 9	Tied Cottage..... 10
Henry Hall..... 9	Timmy's Battle..... 7
Hidden Value..... 10	Top Three..... 12
Irish Tony..... 10	Uncle Bing..... 9
Lean Forward..... 12	War Bonnett..... 10
Lord Browndodd... 10	What a Buck..... 11

# Who'll win the World Cup?

**FIRST PRIZE** in our World Cup competition will be two tickets for a British Airways flight into London and back. We will also be arranging, in conjunction with the British Tourist Authority, for visits during an exciting week to places of interests in Britain, including sports venues if the winner chooses. Other prizes will be announced in next month's London Calling.

Millions of football fans all over the world will be following the fortunes of the 16 nations competing in the final stages of the World Cup in Argentina from June 1st - 25th this year.

All you have to do in our competition is to say, on a *postcard only*, which teams will win the World Cup and the *score* in the *final* (to be played on June 25th). The address to send your entries is:

World Cup Competition,  
BBC World Service,  
Box 76, Bush House,  
London WC2B 4PH

Entries must reach us by Saturday, 20th May, 1978. This is the closing date. A draw will be made from all the correct entries received, and the result of the competition will be given in *Saturday Special on Saturday, July 15th*. The BBC decision will be final.

This month, in *Sports International*. (Mondays 2030, Tuesdays 0230, and 1130) you can hear a profile and analysis of the chances of each of the four nations drawn together in Group III.

You will be able to follow the progress of the World Cup in special programmes in the World Service.

The World Cup draw is:

### GROUP I

Italy, Argentina, Hungary, France.

June 2: Hungary v Argentina (Buenos Aires): France v Italy (Mar del Plata)

June 6: Argentina v France (Buenos Aires): Italy v Hungary (Mar del Plata)

June 10: Italy v Argentina (Buenos Aires): France v Hungary (Mar del Plata)



### GROUP II

Poland, West Germany, Tunisia, Mexico.

June 1: W. Germany v Poland (Buenos Aires)

June 2: Tunisia v Mexico (Rosario)

June 6: Mexico v W. Germany (Cordoba): Poland v Tunisia (Rosario)

June 10: Tunisia v W. Germany (Cordoba); Mexico v Poland (Rosario)

### GROUP III

Austria, Spain, Sweden, Brazil.

June 3: Sweden v Brazil (Mar del Plata); Spain v Austria (Buenos Aires-Velez)

June 7: Spain v Brazil (Mar del Plata); Austria v Sweden (Buenos Aires-Velez)

June 11: Brazil v Austria (Mar del Plata); Sweden v Spain (Buenos Aires-Velez)

### GROUP IV

Holland, Iran, Peru, Scotland

June 3: Holland v Iran (Mendoza); Peru v Scotland (Cordoba)

June 7: Holland v Peru (Mendoza); Scotland v Iran (Cordoba)

June 11: Holland v Scotland (Mendoza); Peru v Iran (Cordoba)

### 1/2 ROUND

June 14, 18 & 21: Group A (Buenos Aires Cordoba) Group B (Rosario & Mendoza).

### 3/4 PLACE FINAL

June 24: Buenos Aires

### FINAL

June 25: Buenos Aires

## Plenty of other radio sport, too

### CRICKET

**West Indies v Australia:** 3rd Test at Georgetown, Guyana, 10 5th; 4th Test at Port of Spain, Trinidad 15th-20th; 5th Test at Kingston, Jamaica 28th-May

**3rd. Reports Sats, Weds, Thurs, Fris 0140, Suns, Mons 0155** England v Pakistan: Pakistan's touring team open their tour of Britain with a three-day match against Worcester 26th-28th; Coverage in regular sports programmes.

### RUGBY UNION

**John Player Cup Final** at Twickenham Saturday Special 15th; **Middlesex Seven-a-side Finals** at Twickenham Saturday Special 29th

### RACING

Featured in *Saturday Special* this month: **Lincolnshire Handicap** at Doncaster 8th; **John Porter Stakes** at Newbury 15th; **Whitbread Gold Cup** at Sandown Park 22nd; **Victoria Cup** at Ascot 29th

### HOCKEY

Fourteen nations competing in Buenos Aires for the **Hockey World Cup**, held at the moment by India Saturday Special 1st; Final SportsCall 2nd

### GOLF

**Greensboro Open** at North Carolina Saturday Special 1st, SportsCall 2nd; **US Masters** at Augusta Saturday Special 8th, SportsCall 9th; **Portuguese Open** Saturday Special 15th; **Spanish Open** at Barcelona Saturday Special 22nd

### MOTOR RACING

**USA (West) Grand Prix** at Long Beach SportsCall 2nd

### MOTOR CYCLING

**Formula 750 World Championship** at Brands Hatch SportsCall 23rd; **Austrian Grand Prix** at Salzburgring SportsCall 30th

### BADMINTON

**Euro Championships (Finals)** at Preston 9th-15th. Coverage in regular sports programmes

### SWIMMING

**Six Nations Contest** - West Germany, Britain, Sweden, the Netherlands, Hungary and USSR at Dortmund, West Germany Saturday Special 8th, SportsCall 9th; **Britain v East Germany v Sweden** at Crystal Palace Saturday Special 22nd

### ASSOCIATION FOOTBALL

**FA Cup semi-finals** Saturday Special 8th; commentary on a top English and Scottish league match each week in *Saturday Special*, classified results at 1615, in *Sports Round-up* and *Sports Review*

**Scottish Cup semi-final and European Cup semi-finals, second leg**, in *International Soccer Special* 12th

**France v Brazil** in Paris Saturday Special 1st, England v Brazil at Wembley International Sports Special 19th

### REGULAR PROGRAMMES

**Saturday Special** Sats 1330 (29th only), 1405 (1st only) 1409 (ex 1st), 1515, 1615, 1702 (29th only) SportsCall Suns 1745 rep 2245; **Sports International** Mons 2030 rep Tues 0230, 1130; **Sports Round-up** daily (ex Suns) 1245, 1745, 2245; **Sports Review** Suns 0230 rep 0945

**DAY-to-DAY****Your guide to World Service li****SATURDAY****APRIL****1, 8, 15, 22, 29****\*Alternatives Available**

- 0000 World News**  
09 News about Britain  
15 Radio Newsreel  
30 1st. The best loved English Painter: 8th. The man who loved painting; 15th. The Incomparable Witness; 22nd Trumpets and Pâté de Fois Gras  
29th. Concert Hall
- 0115 Outlook**  
40 1st. 29th. Cricket  
45 \*About Britain
- 0200 World News**  
09 British Press Review  
15 \*People and Politics  
30 Meet the Composer (ex 29th. By my guest)
- 0300 World News**  
09 News about Britain  
15 World Today  
30 \*Bob Holness
- 0400 The News**  
World and UK reports: Press Review  
30 Up at the Villa (ex 29th. Cry. the Beloved Country)  
45 Financial News  
55 Reflections
- 0500 World News**  
09 \*British Press Review  
15 \*About Britain  
30 \*1st. Racing: 8th. 15th. 22nd. Music for Voices: 29th. Take a Sparkling Pair  
45 The World Today
- 0600 The News**  
World and UK Reports: Press Review  
30 \*Terry Wogan's LP Showcase (ex 29th. What's New)
- 0700 World News**  
09 News about Britain  
15 From the Weeklies  
30 \*Do you Remember? (ex 29th. Marching and Waltzing)  
45 \*Letter from London  
55 \*Guitar Music
- 0800 World News**  
09 Reflections  
15 Europa  
30 Command Performance
- 0900 World News**  
09 British Press Review  
15 World Today  
30 Financial News  
40 Look Ahead  
45 David Copperfield
- 1015 1st. Racing: 8th. 15th. 22nd. About Britain: 29th. from the weeklies**  
30 Matthew on Music
- 1100 World News**  
09 News about Britain  
15 Europa  
30 1st. You are what you eat: 8th. Supercars - British style: 15th. Elephants: 22nd. Ark Royal: 29th. Stainless Sheffield
- 1200 Radio Newsreel**  
15 Jazz for the Asking  
45 Sports Round-up
- 1300 World News**  
09 Commentary  
15 People and Politics (ex 29th. About Britain)  
30 Theme and Variations (ex 29th. Saturday Special)
- 1400 World News**  
05 1st. Saturday Special  
09 Saturday Special (ex 1st)
- 1500 \*Radio Newsreel**  
15 \*Saturday Special
- 1600 World News**  
09 Commentary  
15 Saturday Special
- 1700 \*News Summary**  
02 \*29th. Saturday Special  
09 Book Choice (ex 29th)  
15 What's New (ex 29th)  
45 Sports Round-up (ex 29th)
- 1800 World News**  
09 News about Britain  
15 Radio Newsreel
- 1830 Theatre of the Air**
- 1930 Frank Chacksfield**  
(ex 22nd. 29th) 29th. Big Band Show
- 2000 World News**  
09 Commentary  
15 People and Politics  
30 Command Performance
- 2100 Scotland Today**  
15 The Melody Makers (ex 1st. Young Britain)  
30 Letter from London  
40 Books and Writers
- 2200 World News**  
09 Music Now  
40 Reflections  
45 Sports Round-up
- 2300 World News**  
09 Commentary  
15 Letterbox (ex 1st, 29th. Don't Miss!)  
30 Jazz for the Asking

