Radio Times

50th Anniversary Souvenir 1923-1973

50p

PETER WOODS

RADIO TIMES

THE
RADIO TIMES

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"This spring I wrote a brief letter in RADIO TIMES asking for memories of the paper in the 20s and 30s. The response from readers was enormous. They wrote of favourite features, illustrations and artists – often recalling them word for word. Inevitably, shortage of space has meant the exclusion of some famous artists and programmes, but the contents of this souvenir book was shaped by readers response.

The material has been gathered from more than 156,000 pages of RADIO TIMES over the 50 years. As well as being a record of the magazine, it is of course a record of the content and development of broadcasting. To comment on the memories evoked by these pages there are contributions from 46 famous broadcasters and listeners with a special knowledge of the era.

When the BBC began broadcasting in 1922, newspapers at first declined to publish programme details, fearing that radio would damage their circulations. Then Gordon Selfridge put programme listings in his advertisement in the *Pall Mall Gazette* – and the sales of that publication soared. Almost a year later – on 28 September 1923 – the first RADIO TIMES was published. Today its average sale is 3,948,058 copies and it has become Europe's largest circulated magazine appearing weekly."

RUSSELL TWISK

Radio Times

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Cover picture: 1923 MSI 3-valve Marconiphone wireless, lent by Mr Tony Peverett; 1.25 D Spectra-color studio TV receiver, lent by Mr David Clulow. Rug from Liberty of Regent Street. Cover photographed by TONY EVANS. 'Join Britain's Silent Column', page 47, is Crown Copyright. Reproduction by permission, Central Office of Information.

Radio Times is born: listening in was a hit-and-miss affair

In December 1922, a few weeks after the birth of the BBC (the C then stood for Company, not Corporation) J. C. W. Reith became the new company's General Manager. For the next 16 years Reith – later Director-General; created a baron in 1940 – moulded and guided the BBC by his principles, fulfilling, he thought, his destiny (PAGES 4 AND 5). Those early days produced evocative mystery broadcasters like A. J. Alan (PAGES 6 AND 7), though listening in could be a hit-and-miss affair (PAGES 8 AND 9). The General Strike of 1926 gave radio its toughest challenge to date – keeping the country cool and informed (PAGES 10 AND 11). RADIO TIMES, born on 28 September 1923, not only provided listeners with all programme information but also gave first chances to many up-and-coming artists for its front cover designs (PAGES 12 TO 17). Broadcasting soon received the Royal seal of approval (PAGES 18 AND 19) while radio helped foster the current craze – the Dance bands (PAGES 20 AND 21). *Scrapbook* (PAGES 22 AND 23) remembered; stage and screen idols like Jessie Matthews were among radio's big names of the day (PAGES 24 AND 25). Variety was the mainstay of comedy (PAGES 26 AND 27), while singers like Isobel Baillie (PAGES 28 AND 29) and conductors like Sir Adrian Boult, who formed the BBC Symphony Orchestra in 1930 (PAGES 30 AND 31) ensured a heyday for classical music. Radio drama tackled everything from experimental plays to the classics (PAGES 32 AND 33) and the BBC introduced a new transatlantic linkman – by name: Alistair Cooke (PAGES 34 AND 35). To the swell of the organ (PAGES 36 AND 37) radio became a firmly established front-room friend (PAGES 38 AND 39). Until a new medium flickered on the horizon – television (PAGES 40, 41 AND 42).


THE RADIO TIMES

THE OFFICIAL ORGAN OF THE B B C

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY

WHAT'S IN THE AIR?

First issue ever of RADIO TIMES (28 September 1923). It cost 2d and had a front-page greeting for readers from the Director of Programmes, Arthur Burrows

IF REITH HADN'T BEEN AN AUTOCRAT THE BBC MIGHT NEVER HAVE GOT OFF THE GROUND, SAYS TODAY'S CHAIRMAN, SIR MICHAEL SWANN

The BBC owes a colossal debt to Lord Reith, possibly a greater debt than we realise. He established very early on – in the mid-20s – that the BBC should remain independent of the Government even at a time of national crisis. He firmly planted in the national consciousness the need for the BBC's financial independence, and he fostered a feeling that if not setting, it was at least reflecting an overall moral tone. Now perhaps the BBC has become more of a mirror and less of a light. But heaven knows what Reith would have made of the 70s.

Some people mock him and one can see why. He had a very earnest, serious-minded and religious approach to life, but I suspect that if he had not been an autocrat, with powerful views and powerful prejudices, the BBC might never have got off the ground. I am sure it is not possible for a Director-General to exert the same influence today, though there may be a section of society who wish that sort of certainty and leadership were still available.

I suppose it is Reith's idea of the BBC as a national institution that remains most firmly with us. People instinctively believe and accept the BBC, and when the Corporation drops a clanger they are far more outraged than they would be were it the press or commercial TV. They expect more and have more confidence in the BBC, which is pretty remarkable in our current fragmented society. We owe that to Reith.

Above: J. C. W. Reith, who joined the BBC as General Manager (salary £1,750-a-year) in 1922. Director-General 1927-1938 Right: Reith's last Sunday in power, 8 July 1938

Below: first 'Reithian Sunday,' RADIO TIMES No 1, 28 September 1923.

8.30.—BAND OF HIS MAJESTY'S ROYAL AIR FORCE, by permission of the Air Council (Director of Music, Flight-Lieutenant J. Amers)—Overture, "Poet and Peasant" (*Suppé*); Selection, "Samson and Delilah" (*Saint Saëns*). MISS NORA DELMARR, Soprano—"The Lord is My Light" (*Allitsen*).

9.0.—ADDRESS by the REV. H. BLACKBURNE, Royal Military College, Camberley. HYMN, "The Day Thou Gavest." BAND OF H.M. ROYAL AIR FORCE—Suite, "Wand of Youth," No. 2 (*Elgar*); "Two old French Dances" (*Bombic*); Intermezzo, "A Summer Morn" (*H. Haines*); "Parade of the Wooden Soldiers" (*Jessel*). MISS NORA DELMARR, Soprano—"The Last Rose of Summer" (*Old English*); "By the Waters of Minnetonka" (*Cantais and Lieurance*); "The Fairy Pipers" (*Brewer*); "It Was a Lover and His Lass" (*Coates*).

10.0.—TIME SIGNAL. GENERAL NEWS BULLETIN broadcast to all stations, followed by London News and Weather Report.