**ALTERNATIVES****SOUTH ASIA**0145-0200 South Asia Survey  
0215-0230 Radio Newsreel**AFRICA**

0330-0335 African News

0335-0400 This Week and Africa

0509-0515 African News

0515-0540 This Week and Africa

0540-0545 African Anniversary

0630-0635 African News

0730-0735 African News

0735-0800 This Week and Africa

1500-1530 This Week and Africa

1700-1709 World News

1709-1715 African News

1715-1745 This Week and Africa

**SUNDAY****APRIL****2, 9, 16, 23, 30**

- 0000 World News**  
09 News about Britain  
15 Radio Newsreel  
30 Theatre of the Air
- 0130 The Academy of St Martin-in-the-Fields**  
(ex 23rd. 30th) 30th. The Baroque Concerto  
55 1st. 30th. Cricket
- 0200 World News**  
09 British Press Review  
15 \*Europa  
30 Sports Review
- 0300 World News**  
09 News about Britain  
15 From Our Own Correspondent  
30 \*Take it or Leave it. (ex 29th. Brain of Britain 1978)
- 0400 The News**  
World and UK reports: Press Review  
30 Letter from America  
45 New Ideas  
55 Reflections
- 0500 World News**  
09 \*British Press Review  
15 \*Letterbox (ex 2nd. 30th. Don't Miss!)  
30 \*The Face of England (ex 30th. People and Folk)  
45 Am I too loud? (ex 30th. The Face of England)
- 0600 The News**  
World and UK reports: Press Review  
30 \*Sarah Ward Requests
- 0700 World News**  
09 News about Britain  
15 From Our Own Correspondent  
30 \*The Melody Makers  
45 The Intrusive State (ex 30th. Writers and Writing)
- 0800 World News**  
09 Reflections  
15 \*The Pleasure's Yours
- 0900 World News**  
09 British Press Review  
15 From the Weeklies (ex 30th. People and Politics)  
30 New Ideas  
40 Look Ahead  
45 Sports Review
- 1015 Take One**  
30 Sunday Service
- 1100 World News**  
09 News about Britain  
15 From Our Own Correspondent  
30 Theatre of the Air
- 1230 Frank Chacksfield**  
(ex 23rd. 30th) 30th. The Baroque Concerto
- 1300 World News**  
09 Commentary  
15 Letter from America  
30 Short Story  
45 Sandi Jones Requests
- 1430 The Burkiss Way**
- 1500 \*Radio Newsreel**  
15 \*Concert Hall
- 1600 World News**  
09 Commentary  
15 Our Own Correspondent  
40 Look Ahead  
45 Up at the Villa (ex 39th. Cry. the Beloved Country)
- 1700 World News**  
09 \*Book Choice  
15 \*My Music (ex 29th. 23rd). 30th. Just a Minute  
45 Sportscall
- 1800 World News**  
09 News about Britain  
15 Radio Newsreel  
30 2nd. 9th. The Blood: 16th. 23rd. Childbirth: 30th. Stainless Sheffield
- 1900 Radio Theatre** (ex 30th. The Glums)  
15 30th. Radio Theatre  
45 Am I too loud? (ex 30th)
- 2000 World News**  
09 Commentary  
15 Europa  
30 Banners and Bonnets (ex 30th. Sunday Half-Hour)
- 2100 Letterbox**  
(ex 2nd. 30th. Don't Miss!)  
15 \*How to be a Musician (ex 30th. The Singer in Person)  
45 \*Theatre Call
- 2200 World News**  
09 \*From Our Own Correspondent (ex 30th. Notes from an Observer)  
15 30th. From Our Own Correspondent  
35 \*Notes from an Observer  
40 \*Reflections  
45 Sportscall
- 2300 World News**  
09 Commentary  
15 Letter from America  
30 2nd. 9th. The Blood: 16th. 23rd. Childbirth: 30th. Music for the Dance

**ALTERNATIVES****SOUTH ASIA**

0215-0230 Radio Newsreel

**AFRICA**

0330-0335 African News

0335-0400 Postmark Africa

0509-0515 African News

0515-0540 Postmark Africa

0540-0545 Reflections

0630-0635 African News

0730-0735 African News

0735-0800 Postmark Africa

0815-0830 Blueprint Africa

0830-0900 The Editors

1500-1530 The Editors

1709-1715 African News

1715-1745 The Editors

2115-2140 Postmark Africa

2140-2145 African Anniversary

2145-2200 Arts and Africa

**FAKLANDS**

2210-2245 Calling

Falklands

**MONDAY**

- 0000 World News**  
09 News about Britain  
15 Radio Newsreel  
30 Religious Service
- 0100 Concert Hall**  
45 \*Short Story (ex 3rd. 17th. Letter from London)  
55 6th. 20th. Cricket
- 0200 World News**  
09 British Press Review  
15 \*Scotland Today  
30 David Copperfield
- 0300 World News**  
09 News about Britain  
15 The Intrusive State  
30 \*Books and Writers  
50 \*British Keyboard Music
- 0400 The News**  
World and UK Reports: Press Review  
30 Golden Treasury  
45 Notes from an Observer  
50 Book Choice  
55 Reflections
- 0500 World News**  
09 \*Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 Paperbacks
- 0600 The News**  
World and UK Reports: Press Review  
30 \*The Academy Of St Martin-in-the-Fields
- 0700 World News**  
09 Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 \*The Dancing Masters
- 0800 World News**  
09 Reflections  
15 Scotland Today  
30 What's New
- 0900 World News**  
09 British Press Review  
15 Theatre Call  
30 British Keyboard Music  
40 Look Ahead  
45 3rd. The best loved English painter: 10th. The Man who loved painting: 17th. The Incomparable Witness: 22nd. Trumpets and Pâté de Fois Gras
- 1030 Command Performance**
- 1100 World News**  
09 News about Britain  
15 Letter from London  
25 Look Ahead  
30 Inspector West at Bay
- 1200 Radio Newsreel**  
15 John Peel  
45 Sports Round-up

# Listening at any time, any day of the week

**APRIL**  
3, 10, 17, 24

- 1300 World News**  
09 Twenty-Four Hours: News Summary  
30 Nature Notebook  
45 David Copperfield
- 1415 Theatre Call**  
30 Composer and Interpreter
- 1500 Radio Newsreel**  
15 \*Outlook
- 1600 World News**  
09 Commentary  
15 \*Banners and Bonnets  
45 The World Today
- 1700 World News**  
09 \*Notes from an Observer  
15 \*The Intrusive State  
30 \*Letter from America  
45 Sports Round-up
- 1800 World News**  
09 News about Britain  
15 Radio Newsreel  
30 Theme and Variations
- 1900 Outlook: News Summary**  
39 Stock Market Report  
43 Look Ahead  
45 The Face of England
- 2000 World News**  
09 Twenty-Four Hours: News Summary  
30 Sports International
- 2100 Schnabel plays Beethoven**  
15 Science in Action  
45 Take One
- 2200 World News**  
09 World Today  
25 Financial News  
35 Book Choice  
40 Reflections  
45 Sports Round-Up
- 2300 World News**  
09 Commentary  
15 The Intrusive State  
30 Composer and Interpreter

**ALTERNATIVES**

- SOUTH ASIA**  
0145-0200 Take One  
0215-0230 Radio Newsreel
- AFRICA**  
0330-0335 African News  
0335-0400 Network Africa  
0509-0515 African News  
0515-0540 Network Africa  
0540-0545 Book of the Day  
0630-0635 African News  
0635-0700 Network Africa  
0730-0735 African News  
0735-0800 Network Africa  
1515-1527 Focus on Africa  
1527-1530 African News  
1615-1627 Focus on Africa  
1627-1630 African News  
1630-1645 Sporting Life  
1709-1725 Focus on Africa  
1725-1730 African News  
1730-1745 Sporting Life