10.15.—BAND OF H.M. ROYAL AIR FORCE—Descriptive, "In a Clock Store" (*Orth*); Selection of Students' Songs, arranged by *Douglas*.

10.30.—CLOSE DOWN.

7.55 A RELIGIOUS SERVICE
from St. Martin-in-the-Fields

The Bells

8.0 *Order of Service*

Hymn, All hail the power of Jesus' name (S.P. 440, omit vv. 4 and 5; A. and M. 300)
Confession and Thanksgivings
Psalm cxxxvii
Lesson, John iii, 1-8
Deus Misereatur (Psalm lxvii)
Prayers
Hymn, How sweet the name of Jesus sounds (S.P. 527; A. and M. 176)
Address by the Rev. PAT MCCORMICK, D.S.O.
Hymn, Glory to thee, my God, this night (S.P. 45; A. and M. 23)

Blessing

Organist, S. Drummond Wolff

8.45 THE WEEK'S GOOD CAUSE

ST. MARTIN'S SUMMER APPEAL by the Rev. PAT MCCORMICK, D.S.O.

8.50 THE NEWS

including Weather Forecast

9.5 'A VOYAGE TO LILLIPUT'

Done into dramatic form with new songs and choruses by Lance Sieveking

From 'Gulliver's Travels' by Jonathan Swift. The whole embellished with music composed by Robert Chignell, who will conduct the orchestra and a section of the BBC Chorus

with

Stuart Robertson as Gulliver

Supported by: Olive Groves, Warren Jenkins, Peter Hoschel, Wilfred Fletcher, Andrew Churchman, Hubert Langley, Stephen Jack, Anthony Leon, Joan French, Neville Gates, Lilian Warde, Beatrice Gilbert

(Fade up music and sounds of approaching crowd)

Gulliver: Behold! What is this concourse of little people? They are dragging something. *(He laughs)* Upon my soul! It is my hat!

(The crowd, dragging the great hat, advance singing, accompanied by Handelian light music)

THE RADIO TIMES

THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 1. No. 2. [Registered at the G.P.O. as a Newspaper.] EVERY FRIDAY. Two Pence.

WHAT'S IN THE AIR?

By J. C. W. REITH, General Manager of the B.B.C.

5 OCTOBER 1923

I had hoped to evade active participation in this new venture. I imagined I was already fully busy. The Editor's views and mine apparently differ on what constitutes a week's work. Perhaps, however, he will discover that journalism is not my long suit. I wonder what he will do; there is some delicacy in the position. Perhaps he will come to me and report that he is dissatisfied with the "What's in the Air" column, and ask authority to dispense with the services of the contributor. He will get it.

2 NOVEMBER 1923

There are very few men or women who are not at heart religious to some degree, although the form the religion takes varies infinitely. All through the year there have been received letters of high appreciation from all manner of individuals, invalids, aged folk, and even from those who say they make no profession of any kind, but who like the straight moral talk once a week—ten minutes in three thousand.

23 NOVEMBER 1923

In the last issue I referred to the refusal to allow the Cenotaph ceremony to be broadcast. Listeners will remember that at the opening of Parliament, earlier in the year, our proposal to broadcast the King's Speech was likewise declined after considerable discussion. There are many functions of national significance and importance which might be broadcast, carrying interest of the highest order into countless homes. Nothing will sooner break down the present hesitancy on the part of those responsible for these functions than an emphatic and overwhelming expression of public sentiment in the matter. It is almost a platitude to say that in this country, when a public demand is expressed, that demand is almost invariably met.

30 NOVEMBER 1923

I was somewhat vexed by the insinuation made by one correspondent, who made humorous references to bottles consumed on the birthday evening. I hope the spontaneous good spirits of our announcers at 2LO on that occasion were not misinterpreted by any other listeners. This should have gone without saying.

14 DECEMBER 1923

I have never had much dealings with children. I am rather afraid of them. I can rarely find the "common denominator"; but I was immensely impressed with the letters I read. There is a real living relationship between the children and their "uncles and aunts." It is a highly important potential factor in broadcasting. Many inventions only come to their full position of influence and effect in the lives of the generation subsequent to that in which they are evolved. There is neither time nor space to say more, but it is worth much thought.

4 JANUARY 1924

The King's English, as spoken from the broadcasting stations, is a matter of great importance and no little difficulty. I saw some articles recently on the effect on school children and even on folk of maturer years produced by the delivery of wireless lectures, reading of news bulletins, and so on. It is almost impossible to avoid occasional lapses. Some mistakes which we make are perhaps inexcusable, but one cannot blame an announcer even with a University degree for falling down on the pronunciation of say, foreign towns, or the name of such Hunts as The Pytchley and The Belvoir.

* * * *

We broadcast standard time. The responsibility of being looked to in many quarters as authorities in standard pronunciation is an interesting, if somewhat onerous, responsibility.

28 MARCH 1924

Some people called wireless telegraphy a toy. Some few still persist in calling broadcasting a toy. Now what is a toy? The dictionary says it is "a plaything for children," "a trifle." Well, if wireless served no other purpose than to be a first-class plaything for children, I for one would hold that it had still a very great part to perform in moulding the life of the nation.

11 APRIL 1924

I am not hazarding for a moment the ridiculous suggestion that the broadcasting of the sounds of the countryside could ever compare with the indescribable joys of personal contact with Nature. Rather am I suggesting that, if and when such transmissions are achieved, they will reinforce the call which all lovers of Nature feel at the mere recollection of things seen and heard on moor and hillside, in meadow or woodland, by river or sea.

To hapless individuals in sunless streets, with views only of walls and chimneys, and no chance of the free air of the countryside, there may surely be an occasional solace in sounds of the life outside these dingy surroundings.

Above: extracts from Reith's notes during the first year of RADIO TIMES. In 1938, at 48, he resigned his Director-Generalship to become chairman of Imperial Airways, leaving the BBC on 30 June that year through the bronze doors of Broadcasting House, weeping

EX-CRITIC EDWARD BETTS RECALLS THE EXCITING 20S AND A. J. ALAN, THE MYSTERY BROADCASTER WHO NEVER REVEALED HIS REAL NAME

I've read every issue of RADIO TIMES. In fact, the BBC were kind enough to send me a free copy of the first issue. I was Dramatic Critic of the old *Westminster Gazette* at the time and they wanted to keep us fully informed of the programmes that were to come. I got a free crystal set, too, from the BBC's Director of Publicity, Mr Gladstone Murray. I took the afternoon off to listen to the Derby and couldn't get a sound. Reception wasn't too reliable in those days.

They were exciting days, though. You can't imagine it now, but it was an amazing thing to hear disembodied voices in your living room. A. J. Alan was the mystery broadcaster of the 20s. He never revealed his real name (it wasn't publicly known until he died), and that added fuel to our interest. He would tell thrilling stories, adventures which were supposed to have happened to him in London. In fact, he was a civil servant. He had a marvellous nonchalant style.

Sir Walford Davies had the same sort of confidential 'I've just popped in for a chat' style. He was largely responsible for the upsurge of interest in music, though it wasn't all classical. I remember that he started one broadcast with a popular song of the day. Reith quite liked acting. I remember that I once had to review his performance in the BBC Dramatic Society's production of *Tilly of Bloomsbury*. He played Stillbottle. I think I gave him a pretty good review.

The RADIO TIMES

'LADIES and GENTLEMEN—A. J. ALAN'

Last year the Editor of THE RADIO TIMES asked me to describe my ideal way of spending August Bank Holiday. This I did, and bearing in mind how extremely valuable space is in this journal, I kept my account down to a reasonable length (seventeen words, to be strictly accurate).

He has now returned to the charge and demanded forty-seven times as many words about Easter, and, frankly, the job is beyond me. So you mustn't mind if I more or less neglect Easter—*qua* Easter, and merely tell you a story which was told to me *last* Easter.

Very well, then.

The only form of exercise I find time for in London is swimming, and I go to the Marshall Street Baths twice a week. One naturally gets to know by sight a good many of the people who go there regularly, and to notice their funny little ways, but there was one man in particular whose behaviour used to intrigue me no end.

Before diving in, he invariably went along to the deep end, and solemnly walked down the steps until he was up to his knees. Next, he dipped each hand into the water in turn, and then, apparently satisfied, he climbed out and went off the ten-foot spring-board (not too badly, either).

Now it's quite an ordinary thing to see apprehensive bathers confirming their worst fears with a timid and flinching toe, but to make such a song and dance about it seemed positively silly. And so unnecessary, too.

They've got a fine thermometer on a string which diligent officials in white coats are constantly lowering into the water, and although I always maintain that they cook it on a radiator before they take the reading, I don't suppose it's ever less than seventy-five.

So one day I plucked up courage and asked this man. I said, 'Do you mind telling me what all this ritual means?'

He beamed and said, 'Nothing will give me greater pleasure, and "ritual" is the proper word to use. It's like this. Just before the war I was sports master at a public school' (he mentioned which), 'and by virtue of that office I had my own private key of the swimming bath. This was very convenient, as it meant that I could go in any old time, out of the ordinary hours, and have the whole place to myself.

'Well, there was once a frightfully hot night in June, and I couldn't get off to sleep anyhow. After a time it occurred to me that perhaps a nice cool swim might help matters, so I put on a dressing gown over my pyjamas, and walked across the playing fields to where the bath was.

'There was a brilliant moon when I started, but just as I got there and unlocked the door, a heavy black cloud came up and made everything pitch dark. For some reason or other, this particular building was still only lighted by gas, and I hadn't brought any matches, but that didn't matter, as I knew my way about blindfold; so I slipped off my clothes and climbed up the ladder to the top board.

'At the precise moment when I was poised for my dive, the moon suddenly came out and shone in through a big window immediately behind me. This threw my shadow on to the whitewashed wall at the far end. It was sharp in outline and, of course, jet-black in colour, and apart from the roundness of my head, it took almost exactly the form of a cross. The kind you often see at the head of a grave.

'The illusion was so striking that I paused, and lowered my arms. That only made things worse. It looked as though the cross had come to life and was pointing downwards into the grave. I thought to myself, "If I were ignorant or superstitious I might regard that as a sign or portent, but I'm not, so here goes!" And I was again within an ace of taking off when a bell began to toll.

'Actually it wasn't that at all—merely the big school clock striking two. But the whole series of effects was so startling that once again I stopped, and during the moment I was regaining my balance a ghastly idea struck me. I climbed down and looked. . . . The bath was quite empty, ready for its half-term cleaning-out next day.

'*Now* do you wonder that I always go through my apparently unnecessary ceremonial?' I told him I certainly didn't.

On the following Thursday, when my schoolmaster friend walked down the steps and did his water-divining act, I happened to be talking to Freddie Hobden, our great little instructor. I said, 'Do you know why that feller always does all that?' and he said, 'No, why?' Whereupon I told him the whole story.

He heard me out, looking more and more mystified, and when I'd finished he said, 'That's funny. When he first came here three years ago he couldn't dive or swim a stroke. I've taught him to do both'.

A. J. Alan

EASTER NUMBER

The real-life identity of A. J. Alan was the biggest unsolved mystery in broadcasting in the 20s and 30s. Alan sprang into prominence as a radio storyteller after his first broadcast, *My Adventures in Jermyn Street*, in January 1924. Although the delivery of his intricate malicious mystery stories sounded casual and unaffected, he was in fact highly-strung and extremely self-conscious. He prepared his scripts in extraordinary detail, pasting the pages on sheets of cardboard so they wouldn't rustle and inserting marks for 'cough here,' 'sigh,' 'pause' etc. He stocked up the public's curiosity about him by only broadcasting twice or three times a year. Below: His silhouette (RADIO TIMES, 20 April 1928), and a speculative cartoon from the 'Both Sides of the Microphone' column (issue 31 May 1929), after the RADIO TIMES columnist and an artist, disguised as policemen, sketched likely looking men as they left the studio. But Alan's identity was revealed only after his death in 1940 – he was a civil servant named Leslie Lambert

A. J. ALAN.

Which is he?

A New Weekly Feature.

Samuel Pepys, Listener.

By R. M. Freeman.

(Part-author of the New Pepys's 'Diary of the Great War,' etc.)

MAY 5. My wife and I listening-in this night, but the heering indifferent; so to fiddle with the buttons, my wife in her busy way telling me I am like only to make bad worse by my fiddling. And, as the devil will have it, in the midst of my fiddling. out goes one of the valves, through a fused wire. Whereat my wife, like the fool she is, do lay all to me rather than to the fused wire, saying, 'There, Samuel, what did I tell you?' and other taunting things; so that how I did keep my hands off her, God knows.