**TUESDAY**  
**APRIL**  
4, 11, 18, 25

- 0000 World News**  
09 News about Britain  
15 Radio Newsreel  
30 John Peel
- 0100 The Face of England**  
15 Outlook  
45 \*Young Britain
- 0200 World News**  
09 British Press Review  
15 \*Am I too loud?  
30 Sports International
- 0300 World News**  
09 News about Britain  
15 World Today  
30 \*The Burkiss Way
- 0400 The News**  
World and UK Reports: Press Review  
30 The Dancing Masters  
45 Financial News  
55 Reflections
- 0500 World News**  
09 \*Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 World Today
- 0600 The News**  
World and UK Reports: Press Review  
30 \*Folk and Country
- 0700 World News**  
09 Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 \*Young Britain
- 0800 World News**  
09 Reflections  
15 Short Story  
30 Composer and Interpreter (ex 25th. Brain of Britain 1978)
- 0900 World News**  
09 British Press Review  
15 World Today  
30 Financial News  
40 Look Ahead  
45 Alexis Korner

**ALTERNATIVES**

- 1015 Ulster in Focus**  
30 Discovery
- 1100 World News**  
09 News about Britain  
15 Am I too loud?  
30 Sports International
- 1200 Radio Newsreel**  
15 Terry Wogan's L.P. Showcase  
45 Sports Round-up
- 1300 World News**  
09 Twenty-Four Hours: News Summary  
30 4th. The best loved English painter: 11th. The Man who loved painting: 18th. The Incomparable Witness: 22nd Trumpets and Pâté de Fois Gras

**APRIL**  
4, 11, 18, 25

- 1415 Report on Religion**  
30 Matthew on Music
- 1500 Radio Newsreel**  
15 \*Outlook
- 1600 World News**  
09 Commentary  
15 \*How to be a Musician  
45 World Today
- 1700 World News**  
09 \*Books and Writers  
30 \*Take One  
45 \*Sports Round-up
- 1800 World News**  
09 News about Britain  
15 Radio Newsreel  
30 The Farming World
- 1900 Outlook: News Summary**  
39 Stock Market Report  
43 Look Ahead  
45 Ulster in Focus
- 2000 World News**  
09 Twenty-Four Hours: News Summary  
30 The Pleasure's Yours
- 2115 Talkabout**  
45 Nature Notebook
- 2200 World News**  
09 World Today  
25 Financial News  
35 Book Choice  
40 Reflections  
45 Sports Round-up
- 2300 World News**  
09 Commentary  
15 New Ideas  
25 Guitar Music  
30 Inspector West at Bay

**ALTERNATIVES**

- SOUTH ASIA**  
0145-0200 World Today  
0215-0230 Radio Newsreel
- AFRICA**  
0330-0335 African News  
0335-0400 Network Africa  
0509-0515 African News  
0515-0540 Network Africa  
0540-0545 Book of the Day  
0630-0635 African News  
0635-0700 Network Africa  
0730-0735 African News  
0735-0800 Network Africa  
1515-1527 Focus on Africa  
1527-1530 African News  
1615-1627 Focus on Africa  
1627-1630 African News  
1630-1645 Blueprint Africa  
1709-1725 Focus on Africa  
1725-1730 African News  
1730-1745 Blueprint Africa

**WEDNESDAY**  
**APRIL**  
5, 12, 19, 26

- 0000 World News**  
09 News about Britain  
15 Radio Newsreel  
30 A Jolly Good Show
- 0115 Outlook**  
40 5th. Cricket  
45 \*Up at the Villa
- 0200 World News**  
09 British Press Review  
15 \*Ulster in Focus  
30 Talkabout
- 0300 World News**  
09 News about Britain  
15 World Today  
30 \*Theme and Variations
- 0400 The News**  
World and UK Reports: Press Review  
30 Nature Notebook  
45 Financial News  
55 Reflections
- 0500 World News**  
09 \*Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 World Today
- 0600 The News**  
World and UK Reports: Press Review  
30 \*Jazz for the Asking
- 0700 World News**  
09 Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 \*Report on Religion
- 0800 World News**  
09 Reflections  
15 World Radio Club  
30 Terry Wogan's L.P. Showcase
- 0900 World News**  
09 British Press Review  
15 World Today  
30 Financial News  
40 Look Ahead  
45 Paperbacks

**ALTERNATIVES**

- 1000 Talkabout**  
30 How to be a Musician
- 1100 World News**  
09 News about Britain  
15 Young Britain  
30 Farming World
- 1200 Radio Newsreel**  
15 Take it or Leave it (ex 26th. Brain of Britain 1978)  
45 Sports Round-up
- 1300 World News**  
09 Twenty-Four Hours: News Summary  
30 World Radio Club  
45 A Jolly Good Show

**APRIL**  
5, 12, 19, 26

- 1430 The Blood (ex 19th. 26th. Childbirth)**
- 1500 Radio Newsreel**  
15 \*Outlook
- 1600 World News**  
09 Commentary  
15 \*The Academy of St Martin-in-the-Fields  
45 World Today
- 1700 World News**  
09 \*Book Choice  
15 \*Discovery  
45 Sports Round-up
- 1800 World News**  
09 News about Britain  
15 Radio Newsreel  
30 Top Twenty
- 1900 Outlook: News Summary**  
39 Stock Market Report  
43 Look Ahead  
45 Golden Treasury
- 2000 World News**  
09 Twenty-Four Hours: News Summary  
30 Meet the Composer
- 2100 Report on Religion**  
15 International Soccer Special (ex 5th. 26th. Wales and the Welsh)  
30 12th. 19th. Alexis Korner
- 2200 World News**  
09 World Today  
25 Financial News  
35 Book Choice  
40 Reflections  
45 Sports Round-up
- 2300 World News**  
09 Commentary  
15 World Radio Club  
30 Matthew on Music

**ALTERNATIVES**

- SOUTH ASIA**  
0145-0200 World Today  
0215-0230 Radio Newsreel
- AFRICA**  
0330-0335 African News  
0335-0400 Network Africa  
0509-0515 African News  
0515-0540 Network Africa  
0540-0545 Book of the Day  
0630-0635 African News  
0635-0700 Network Africa  
0730-0735 African News  
0735-0800 Network Africa  
1515-1527 Focus on Africa  
1527-1530 African News  
1615-1627 Focus on Africa  
1627-1630 African News  
1630-1645 Arts and Africa  
1709-1725 Focus on Africa  
1725-1730 African News  
1730-1745 Arts and Africa

**DAY-to-DAY**

Continued from page 13

**THURSDAY****APRIL  
6, 13, 20, 27**

- 0000 World News**  
09 News about Britain  
15 Radio Newsreel  
30 Discovery
- 0100 Golden Treasury (ex 6th, 20th, Short Story)**  
15 Outlook  
40 6th. Cricket  
45 \*Theatre Call
- 0200 World News**  
09 British Press Review  
15 \*Report on Religion  
30 My Music (ex 13th, 20th, 27th) Just a Minute)
- 0300 World News**  
09 News about Britain  
15 World Today  
30 6th, You are what you eat; 13th, Supercars-British Style; 20th, Elephants; 27th, Ark Royal
- 0400 The News**  
World and UK Reports: Press Review  
30 International Soccer Special (ex 6th, 27th, The Melody Makers)  
45 Financial News  
55 Reflections
- 0500 World News**  
09 \*Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 World Today
- 0600 The News**  
World and UK reports: Press Review  
30 \*Banners and Bonnets
- 0700 World News**  
09 Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 \*Up at the Villa
- 0800 World News**  
09 Reflections  
15 International Soccer Special (ex 6th, 27th, Music for Voices)  
30 The Farming World.

- 0900 World News**  
09 British Press Review  
15 World Today  
30 Financial News  
40 Look Ahead  
45 Wales and the Welsh

- 1000 Meet the Composer**  
30 The Burkiss Way

- 1100 World News**  
09 News about Britain  
15 Schnabel plays Beethoven  
30 Business Matters

- 1200 Radio Newsreel**  
15 Top Twenty  
45 Sports Round-up

- 1300 World News**  
09 Twenty-Four Hours: News Summary  
30 New Ideas  
40 Book Choice  
45 The Pleasure's Yours

- 1430 Talkabout**

- 1500 Radio Newsreel**  
15 \*Outlook  
50 16th. Racing

- 1600 World News**  
09 Commentary  
15 \*Inspector West at Bay  
45 World Today

- 1700 World News**  
09 \*Book Choice  
15 \*John Peel  
45 Sports Round-up

- 1800 World News**  
09 News about Britain  
15 Radio Newsreel  
30 Take it or Leave it (ex 27th, Brain of Britain 1978)

- 1900 Outlook: News Summary**  
39 Stock Market Report  
43 Look Ahead  
45 The dancing Masters

- 2000 World News**  
09 Twenty-Four Hours: News Summary  
30 A Jolly Good Show

- 2115 Paperbacks**  
30 Business Matters

- 2200 World News**  
09 World Today  
25 Financial News  
35 Book Choice  
40 Reflections  
45 Sports Round-up

- 2300 World News**  
09 Commentary  
15 Merchant Navy  
30 Top Twenty

**ALTERNATIVES****SOUTH ASIA**0145-0200 World Today  
0215-0230 Radio Newsreel**AFRICA**0330-0335 African News  
0335-0400 Network Africa  
0509-0515 African News  
0515-0540 Network Africa  
0540-0545 Book of the Day  
0630-0635 African News  
0635-0700 Network Africa  
0730-0735 African News  
0735-0800 Network Africa  
1515-1527 Focus on Africa  
1527-1530 African News  
1615-1627 Focus on Africa  
1627-1630 African News  
1630-1645 Medical Prog.  
1709-1725 Focus on Africa  
1725-1730 African News  
1730-1745 Medical Prog.**FRIDAY****APRIL  
7, 14, 21, 28**

- 0000 World News**  
09 News about Britain  
15 Radio Newsreel  
30 Radio Theatre

- 0115 Outlook**  
45 \*Wales and the Welsh

- 0200 World News**  
09 British Press Review  
15 \*Music for Voices  
30 Business Matters

- 0300 World News**  
09 News about Britain  
15 World Today  
30 \*Alexis Korner

- 0400 The News**  
World and UK Reports: Press Review  
30 Do You Remember?  
45 Financial News  
55 Reflections

- 0500 World News**  
09 \*Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 World Today

- 0600 The News**  
World and UK Reports: Press Review  
30 \*What's New (ex 28th, Composer and Interpreter)

- 0700 World News**  
09 Twenty-Four Hours: News Summary  
30 \*Sarah Ward  
45 \*Merchant Navy

- 0800 World News**  
09 Reflections  
15 Schnabel plays Beethoven  
30 Take it or Leave it (ex 28th, Just a Minute)

- 0900 World News**  
09 British Press Review  
15 World Today  
30 Financial News  
40 Look Ahead  
45 Music Now

- 1015 Merchant Navy**  
30 Science in Action

- 1100 World News**  
09 News about Britain  
15 The Face of England  
30 Bob Holness

- 1200 Radio Newsreel**  
15 My Music (ex 14th, 21st, 28th, Just a Minute)  
45 Sports Round-up

- 1300 World News**  
09 Twenty-Four Hours: News Summary  
30 Radio Theatre

- 1415 Letterbox (ex 7th, 28th, Don't Miss!)**  
30 Meet the Composer

- 1500 Radio Newsreel**  
15 \*Outlook

- 1600 World News**  
09 Commentary  
15 \*Science in Action  
45 World Today

- 1700 World News**  
09 \*Book Choice  
15 \*Music Now  
45 Sports Round-up

- 1800 World News**  
09 News about Britain  
15 Radio Newsreel  
30 Folk and Country

- 1900 Outlook: News Summary**  
39 Stock Market Report  
43 Look Ahead  
45 About Britain

- 2000 World News**  
09 Twenty-Four Hours: News Summary  
30 7th, You are what you eat; 14th, Supercars-British style; 21st, Elephants; 28th, Ark Royal

- 2100 World Radio Club**  
15 Sarah Ward Requests  
45 Young Britain

- 2200 World News**  
09 World Today  
25 Financial News  
35 Book Choice  
40 Reflections  
45 Sports Round-up

- 2300 World News**  
09 Commentary  
15 From the Weeklies  
30 Folk and Country

**ALTERNATIVES****SOUTH ASIA**0145-0200 World Today  
0215-0230 Radio Newsreel**AFRICA**0330-0335 African News  
0335-0400 Network Africa  
0509-0515 African News  
0515-0540 Network Africa  
0540-0545 The Week Ahead  
0630-0635 African News  
0635-0700 Network Africa  
0730-0735 African News  
0735-0800 Network Africa  
1515-1527 Focus on Africa  
1527-1530 African News  
1615-1627 Focus on Africa  
1627-1630 African News  
1630-1645 African Papers  
1709-1725 Focus on Africa  
1725-1730 African News  
1730-1745 African Papers**African  
Alternatives****NEWS OF THE AFRICAN WORLD** — Daily 03.30, 05.09, 06.30, 07.30, 17.09 (Sats, Sun only), 17.25 (ex Sats, Suns)**NETWORK AFRICA** — start the day with Hilton Fyle. *Mons to Fris 03.35 rep 05.15, 06.35, 07.35***FOCUS ON AFRICA** — over 50 reporters in Africa and Europe cover the latest political developments in Africa. *Mons to Fris 15.15, 16.15, 17.09***THIS WEEK AND AFRICA** — a round up of the week's events, including up-to-the-minute reports from correspondents in Africa. *Sats 03.35, 05.15, 07.35, 15.00, 17.15***POSTMARK AFRICA** — your questions answered on every conceivable subject from Aeronautics and Appalachians to Zoomorphy and Zimbabwe. *Suns 03.35 rep 05.15, 07.35, 21.15***THE EDITORS** profiles of six top African editors — how they run their papers, their attitudes to press freedom, what editorial problems they face, who reads their papers and why. *Suns 08.30 rep 15.00, 17.15***THIS SPORTING LIFE** — follows Africa's top sports people on the continent and throughout the world. *Mons 16.30 rep 17.30***BLUEPRINT AFRICA** — a weekly review of development ideas and technology. *Suns 08.15 rep Tues 16.30, 17.30***ARTS AND AFRICA** — The chance to hear the words and music of the continent as Alex Teeteh-Lartey takes a weekly look at Africa's artists, writers, musicians, and their work. *Suns 21.45 rep Weds 16.30, 17.30***MEDICAL PROGRAMME** — health and medicine in Africa. *Thurs 16.30 rep 17.30***WHAT THE AFRICAN PAPERS SAY** — editorials, opinion and comments from Africa's English language, French, Arabic, Afrikaans and other newspapers and journals. *Fris 16.30 rep 17.30***BOOK OF THE DAY** — a review of a book of interest to Africa. *Mons to Thurs 05.40***AFRICAN ANNIVERSARY** — a five-minute programme recalling great moments in the recent past and the voices of those involved taken from the historical recordings. *Sats 05.40 rep Sun 21.40***THE WEEK AHEAD** — highlights of the coming week's programmes. *Fris 05.40*

# MUSIC Meet four more composers

## THEME AND VARIATIONS

**Keep Plucking:** A survey of the ever-popular plucked sound, from the 16th century virginals to the romantic harp, via mandoline and guitar *1st*; **A Repeated Note** explores the simple effect of reiteration in music, from Gabrieli's canzonas to Liszt's *La Campanella* with shivering music from Lully and stuttering music from Mozart *8th*; **Gardening Music:** A horticultural serenade, including Mozart's *La Finta Giardiniera*, *Gardens in the Rain* (Debussy), *The Tuileries Garden* (Mussorgsky) and Falla's *Nights in the Gardens of Spain* *15th*; **National Anthems:** Beethoven considered the English national anthem a good "folk tune" and wrote variations on it. So did Charles Ives, calling it *America*. The programme also includes the famous Austrian hymn, as featured in Haydn's string quartet, and two very different versions of *La Marseillaise* *22nd*. *Sats (ex 29th) 1330 rep Mons 1830, Weds 0330*

## HOW TO BE A MUSICIAN

All-round professional musician Sidney Harrison continues his series of talks for the layman: How to be an Accompanist *2nd*; How to be an Untaught Musician *9th*; How to be a Pro *16th*; How to behave as a Music Lover *23rd*. *Suns 2115 rep Tues 1615, Weds 1030*

## CONCERT HALL

**Berlioz:** Royal Hunt and Storm from *The Trojans*, **Ravel:** *Daphnis and Chloe Suites 1 and 2*. The BBC Singers, BBC Choral Society and BBC Symphony Orchestra conducted by Colin Davis *2nd*; **Haydn:** *Scena de Berenice*, with Helen Field (soprano), **Mendelssohn:** *Symphony No. 4 "Italian"*. Boris Brott conducts the BBC Welsh Symphony Orchestra *9th*; **Elgar:** *Cockaigne Overture*, **Walton:** *Variations on a Theme by Hindemith*. The BBC Northern Symphony Orchestra is conducted by Walter Susskind *16th*; **Handel:** *Music for the Royal Fireworks*, **Strauss:** *Four Last Songs*, with Heather Harper (soprano). Maurice Handford conducts the BBC Welsh Symphony Orchestra *23rd*; **Fauré:** *Ballade for Piano and Orchestra*, with Valerie Tryon (piano), **Beethoven:** *Symphony No. 1*. The Academy of the BBC is conducted by Meredith Davies *30th*. *Sats 0030 (29th only), Suns 1515 rep Mons 0100*