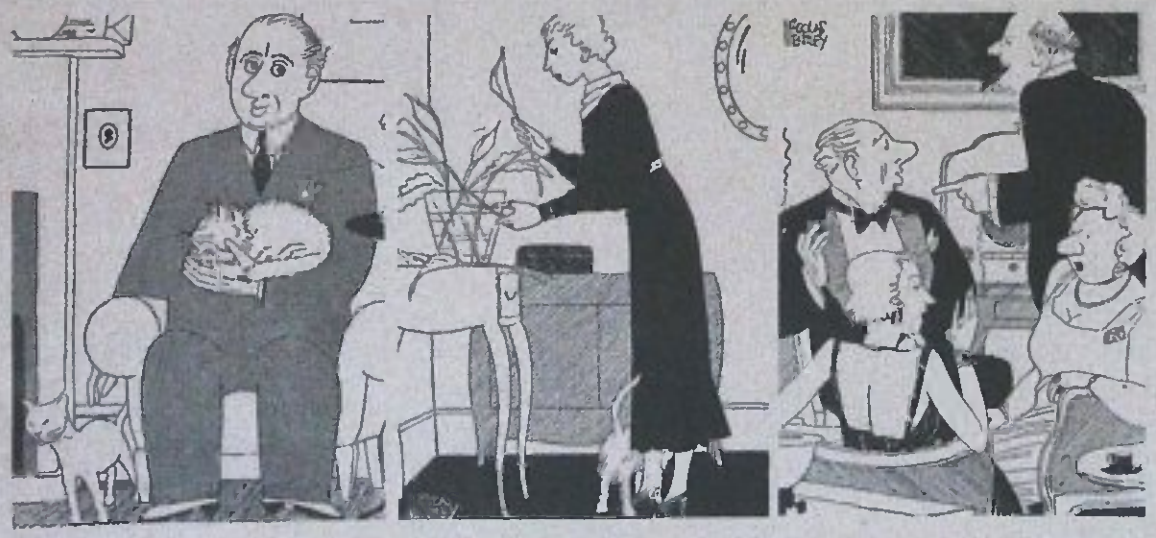
By and by, up in our chamber going to bed, she falls to betwitting me again, and do make me so mad that (God forgive me!) I fetcheat her a little rapp on the bare arm, with the bristles of my hayr-brush, being stout hogg's bristles and harsher than I had reckoned for. But Lord! To hear the wretch cry aloud as I might be killing her, naming me for all the naughty brutes under the sun. Whereby being in a stew lest the maids hear, I hasted to give her the fullest assurance of my penitence and sorrow. In token whereof she is to have a new hatt come Monday. Which will, I fear, stand me in 2l or more. But I had to muzzle her.

May 6. To Church to Mr. Blick (who made, methought, a poor sour sermon) and in hopes of seeing Mrs. Fripp, the fair widow, whose pew is over against ours in the middle aisle and hath the most roguish eyes of any woman that ever I beheld. But she is not there, to my great discontent. After Sermon, came round Mr. Jinkle, the warden, with the plate, and I thought I cacht a change of looks betwixt him and my wife. Wherein I do earnestly pray I am mistaken, being a lightness of behaviour unendurable in any man's wife, least of all in Church on Lord's Day.

After tee, I to our neighbour's Capn. MacNiff, whose sett is the same as mine, and I am in hopes he may have a spare valve to lend me; but he hath not, or so he says, but I doubt it, having the name for sitting mighty tight on his belongings. So, being denied St. Martin's Service on the wireless this night, was forced to play picquet with my wife instead; wherein if I have done wrong, may just Heaven visit it upon MacNiff who drove me to it.

May 7. Awoke this morning praying my wife shall have forgot the hatt, but she hath not, reminding me at breakfast of my promise, and this in Doris our parlourmaid's hearing, so that I could not boggle over it, which methought pretty mean of her. Her notioun is to buy the hatt and bring me the bill. But this, knowing her, I will not have. So we away together into Bond Street (for I could not cajole her into Oxford St.), having first shifted into my new gray suit, and mightily pleased to see, by studying it in the mirrour from all angles, how well it do become me. My wife, after trying-on half the shopp, did at last find a hatt to her mind (3l. 13s. 6d.), which vext me inwardly, but I came to it. But Lord! The vanity of women! The way my wife stood loving herself in her new hatt in the mirrour before she determined on it.

Home and to foan for a man to mend my sett. Comes presently with a new valve (7s. 6d.) and fixes it (2s. 6d.). Which, with my wife's hatt, do make in all 4l. 3s. 6d. the devilish thing have cost me. So to vow solemnly against taking my hayr-brush to my dear wife in future, and I mean to stand to it.



Top: Start of a Samuel Pepys-style diary (RADIO TIMES, 25 May 1928). It might seem bizarre today, but in the 20s it rated a weekly splash in the magazine, with illustrations (like Nicolas Bentley's below) of Mr and Mrs Pepys at home, and tuning in to 'Love Takes a Waltz' on the radio. Right: an extract from radio's *Grand Good Night*, broadcast on 19 July 1925 and reprinted in RADIO TIMES, 14 August 1925. The *Good Nights* were created by J. C. Stobart, the BBC's head of talks, news, education and religion. His *Good Nights* were later broadcast on the last day of the year, the BBC's New Year Message to 'the universe.' In 1928, *Good Night* greeted all occupations, from abbots and academicians to xylophonists and zoologists. Right, below: a reader's letter (RADIO TIMES, 28 August 1925) suggests a programme addition

The Grand Good Night.

A Novelty That Surprised Listeners.

[The following "grand good night" was broadcast on Sunday, July 19th. It was composed by Mr. J. C. Stobart, Director of Education to the B.B.C., and was so much appreciated by listeners—many of whom have written us in its praise—that we give it here just as it was broadcast.]

GOOD night, England, Good night Scotland, Good night, Wales, Good night, Ireland—all of you that's after listening to-night. Good night, all Stations, Good night, Plymouth—send our message to Land's End and the headlands of Cornwall, Tintagel, and Marazion and the Mount and the combes of Devon, to Dartmoor and Exmoor. Good night, Cardiff and Swansea. Is the West listening? Good night to the shipmen and dockers; good night to the Rhondda. I wish I could bid you good night in your own language. "Nos Da"—is that right? May there be peace with honour and prosperity in the mines soon! Good night, Bournemouth, good night to happy Hampshire, and the New Foresters and the holiday-makers and health-seekers of the South-West. Good night to all invalids. Peace and health be with you!