## MUSIC FOR VOICES

The early 19th century saw a revival of interest in amateur choral singing — mixed choirs, women's voice and male voice groups sprang up all over Europe. Many great composers wrote pieces especially for such choirs, and this series features a selection of small-scale choral works from Schubert's time to the present day *Sats (ex 29th) 0530 Thurs 0815 Fris 0215*

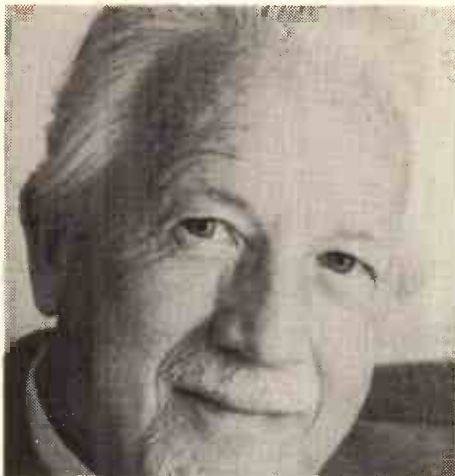
## MARCHING AND WALTZING

Peter Reynolds introduces music by many composers including, of course, the 'kings' Johann Strauss and John Philip Sousa from *29th Sats 0730 rep Tues 0430*

## WHAT'S NEW

Each week British record companies issue about 100 pop singles. To play them all in one programme would take about 12 hours. Because *What's New* takes just 30 minutes to present the new material, the producer, Don George, selects the outstanding eight records of the week for World Service listeners to hear. And Don is happy to report that many of his selections invariably make the top 20 chart *Sat 0630 (29th only), Sats 1715 (ex 29th) rep Mons 0830, Fris 0630 (ex 28th), 5th May 0330*.

Michael Oliver invites listeners to **Meet the Composer** and listen to some of his music *Sats (ex 29th) 0230 rep Weds 2030, Thurs 1000, Fris 1430*



Spaced evenly throughout a large output in most musical forms, the ten symphonies of DR EDMUND RUBBRA are among the most distinguished contributions to symphonic literature in the last 50 years *1st*



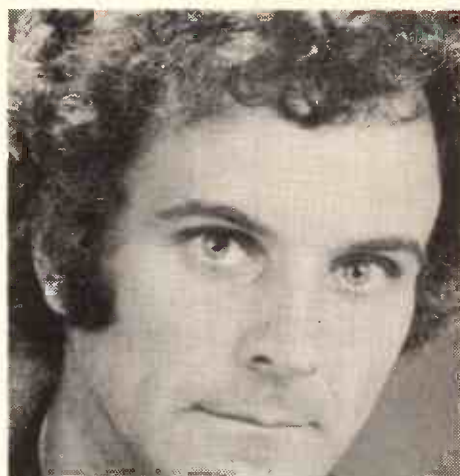
Critic and teacher as well as composer, STEPHEN DODGSON writes music which is attractive but challenging for the performer, accessible but satisfying for the listener. He has written numerous works for brass and for guitar *15th*

## THE ACADEMY OF ST MARTIN-IN-THE-FIELDS

Neville Marriner presents more recordings by Britain's renowned chamber orchestra, of which he is director: **Vivaldi:** *Concerto in G Op.3 No. 3*, **Tippett:** *Concerto for Double String Orchestra (excerpt)*, **Haydn:** *Harpichord Concerto in D (excerpt) 2nd*; **Gluck:** *Dance of the Blessed Spirits*, **Handel:** *O Ruddier than the Cherry*, **Mendelssohn:** *String Symphony No. 10*, **Hook:** *The Lass of Richmond Hill 9th*; **Schubert:** *Entr'acte from Rosamunde*, **Bach:** *Violin Concerto in A minor*, **Handel:** *Tamburino from Alcina 16th*; **Fauré:** *Sanctus from Requiem*, **Prokofiev:** *Classical Symphony*, **Mozart:** *March in D K.335 No. 1 24th* *Suns 0130 (ex 23rd, 30th) rep Mons 0630, Weds 1615*

## TAKE A SPARKLING PAIR

Beginning at the end of this month is a new series of music and songs from the comic operas of Gilbert and Sullivan, presented by Peter Pratt, for many years the principal comedian of the D'Oyly Carte Opera Company from *29th Sats 0530 rep Thurs 0100, 1945*



PETER MAXWELL DAVIES is one of the most imaginative of the younger British composers, drawing inspiration and material from as far afield as medieval church music and foxtrots *8th*



SIR WILLIAM WALTON, once something of a rebel in music circles, is now a grand old man of British music, well known internationally for his symphonies and concertos, film music, and oratorio *Belshazzar's Feast 22nd*

## THE BAROQUE CONCERTO

The concerto, one of the most important musical forms, emerged during the late 17th century. Up to the time of Vivaldi, Bach and Handel in the early 18th century, the term denoted not only a work for solo instrument and orchestra, but also orchestral compositions in several movements without soloists, and works involving an interplay between a large group of instruments and a smaller group of soloists. This new series presents these different kinds of concerto, beginning with **Bach's Brandenburg Concerto No. 1** from *30th* *Suns 0130 rep 1230, Mons 1830*

## THE SINGER IN PERSON

One of the most remarkable phenomena of the recent musical scene has been the rise to international fame of British singers. In nine programmes Bernard Keffe talks to several Britons who have made a name for themselves abroad, and illustrates their work from gramophone records. His first guest is the baritone Sir Geraint Evans from *30th* *Suns 2115 rep Tues 0630, Thurs 1000*

## AT A GLANCE Some regular programmes

**WORLD NEWS** — broadcast 17 times a day in the World Service. Daily 0000, 0200, 0300, 0400, 0500, 0600, 0700, 0800, 0900, 1100, 1300, 1400 (Sats only), 1600, 1700, 1800, 2000, 2200, 2300; with despatches from overseas and UK correspondents and Press Review at 0400 and 0600. All times GMT.

**TWENTY-FOUR HOURS** — expert analysis of the main news of the day, plus review of British Press. *Mons to Fris 0509, 0709, 1309, 2009*

**THE WORLD TODAY** — examines thoroughly one topical aspect of the international scene. *Mons to Fris 1645 rep 2209, Tues to Fris 0145 (South Asia), Tues to Sats 0315, 0545, 0915*

**OUTLOOK** — an up-to-the-minute look at people, events and opinions. *Tues to Sats 0115, Mons to Fris 1515, 1900*

**RADIO NEWSREEL** — news of events as they happen and despatches from BBC correspondents all over the world. *Daily 0015, 0215 (South Asia) 1200 (ex Suns), 1500, 1815.*

**About Britain** — George Steedman looks back on some of the week's events *Fris 1945, rep Sats 0145, 0515, 1015*

**Bob Holness** — a variety of music — and much more. Write to Bob at World Service *Fris 1130 rep Sats 0330*

**Book Choice** — short talks by speakers on selected new British books *Mons 0450, Thurs 1340, Daily 1709 (ex Mons, Tues), 2235 (ex Sats, Suns)*

**Books and Writers** — reviews and discussions with authors, critics and publishers. *Sats 2140 rep Mons 0330, Tues 1709.*

**Business Matters** — a weekly survey of commercial and financial news. *Thurs 1130 rep 2130, Fris 0230*

**Discovery** — advanced developments in science. *Tues 1030 rep Weds 1715, Thurs 0030.*

**Europa** — trends and events in Europe. *Sats 0815 rep 1115, Suns 0215, 2015*

**The Face of England** — a topical report on people and events. *Suns 0530 rep Mons 1945, Tues 0100, Fris 1115*

**The Farming World** — *Tues 1830 rep Weds 1130, Thurs 0830*

**From Our Own Correspondent** — BBC correspondents comment on the background to the news. *Suns 0315, 0715, 1115, 1615, 2209*

**From the Weeklies** — a review of the British weekly press. *Fris 2315 rep Sats 0715, Suns 0915*

**John Peel** — selects tracks from a newly released album and singles from the progressive rock scene in London. *Mons 1215 rep Tues 0030, Thurs 1715*

**A Jolly Good Show** — Noel Edmonds presents pop news, interviews and your requests. *Weds 0030 rep 1345, Thurs 2030*

**Letterbox** — Listeners' opinions on World Service programmes with Margaret Howard as presenter. Comments, criticism and suggestions should be addressed to Letterbox *Fris 1415 rep Sats 2315, Suns 0515, 2100*

**Letter from America** — by Alistair Cooke. *Suns 0430 rep 1315, 2315, Mons 1730*

### The address to write

Any requests or comments should be sent to the BBC World Service, P.O. Box 76, Bush House, London WC2B 4PH



**Conn Ryan** (pictured here) is this month's contributor in **Letter From London** *Sats 0745 rep 2130 Mons 1115*

**Matthew on Music** — Brian Matthew looks at progressive and contemporary rock. *Sats 1030 rep Tues 1430, Weds 2330*

**Merchant Navy Programme** — *Thurs 2315 rep Fris 0745, 1015*

**Music Now** — presented by Steve Race. *Fris 0945 rep 1715, Sats 2209*

**Nature Notebook** — *Mons 1330 rep Tues 2145, Weds 0430*

**New Ideas** — a radio shop window for British industry, news of the latest products and inventions of particular interest to the householder and small businessman. *Suns 0445 rep 0930, Tues 2315, Thurs 1330*

**Notes from an Observer** — by Anatol Goldberg. *Suns 2235 rep Mons 0445, 1709*

**The Paperback Programme** — views on current British paperback books. *Mons 0545 rep Weds 0945, Thurs 2115*

**People and Politics** — background to the British political scene with reports on Parliament. *Sats 0215 rep 1315, 2015*

**The Pleasure's Yours** — Write to Gordon Clyde, for your classical requests. *Suns 0815 rep Tues 2030, Thurs 1345*

**Reflections** — a daily consideration of the meeting point between religion and life. *Daily 0455, 0809, 2240 Suns 0540 (Africa)*

**COMMENTARY** — background to the news from a wide range of specialists. *Daily 1609, 2309, Sats, Suns 1309, 2009*

**NEWS ABOUT BRITAIN** — *Daily 0009, 0309, 1109, 1809 Sats, Suns 0709*

**BRITISH PRESS REVIEW** — survey of editorial opinion in the Press. *Daily 0209, 0909 Sats, Suns, 0509*

**FINANCIAL NEWS** — including news of commodity prices and significant moves in currency and stock markets. *Mons-Fris 2225 rep Tues-Sats 0445, 0930*

**STOCK MARKET REPORT** — *Mons to Fris 1939*

**Religious Services** — Twrgwyn Presbyterian Church, Bangor (Rev Elfed Apnefydd Roberts) *2nd 1030 rep 3rd 0030*; from an Edinburgh Studio (led by Father Gilbert Hill, Capuchin Friar of Greyfriars, Uddington) *9th 1030 rep 10th 0030*; All Souls Church, Langham Place, London (Rev Michael Baughen) *16th 1030 rep 17th 0030*; St Mary de Crypt Church, Gloucester (Canon David Paton) *23rd 1030 rep 24th 0030*; St Martin-in-the-Fields, London (Rev Austen Williams) *30th 1030 rep May 1st 0030.*

**Report on Religion** — news and development in the world's traditions presented by Colin Semper. *Tues 1415 rep Weds 0745, 2100, Thurs 0215*

**Request Shows** — write to Sandi Jones (*Suns 1345*) and Sarah Ward (*Fris 2115 rep Suns 0630*)

**Sarah Ward** — music and chat. *Mons-Fris 0530 rep 0730*

**Science in Action** — a review of progress in science, technology and medicine. *Fris 1030, rep 1615, Mons 2115*

**Scotland Today** — *Sats 2100 rep Mons 0215, 0815*

**Talkabout** — personalities from every walk of life discuss almost anything. *Tues 2115 rep Weds 0203, 1000, Thurs 1430*

**Terry Wogan's LP Showcase** — *Sats 0630 rep Tues 1215, Weds 0830*

**Theatre Call** — what's new in the theatre in Britain. *Thurs 0145 rep Suns 2145, Mons 0915, 1415*

**Top Twenty** — records and news of the hit parade. *Weds 1830 rep Thurs 1215, 2330*

**Ulster in Focus** — *Tues 1015 rep 1945, Weds 0215*

**Wales and the Welsh** — *Weds 2115 rep Thurs 0945, Fris 0145*

**What's New** — Dave Lee Travis introduces recent pop record releases *Sats 1715 rep Mons 0830, Fris 0630*

**World Radio Club** — information for short-wave enthusiasts in language acceptable also for the non-technically minded. Membership is open to all who write to World Radio Club, BBC World Service. *Weds 0815 rep 1330, 2315, Fris 2100*

**Look Ahead** previews programmes for the day: *Daily 0940, Mons-Fris 1943*; and for the week *Suns 1640, Mons 1125*

**Don't Miss!** — a personal choice of programmes for May be Peter Shoemsmith *28th 1415, 29th 2315, 30th 0515, 2100.*



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# NEWS

## A million words a day

A MILLION words a day flood into the BBC newsroom at London's Bush House from the world outside. It is the newsroom's round-the-clock task to tap this torrent and siphon it daily into 250 separate news programmes. At almost any time of the day or night there are news programmes going out in one or other of the 39 different language services that make up BBC External Broadcasting. At certain times there are as many as six at once. There can be no ebb in the tide of news stories. No breaks as there are between editions of newspapers. No putting the paper to bed and turning off the tape machines. A central writing unit with 110 journalists working a 24-hour 3 shift system keeps up a constant flow of bulletin stories.

The Bush House newsroom's main flagship of the airwaves is its nine-minute bulletin of world news. The English language World Service launches 17 of them world-wide every day. It also, puts out shorter world news summaries, five-minute News About Britain bulletins, round-ups of international sports news as well as five 15-minute editions of Radio Newsreel. These blend on-the-spot despatches with up-to-the-minute linking material.

### IN MANY LANGUAGES

The 38 foreign language services of the BBC use varying numbers of the nine-minute bulletins. These are the same general shape as their English counterparts. But the opportunity of earmarking local stories for the more localised audience is often taken up. Although each Service does its own news translation, bulletins and summaries are always prepared in English first by the newsroom.

The newsroom also retains direct editorial control. Within the BBC External Services the editorial independence of the newsroom enables it to provide a global audience of 70 million regular listeners with a multilingual service of 'hard' international news as seen from London (including major British items). In a world where three-quarters of the governments dam-up the free flow of information, BBC news bulletins attract listeners in their millions by their very objectivity.

Around the world there may suddenly be the confusion and violence of earthquakes or revolution. But inside Bush House, journalists are geared up at all times to deal instantly with the unexpected and tell the world about it as quickly and as accurately as humanly possible.



The BBC has more than 20 foreign correspondents to tackle the major international incidents. Specialist correspondents conversant in everything from economics to defence act as back-up usually in London.

For the detailed immediate view of the world, however, Bush House relies on the four main international agencies — Associated Press, Agence France Presse, Reuters and United Press International — for source material. For domestic news there are the BBC's own home reporters and the Press Association. And, of course, the BBC Monitoring Service, listening to more than 100 radio stations around the world.

Throughout the non-stop process of news presentation the only standards which are applied are professional standards. The editorial staff may have their own personal opinions but in the newsroom they work to news values alone, with the common purpose of providing as accurate and fast a service of information as they can. The system allows neither time nor opportunity for interference from any outside quarter. The objectivity of bulletins wins listeners everywhere but particularly in countries where news is controlled and censored, in places where internal dissension deprives people of local news sources and in areas subjected to constant propaganda broadsides.

Bush House, headquarters of BBC External Services, in The Strand, London.



Entering the new age of technology



The collecting of news cuttings and information is vital — and there is a News Information department at Bush House which efficiently keeps abreast of rapidly changing events.



## NEWS

## When a big story breaks

WHAT HAPPENS when a big story breaks without warning in the Bush House newsroom? It may start with a short news agency 'flash' on the teleprinter. The copytaster (who sees hundreds of news stories every day) passes it straight to the head of the central writing unit. It comes from a capital city and claims that a revolution has started in the neighbouring country's capital. It refers to reports of heavy fighting and many casualties, but quotes no clear or official source.

A bulletin in English is due on the air in ten minutes. But the 'revolution' report cannot be included as it stands. It could be a gross exaggeration. It might even be quite untrue. Yet the bulletin is going to be heard in the capital where the struggle is said to be happening. So it's ridiculous not to mention it. But worse still to be wrong.

A quick telephone call is made to the BBC Monitoring Service at Caversham, near Reading, to see if any radio station in the country has mentioned the story. Nothing so far. Calls to other news agencies are also negative. A message is sent by telephone, cable or telex, whichever is quickest or most feasible, asking the BBC's local part-time correspondent in the capital (the 'stringer') for a report. A couple more paragraphs come through from the original news agency, but they don't dispel the doubt. The editor of BBC External Services News cannot just wait and see: he discusses the possible movement of staff correspondents.

The newsreader begins the bulletin and the teleprinters are still churning out other stories. The copytaster goes on leafing through sheaves of other material. Sub-editors toil at other pieces of news. The impasse is broken by Monitoring Service with a 'snap' quoting the radio station of the country concerned as saying that troops loyal to the government have put down an attempted coup. Seconds later, another agency report chimes in with the news that fighting is still going on. It doesn't add up. But it's enough to be certain that something is HAPPENING at any rate.