Good night, Stoke-on-Trent! May our good wishes lighten the black country and spread over the hills of Shropshire. Good night, Birmingham! Good night to all honest Midlanders, the backbone of England. Good night, Manchester and Liverpool, industrious and patriotic cities, and all your teeming satellites. You are the people who make our wheels go round. Send our greeting to the hills. To Llandudno and the mountains. Good night, Belfast. Pass the word over the green hills of Erin.

Good night, Glasgow. Guid nicht to ye, brither Scots. Are the Western Highlands awake at this late hour? Are the Isles awake and the lone shieling on the misty moorland, is it listening? Good night to it! Good night, Aberdeen. Send our greetings to John o' Groats and the farthest north. Good night, Edinburgh, Capital city, and all your douce folk. Good night to Bonnie Dundee. Did they forget the Tay?

Good night, Newcastle: greet the stout borderers, and the "keel lads o' coaly Tyne." Give them good night and bid them have courage at this time. Good night to the lakes; the fells and the pikes of Westmorland and Cumberland.

"The Grand Good Night."

DEAR SIR,—I trust the following suggestion will not be considered at all in the nature of criticism. There appeared to me to be one small, though important, omission in the "Grand Good Night" which was recently broadcast which I suggest the following would fill:—

"To those who go down to the sea in ships—all captains, crews, and passengers—outward or homeward bound, or passing about our shores—Good Night and a safe voyage.

"And Good Night to those sturdy men keeping watch and ward in the lighthouses and lightships around our coasts from the far North Sea to the English Channel—in the Irish Sea and where the Atlantic breakers roll up on our westernmost shores.

"Cheer and Good Night to you all in your lonely vigil."

Yours, etc.,

Golder's Green, N.W. A. O.

IN 1923, VALVE SETS LIKE THIS MARCONI MSI AT £30 EACH WERE A LUXURY, SAYS ELECTRONIC ENGINEER TONY PEVERETT

I have a collection of more than 50 radios dating from between 1923 and 1935, and most of them, with a bit of help from me, are still in good working order. The first set I ever owned was a standard five-valve receiver, which I built from a £10 kit when I was 16. The earliest commercial receivers, *circa* 1920, were simple crystal sets, kit-built mostly and pretty unselective. If I listen to my crystal sets now – and I often do – I get Radios 1 and 4 coming in together, plus a few foreign stations on top!

But the main boon of the crystal set was that it was cheap and easy to make. Admittedly, a very long aerial was necessary to pick up the signal and feed it to the set, which was tuned by a simple coil. The sound was "detected" by what was popularly called the "cat's whisker," a silver wire placed on the crystal and then fed to earphones.

Valve sets were being made by 1923 – I have a Marconi MSI 3-valve receiver of that year – but at about £30 each, they were a luxury that few could afford. And expensive to run, too. The early valves only had a life of about 100 hours. Belling-Lee produced a mains receiver in 1923, but there were too many technical difficulties and high production costs to overcome, and mains radio wasn't developed until five years later. So much power was needed in those days that early battery valve sets could almost light a room, so extraordinarily bright were the filaments.

Dr. CECIL'S

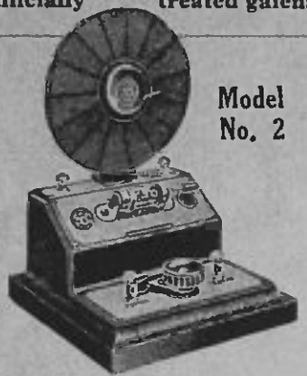
REAL HERTZITE CRYSTAL

PRICE 6D. BOX.

(SOLID SILVER NON-SLIP WHISKER FREE.)

ENSURES PERFECT AND LOUD RECEPTION.

Early RADIO TIMES copies were crammed with advertisements for receiver sets. This Hertzite crystal – cost 6d – was offered in issue 15 January 1926, with a guarantee! Most crystals ('whiskers') were made from artificially treated galena



Model No. 2

"Brownie" reproduction —means reception at its best.

Crystal sets were popular in the early and mid-20s. They cost nothing to run and were cheap to buy. This 'Brownie' Wireless Model No 2 cost 10s 6d. It used an early form of moulded cabinet and had 'clear-toned voluminous reception' over 30 miles

STOP

Look for the box. Climax Lightning Arrester.

THE NEW CLIMAX AERIAL INSULATOR. (Registered Design No. 708718.) This will stand *four times* the flash over voltage of the ordinary cheap shell or egg insulator, while it has far less capacity to earth. It is made of the same High-Tension vitreous porcelain as the 100,000-volt insulators on High Power transmission lines. It will stand a direct pull of hundreds of pounds. It is entirely non-hygroscopic.

It cannot absorb moisture even if fractured. IT INSULATES PERFECTLY DURING RAINFALL. It is self-cleaning on all surfaces. Price per pair 1/-.

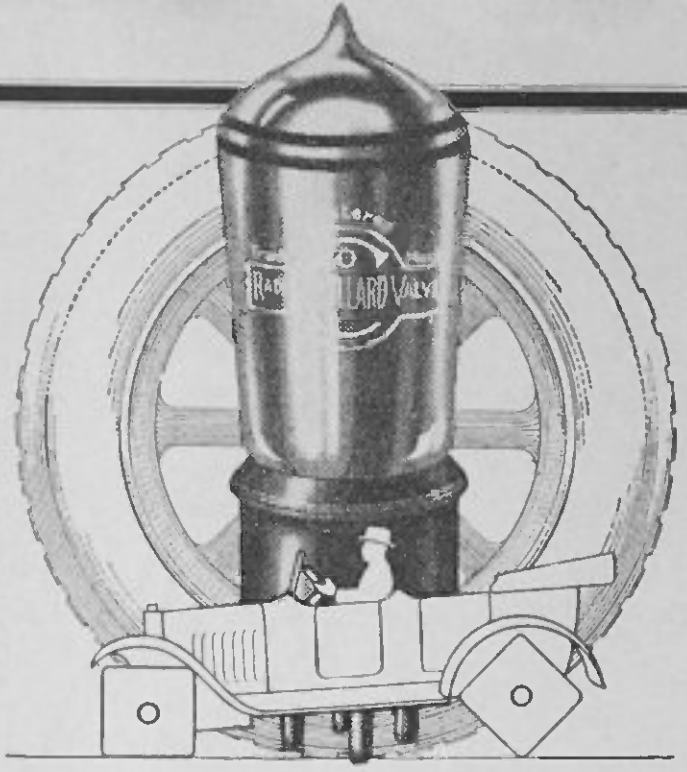
THE CLIMAX RADIO EARTH — the low-loss DIRECT TUBULAR EARTH. Far better than the old-fashioned water-pipe or gas-pipe earth. Ready for use. Easily fitted. Maximum efficiency. Length approx. 39ins. Price 5/-.

Climax Insulated Low-loss Earth Lead, 20ft., 1/8.

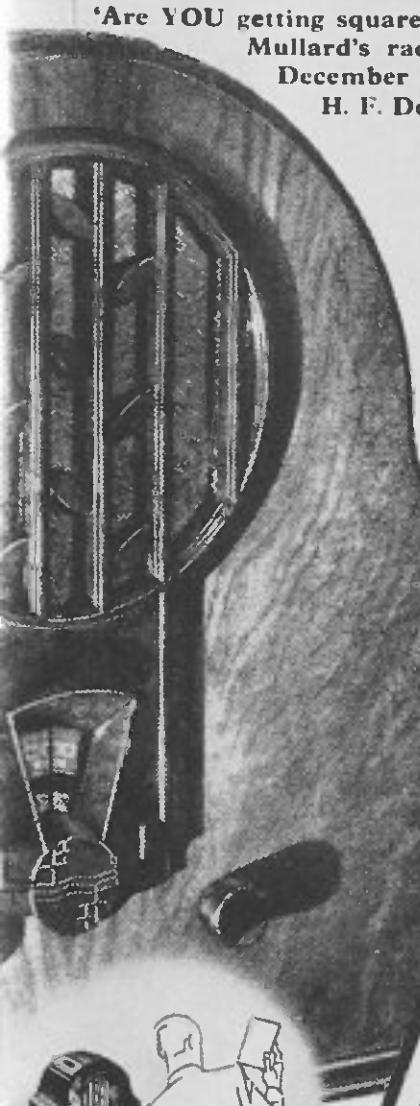
THE CLIMAX INSULATED SHOCK ABSORBER SET. Comprising set of four Climax low-loss aerial insulators and two Climax Aerial shock absorbers, 3/- per box.

'Lightning is a formidable enemy,' said this ad in RADIO TIMES, 3 July 1925. But a Climax Lightning Arrester (top), price 7s 6d, divided the discharge. Climax Aerial Insulators, which worked 'perfectly during rainfall,' cost 1s a pair

Above: this massive Philips 1934 Radio, Type 634-A, cost 16 guineas. It was an excellent receiver, though costly to produce. It came with a Station Identification Chart (right) for tuning on 'the unique micrometer dial.' Issue 29 September 1933



'Are YOU getting square wheel reception?' asked Captain S. R. Mullard's radio valve company in RADIO TIMES, 19 December 1924. Secret for a smooth ride: Mullard H. F. Double Red Ring Valves (above), 25s each



This Pye Portable, in RADIO TIMES, 5 July 1929, cost £23 10s and was one of many of this type produced at the time. It had a large internal 'frame aerial.' Below, centre: a horn loudspeaker, the £6 15s Crystavox, worked from a crystal set without valves or amplifiers

New Instrument Combining Television, World Radio and Automatic Gramophone

This incredible pre-war Marconiphone 'Mastergram,' combining TV, World Radio and Automatic Gramophone, and regarded by its manufacturers as 'almost finality in Home Entertainment,' was offered in a full-page ad in RADIO TIMES, 7 May 1937. It was finished in fine walnut and cost 120 guineas. The TV screen was mounted horizontally; you watched the picture through a mirror in the lid!

Broadcasting During the Fourteen Days.

DURING THE 1926 GENERAL STRIKE THE BBC CONTROL ROOM BECAME THE VITAL NERVE CENTRE OF THE COUNTRY, SAYS STUART HIBBERD

In 1926 I had been with the BBC two years and was their chief announcer. By the end of April the coal crisis was beginning to worsen, and on 1 May Reith came into the studio to read a message from the Prime Minister, Mr Baldwin: "Keep steady. Remember that peace on earth comes to men of goodwill."

Three days later the General Strike started. By our charter we were not allowed to put news out before 7 pm because newspaper proprietors feared it would affect their sales. But, as this was a national emergency, the Government agreed that news bulletins should be transmitted throughout the day.

The control room was strongly guarded, day and night, by police. It had become the vital nerve centre of the country and it was feared that strikers might try to disrupt broadcasts. Reith kept in constant touch with announcers and made important broadcasts himself. Much of my bulletins were taken up with details of train departure times.

On 12 May Reith was reading the 1 pm bulletin when news came through on the tape that the strike was over. I took the tape story to the studio and put it in front of Reith at the microphone, expecting him to announce the news. Instead he read it, signed for a pencil and wrote: "Get this confirmed by Downing Street." I'd forgotten he was a Scot and a man of caution. I confirmed the news, and a few minutes later Reith gave it to the nation.

WITH the sudden and almost complete cessation of printed news during the first few days of the emergency, broadcasting immediately came to occupy a position of unprecedented importance in the life of the nation as the sole general channel of communication for news, official and otherwise. It is not easy to estimate what would have been the effect of the strike if there had been no such thing as wireless communication. For one thing, the whole country might have been a prey to panic. Even as it was, a large part of our service was devoted to tracking down and slaying false and dangerous rumours.

* * * *

It was stated in some quarters that the B.B.C. had been commandeered by the Government. This was not the case actually or literally, though under the Emergency Regulations the Government would have been well within their powers if they had taken over Savoy Hill and the whole organization beyond, and had made broadcasting an official medium altogether, comparable with *The British Gazette*. We were bound, as we always have been bound, by the terms of the Licence under which we work, to act as a channel for official announcements, and during the strike these were received from various sources in the Government and when broadcast were duly announced as such. Even here, in some cases, our advice as to their form and delivery was invited and accepted.

* * * *

Miss Ellen Wilkinson, M.P.