A sub-editor composes a cautious item stating the points

## The men at the helm



Assistant editor Mike Holmberg (*extreme left*) talks over future news coverage plans with, (*from left to right*) editor Ken Brazier, news intake editor Peter Brooks, and deputy editor Terry Heron. All four have a newspaper background and Brazier, Holmberg and Heron have all worked on the East African Standard in Nairobi. Brazier was later the BBC correspondent in Aden, Holmberg worked in the United States, and Heron was news editor of the Voice of Kenya. Brooks was at one time deputy night editor of the Daily Mail in Manchester.



A section of the BBC External Services newsroom

common to all reports, and it is rushed to the studio and handed to the newsreader as he comes to the end of an item. Later the newsreader includes it in the 'repeat headlines' at the end of the bulletin.

Back in the newsroom, two regional desks with foreign language bulletins on the air in five minutes have warned translators (by telephone) that the item is on its way. By now, newsagency copy is pouring in and a writer is putting together a considered version for following bulletins.

The desk dealing with the actual language of the country has a bulletin going out in half-an-hour. This team wants a fuller story than anyone else will need, but must take the utmost care to keep its contents accurate and balanced.

The BBC's local 'stringer' may be able to read an on-the-spot despatch to Bush House in time for the next edition of Radio Newsreel. If not, the BBC foreign correspondent nearest the trouble spot will come through with something from his own local contacts. In this instance, it has been decided to keep him on base to slot the story into its regional context. Another staff correspondent will go in to do first-hand reports. Quick arrangements have to be made to get him there.

The story will now be swiftly absorbed into general output. It will be re-written every time there is a significant new development.

But it takes more than a single story to make a bulletin and all this time reports of other events around the world have been jostling for attention. Other writers have been dealing with them. New bulletins follow old. Old stories are trimmed and finally drop out of sight to make way for the new. It's a non-stop process, 24 hours a day, every day of the year. News, to adapt an old saying, waits for no man.

## WAVELENGTHS

## Why they are always changing

WHETHER or not anyone anywhere in the world picks up the BBC External Service broadcasts usually depends on the ionosphere. This is the name given to a whole series of electrified layers of gas some hundreds of miles encircling the earth. Both the ionosphere and the earth's surface reflect radio waves. So these waves travel as a result in a series of zig-zag motions, sometimes covering as much as 2,000 miles in a single hop.

Radiation from the sun creates the ionosphere. In consequence, this is much denser during daylight hours than darkness. Although the technicalities are tricky, the implications for listeners are surprisingly simple. Thus, medium waves are hardly nocturnal travellers but less well equipped for bright sun. During the day, long-range reception on short wave is better on higher frequencies. At night, lower frequencies are preferable. At dawn or dusk the middle bands are the best.

International wavebands (particularly short wave) are full to overflowing. On any day in the year the BBC External Services uses 130 separate frequencies. Four times a year (in March, May, September and November) these have to be reviewed and revised where necessary in concert with other overseas broadcasters. To check these schedule changes, monitors have to listen continuously for undue interference, whether from nearby stations or unexpected happenings in the ionosphere. BBC engineers may receive as many as 10,000 reports from 250 separate locations around the world. They are fed into a computer so that any changes necessary to schedules can be made as soon as unfavourable reports reach London.

Forty years ago this elaborate and speedy checking process would have seemed out of place alongside the old English language Empire Service fizzing out into the ether from

Daventry in Northants on two low-power transmitters fed from shared studio space in London. Today the BBC External Services can claim in Bush House its own 50-studio operations centre with 70 high power transmitters scattered over 10 major transmitting sites. There are four transmitting stations in the United Kingdom now, apart from Daventry, and five large relay bases outside the country. Every station carries the BBC World Service — the all-embracing round-the-clock English descendant of the Empire broadcasts.

Of the British sites, Daventry still plays an important part in the various vernacular services to Asia, Latin America and the Arab World. Crowborough in Sussex and Skelton in Cumbria are the main stations for Europe. Apart from the World Service, Ramisham in Dorset mainly looks after Asian and Latin American Services while Wooferton in Herefordshire gives further coverage of Asia and Europe.

The Eastern Relay Station at Masirah serves the Arabian peninsula, India, Iran and Pakistan with broadcasts in Arabic, Hindi, Persian and Urdu. The Atlantic Relay Station on Ascension serves Africa and Latin America with services in French, Hausa, Portuguese and Spanish. The Caribbean Relay Station on Antigua serves the Americas north of the Equator in Portuguese and Spanish.

In terms of the number of BBC languages handled, the East Mediterranean Relay on Cyprus and the Far Eastern Relay on Singapore are busiest. Cyprus carries 15 — Arabic, Bengali, Bulgarian, Czech, Hindi, Hungarian, Persian, Polish, Romanian, Russian, Serbo Croat, Somali, Swahili, Turkish and Urdu. Singapore has 12 — Bengali, Burmese, Chinese (Cantonese and Kuoyu), Hindi, Indonesian, Japanese, Nepali, Tamil, Thai, Urdu and Vietnamese.



The prime task of the United Kingdom transmitting stations is broadcasting to areas like Europe that are best reached from Britain. In fact, the UK stations taken together provide basic coverage in all 39 BBC languages. This not only guards against relay station breakdown but is also a way of providing receivers at the relays with some of their programme material.

A second method of doing this, mainly for languages other than English, is to use single sideband transmissions which cannot be received without special equipment, using less power and less precious frequency space. The purpose of the bases is to give the listeners the benefit of stronger signals on lower frequencies than can be used from the UK, with fewer seasonal frequency changes.

This ground-based system is likely to remain the BBC's stock-in-trade for external transmissions for some years to come. Its predicted lifespan has already been prolonged by recent advances in transistor technology and the downward spiralling of radio receiver prices. Broadcasting from satellites may be more impressive and growing technically more feasible all the time. But political and financial constraints raise problems and rule out this type of transmission on a large scale for the time being; although BBC engineers do make frequent use of satellite feeds from London to relay bases when it is known that propagation conditions are going to be poor and improvement in signal is needed to help reception meet the ever-present competition of other international broadcasters.

The need to maintain competitive audibility of the overseas signal is of paramount importance when recent audience surveys taken in countries as divergent as Indonesia, Lebanon and Pakistan back up with numbers the BBC's continuing claim to have the biggest worldwide listenership among external broadcasters.



Behind the scenes . . . in the control room

# WORLD SERVICE FREQUENCIES

Relayed frequencies (R) may provide better reception

Effective until 6th May 1978

**Austria Belgium Czechoslovakia France Germany Hungary Luxembourg Netherlands Northern Italy Poland Switzerland**

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres	
15.42					R																			19.46	
15.07																									19.91
12.095																									24.80
11.75																									25.53
9.75						R																			30.77
9.41																									31.88
7.255																									41.35
7.185																									41.75
7.12																									42.13
6.18				R														R							48.54
6.05																									49.59
5.975																									50.21
3.9525																									75.90
1295kHz																									232MW
1088kHz																									276MW
647kHz																									464MW

## Greater Berlin

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres	
90.2																									VHF
809kHz																									371MW

## Gibraltar Portugal Spain

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres	
15.07																									19.91
12.095																									24.80
11.75																									25.53
9.76																									30.74
9.58																									31.32
9.41																									31.88
7.185																									41.75
7.13																									42.08
5.975																									50.21
3.97																									75.51
1088kHz																									276MW

## Denmark Finland Norway Sweden

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres	
15.42					R																			19.46	
15.07																									19.91
12.095																									24.80
9.75						R																			30.77
9.41																									31.88
7.26				R																					41.32
7.12																									42.13
6.18				R																					48.54
6.05																									49.59
5.975																									50.21
1088kHz																									276MW

## Albania Bulgaria Greece Southern Italy Romania Turkey Yugoslavia USSR

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres	
21.71																									13.82
21.61																									13.88
17.79																									16.86
15.42					R																				19.46
15.07																									19.91
12.095																									24.80
11.75																									25.53
9.75						R																			30.77
9.41																									31.88
7.185																									41.75
7.12																									42.13
6.18				R														R							48.54
6.05																									49.59
5.975																									50.21
3.9525																									75.90

Please send reports or requests for reception advice to Superintendent Engineer, BBC, Bush House, London WC2B4PH



**Canada USA Mexico Central America Caribbean Colombia Peru Venezuela**

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres
15.42																				R				19.46
15.365															R					R				19.52
15.26																								19.66
15.07																								19.91
11.775												R												25.48
11.75																								25.53
9.58															R									31.32
9.51																						R		31.55
7.325																								40.96
6.195												R										R		48.43
6.175																							R	48.58
6.12																							R	49.02
5.99																								50.08
5.975																								50.21