THE attitude of the B.B.C. during the crisis caused pain and indignation to many subscribers. I travelled by car over two thousand miles during the strike and addressed very many meetings. Everywhere the complaints were bitter that a national service subscribed to by every class should have given only one side during the dispute. Personally, I feel like asking the Postmaster-General for my licence fee back as I can hear enough fairy tales in the House of Commons without paying ten shillings a year to hear more.—ELLEN WILKINSON.

[Miss Wilkinson is, of course, entitled to her views, but we do not believe that they are shared by many people, even among those who are of her political colour. We do not agree that we gave a one-sided view of the dispute. Throughout the crisis we made every effort to be fair and just to the strikers' case, and we hope that Miss Wilkinson will agree that we said nothing that was untrue, and that no word was spoken that was likely to inflame public opinion against the strikers or to prejudice their case.—EDITOR, *Radio Times*.]

HERE WE ARE AGAIN!!

WE regret that, owing to the strike, *The Radio Times*, in common with nearly every other weekly journal throughout the country, could not be printed last week. Peace has now been restored to the printing industry, and we are glad to be able to present ourselves to our readers again, though in a somewhat attenuated form. Next week we hope to do better. Owing, however, to its very large and widely distributed circulation, *The Radio Times* is obliged to go to press some considerable time ahead of publication; it will, therefore, take two or three weeks to get back to normal conditions. But like the rest of the country, we are doing our best!

Daventry Sees It Through.

A Tribute

by Fred M. White, the Famous Novelist.

WHEN the tumult and the shouting of the captains shall have died away and we come to the contemplation of recent cataclysms in the cold light of reason, is it too much to say that, but for the powers that be at Savoy Hill, we should not to-day be pursuing our lawful vocations after the outbreak of the greatest strike in industrial history? It may be that the stupendous upheaval was doomed to failure from the very moment when, late on Monday, May 3rd, the Daventry Announcer told the British Isles that negotiations had broken down at the eleventh hour and that "chaos had come again." But with that side of the question this article has nothing to do. History will do it proper justice and hold the scale equally with both propagandists. I am only concerned with the part played in the Great Strike by Daventry and the B.B.C.

Just think of it! Within a few moments of the great disaster—for disaster it was, and is—at a moment when most telegraphic offices had closed down and the telephone was only partially available, a single voice speaking into a little black box somewhere in London indicated to something like ten millions of anxious listeners that industrial war had been declared. For that is what it came to.

One of the most sinister features of the situation was the almost complete paralysis of the Press. A country in the dark with no news of what was going on behind the veil! A Government that seemed powerless to communicate its orders to the blinded nation! It needs little imagination to visualize what panic and alarm might have arisen what wild rumours leading to national hysteria.

But all the time there was the man in front of the little box standing there to "speak comfortably to Jerusalem"—an almost Jovian voice telling the King's subjects from Scilly to Shetland to take heart of grace, for all was well and none was going to suffer. And he, or rather they, of the little box told the story well, "nothing extenuating, nor setting down aught in malice."

WEDNESDAY, May 12th.

1.0-2.0.—Time Signal from Greenwich. CAMILLE COUTURIER'S ORCHESTRA, relayed from Restaurant Frascati.

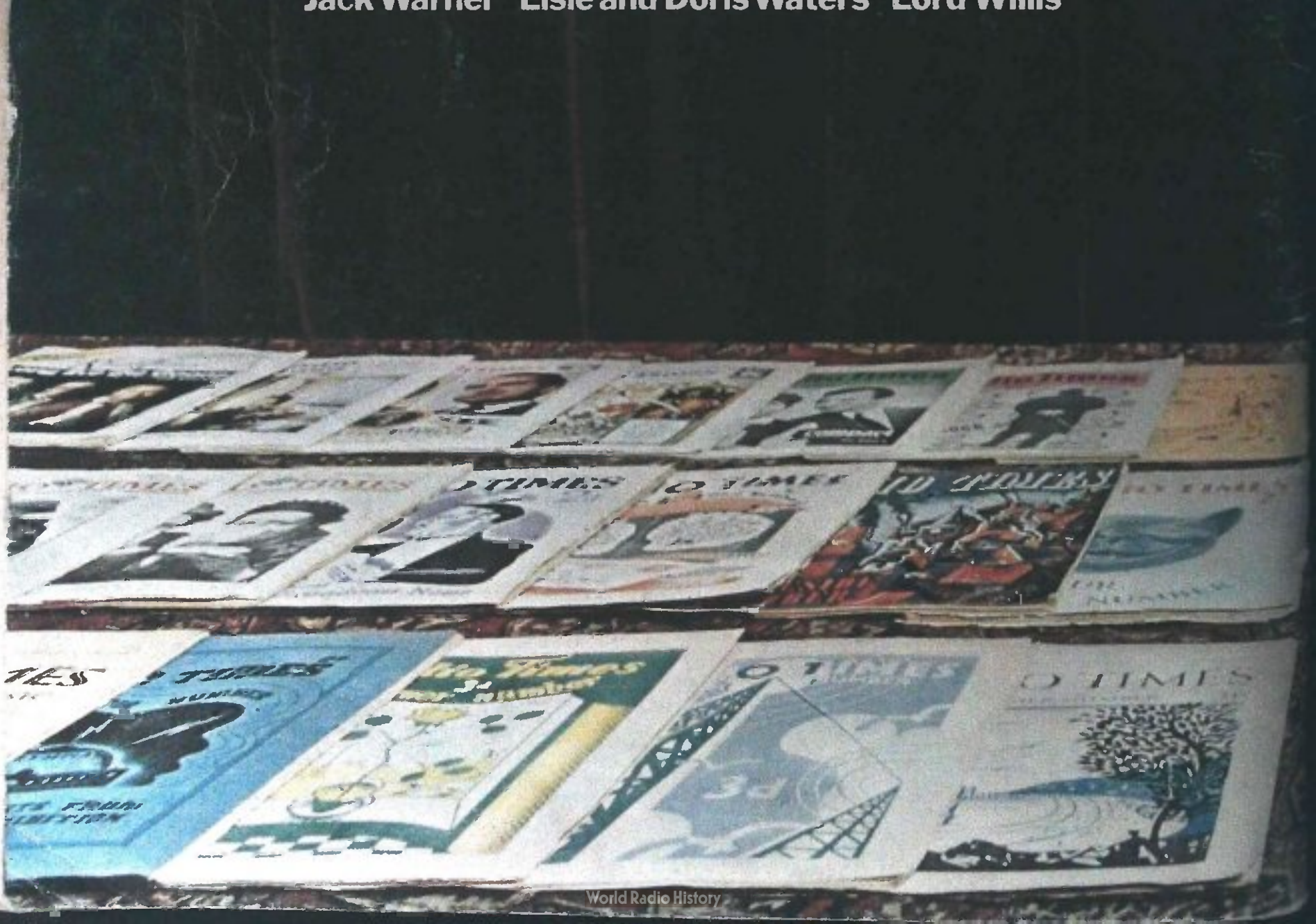
During the General Strike the infant British Broadcasting Company came within inches of being commandeered by the Government (top: RADIO TIMES, 21 May 1926). Reith read many of the bulletins himself and the strike established broadcasting as a communications medium. Labour maintained (above: Ellen Wilkinson MP, issue 28 May 1926) that radio broke the strike by presenting only one side – the Government's. Left: the 1.0 Time Signal that preceded Reith's announcement of the strike's end (issue 7 May). Then he sang 'Jerusalem.' Right: Fred White's tribute (issue 4 June)