**Argentina Brazil Bolivia Chile Paraguay Uruguay**

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres
15.42																				R				19.46
15.26																				R				19.66
11.75																								25.53
9.915																								30.26
9.58																								31.32
9.51	R																							31.55
6.005																							R	49.96
5.975																								50.21

**Australia and New Zealand**

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres
21.66									R															13.85
15.31									R															19.60
15.07																								19.91
11.955																								25.09
11.75									R															25.53
9.74									R															30.80
9.64																								31.12
9.41																								31.88
7.15																								41.96
7.12																								42.13
6.195												R												48.34
5.975																								50.21

**Malaysia Singapore and general coverage of Asia**

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres
21.66									R															13.85
21.61																								13.88
17.79																								16.86
17.695																								16.95
15.07																								19.91
12.095																								24.80
9.41																								31.88
5.975																								50.21

**Cambodia China Hong Kong Indonesia Japan Korea Laos Thailand Vietnam**

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres
17.88	R								R															16.78
15.435																							R	19.44
15.28																								19.63
11.955																						R		25.09
11.75									R															25.53
9.74									R															30.80
9.57																								31.35
7.12																						R		42.13
6.195												R										R		48.43

**Afghanistan Bangladesh Burma India Iran Nepal Pakistan Sri Lanka**

MHz	01	02	03	04	05	06	07	08	09	10	11	GMT	13	14	15	16	17	18	19	20	21	22	23	Metres
15.42									R															19.46
15.375		R																						19.51
15.31									R						R									19.60
11.955		R													R							R		25.09
11.75									R															25.53
9.74									R															30.80
9.41																								31.88
7.18																		R						41.78
7.14	R																							42.02
6.195												R											R	48.43
1410kHz	R	R											R											213MHz

Relayed frequencies (R) may provide better reception

Alternative programmes for Africa

**BBC****Language Broadcasts****ARABIC**

0345-0545 25,31,41,49,75,417  
and 470m  
1300-2000 16,19,25,31,41,49  
75,417 and 470m  
213m, (1830-2000 Only)

**BENGALI**

0030-0050 19,25,31,41,49,75  
0930-1000 13,16 (Wed)  
1345-1430 16,25,31,41,49  
1500-1515 25,49 (Tues, Th, Sat)  
1615-1645 25,49 (Wed)

**BULGARIAN**

0430-0445 31,41,49,75  
1645-1730 19,25,31,41  
2030-2115 31,41,49

**BURMESE**

0015-0030 25,31,41,49  
1330-1415 16,49,75

**CHINESE**

Standard Chinese  
0945-1000 31,41  
1000-1030 13,16,25,31,41  
1200-1245 13,16,25,31,41  
2230-2245 31,41,49,75

**Cantonese**

1300-1330 16,41,49  
2245-2300 31,41,49,75

**CZECH/SLOVAK**

0515-0530 31,49,75,232m  
0615-0630 25,31,41,49,75,232m  
1115-1130 19,25,31 (Slovak)  
1415-1430 19,25,31 (Sun)  
1430-1500 19,25,31  
1600-1615 25,31,41 (Slovak)  
1830-1900 25,41,49,232m  
1945-2015 31,41,49,75,232m  
2045-2115 31,41,49, also 75  
and 232m until 2100 (Slovak)

**FINNISH**

1530-1600 25,31,41 (Sun)  
1545-1600 25,31,41 (M,W,Th,Sa)  
1600-1630 25,31,41  
1930-2000 31,41,49

**FRENCH**

**Africa**  
0430-0445 31,41,49  
0515-0545 31,41,49  
0630-0700 31,41  
1200-1330 13,16,19  
1815-1915 19,31

**Europe**  
0530-0545 276m  
0630-0700 41,49,75,276m  
1115-1215 25,31,49,371m  
1215-1300 49,75,276m  
and 371m (Sun)  
1800-1900 31,41,49,276m

**GREEK**

1300-1315 16,19,25  
1900-1945 19,25,31,41,49  
2230-2300 31,41,49,75

**GERMAN**

0445-0530 49,75,276m also  
232m until 0500  
0545-0600 31,49,75, 232m  
1215-1300 49,75,276m and  
371m (Sun)  
1615-1700 31,49,75, 276m  
1900-2000 49,75,276m  
2030-2115 49,75,276m  
2115-2130 90.2 MHz only  
Also broadcast on 371 metres  
and 90.2 MHz for listeners  
in Greater Berlin

**HAUSA**

0545-0600 25,31,41,49  
1345-1415 13,16,19  
1915-1945 19,31

**HINDI**

0050-0110 19,25,31,41,49,75,213m  
0140-0200 19,25,31,41,49,75,213m  
1330-1345 16,25,41,49  
1430-1515 16,25,31,41,49,213m  
1600-1615 25,41,49,213m  
1615-1630 25,41

**HUNGARIAN**

0530-0545 31,41,49,75,232m  
0630-0645 25,31,41,49,232m  
1000-1030 19,25 (Sun)  
1215-1230 19,25,31  
1400-1415 19,25,31  
1900-1945 25,31,41,49,75,232m  
2145-2230 31,41,49,75 also 232m  
from 2200

**INDONESIAN**

1030-1100 13,16,25,31,41  
1300-1330 16,25,49,75  
2315-2330 31,41,49,75

**ITALIAN**

2100-2145 31,49,75,251m  
2145-2200 251m

**JAPANESE**

1100-1130 13,16,25,31,41  
2200-2230 31,41,49

**MALAY**

1130-1145 13,16,19

**MALTESE**

1650-1655 25,41

**MAURITIUS (English and French)**

1000-1015 13 (alt Mon)

**NEPALI**

1500-1515 25,49 (Mon, Wed, Fri)

**PERSIAN**

0245-0300 31,41,49,75, 417m  
0930-1000 13,16,19m  
1615-1700 16,31,41,213,417m

**POLISH**

0500-0515 31,49,75,232m  
0600-0615 25,31,41,49,75,232m  
1315-1330 19,25,31  
1330-1345 19,25,31 (Sun)  
1500-1530 19,25,31  
1745-1830 25,31,41,49  
2015-2045 31,41,49,75,232m  
2115-2145 31,41,49,75

**PORTUGUESE**

**Africa**  
2030-2115 25,31

**Europe**  
2030-2115 25,31,41,49,75  
2215-2245 31,41,49,75

**Brazil**  
2200-0015 25,31,49

**ROMANIAN**

0400-0415 31,41,49,75  
1600-1645 19,25,31  
1945-2030 31,41,49  
2115-2130 31,41,49

**RUSSIAN**

0345-0400 31,41,49,75,464m,1500m  
0445-0500 25,31,41,49,75,1500m  
1045-1145 16,19,25,31 (Sat, Sun)  
1300-1330 16,19,25,31  
1445-1530 16,19,25,31,41  
1530-1545 16,19,25,31,41 (Mon-Sat)  
1530-1600 16,19,25,31,41 (Sun)  
1630-1745 19,25,31,41,49  
1900-1930 25,31,41,49  
2000-2100 31,41,49

**SERBO-CROAT/SLOVENE**

0500-0515 25,31,41,49  
1100-1115 16,19,25,31 (Slovene)  
1530-1600 19,25,31 (Slovene) (Sun)  
1730-1815 19,25,31,41  
1800-1830 31,41,49,232m (Slovene)  
2130-2200 31,41,49

**SOMALI**

1430-1500 16,19  
1800-1830 19,31

**SWAHILI**

0330-0345 41,49,75  
1530-1600 16,19  
1745-1800 19,31

**SPANISH**

**Europe**  
1300-1315 16,19,25,31  
2115-2200 41,49,75

**Latin America**

0015-0415 25,31,49

**TAMIL**

0930-1000 13,16 (Su,M,Th)  
1515-1545 25,49 (Sa, Su,M,Th)  
1615-1645 25,49 (Sa, Su, M, Th)

**THAI**

1215-1300 16,25,49  
2345-0000 31,41,49

**TURKISH**

0515-0530 25,31,41,49  
1815-1900 19,25,31,41,49  
75 (1830-1900 only)

**URDU**

0110-0140 19,25,31,41,49,75,213m  
1515-1600 16,25,41,49,213m

**VIETNAMESE**

1130-1200 13,16,25,31,41  
1415-1445 49,75  
2300-2315 31,41,49,75

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Edited and compiled by the British Broadcasting Corporation External Services, Publicity Department, Bush House, London; set by Link Print Services Ltd, London; Printed by The Riverside Press Ltd, Whitstable, Kent; despatched by In Line Posting Ltd of Bedford, England.