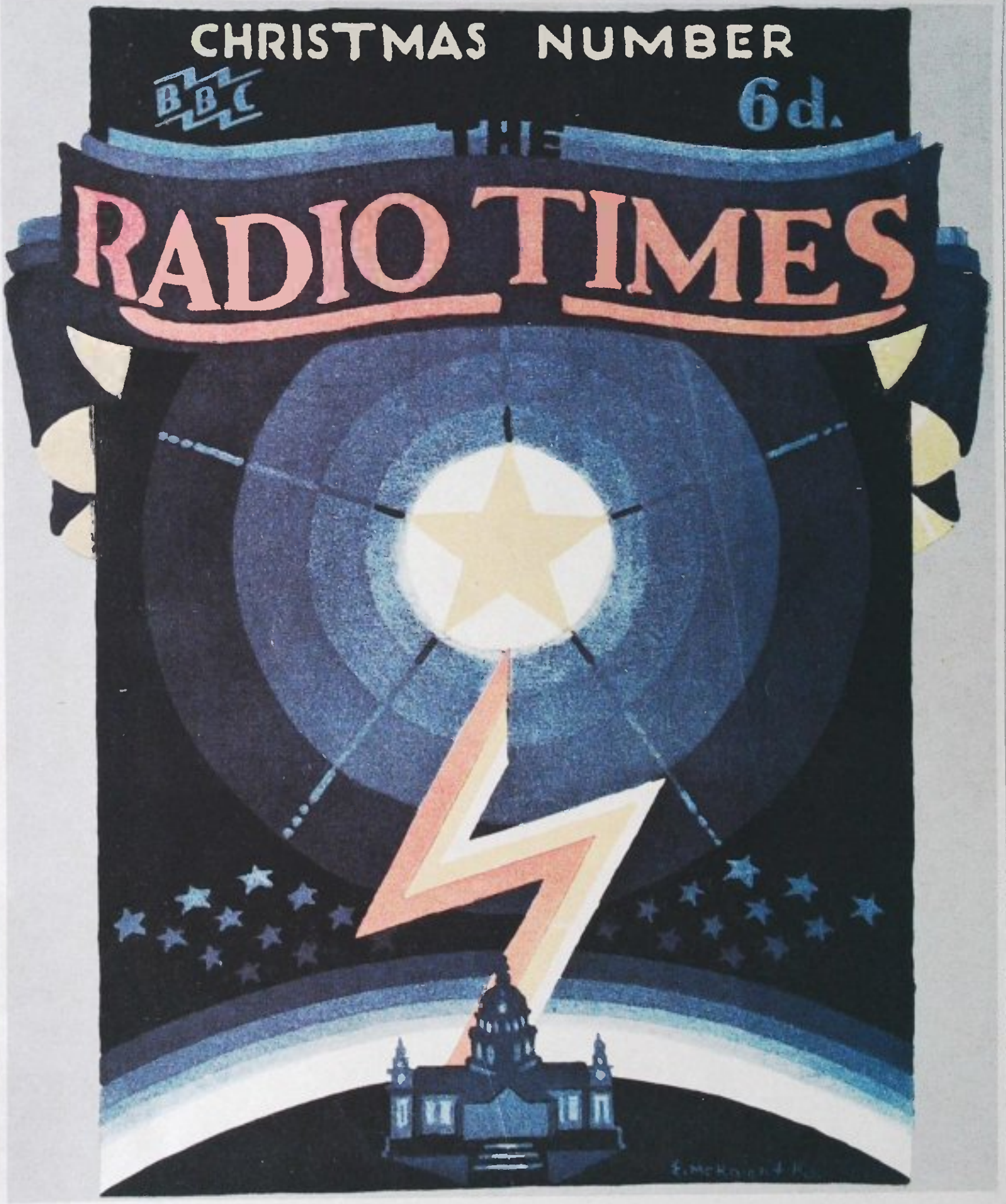
50th Anniversary Souvenir 1923-1973

THE RADIO TIMES

Including memories from:

Arthur Askey Sir Adrian Boult James Burke
Vivienne Chatterton Alistair Cooke Richard Crossman
David Davies Maurice Denham Ken Dodd Val Gielgud
Frank Gillard Sir William Haley Henry Hall Derek Hart
Julian Herbage Stuart Hibberd Anna Instone
S.J.de Lotbinière Vera Lynn Sandy Macpherson
Leslie Mitchell Leslie Phillips J.B.Priestley
Audrey Russell Leonard Sachs Victor Silvester
John Snagge Michael Standing Fred Streeter
Jack Warner Elsie and Doris Waters Lord Willis





1926

From 1926 until the outbreak of war, well-known artists designed RADIO TIMES Christmas colour covers. This one is by E. McKnight Kauffer. Inside: after four years of radio, the Archbishop of Canterbury said: 'I hear of loud speakers in constant use all over England'

REITH DIDN'T INTERFERE MUCH, BUT HE INSISTED THE HARPIC AD STAY OFF THE SUNDAY PROGRAMMES PAGE, RECALLS MAURICE GORHAM

Of my 21 years with the BBC, the five years I spent as Art Editor of RADIO TIMES (from 1928 to 1933) were by far the happiest. They were great days. We gave now well-known artists their first real chance. People like Ted Ardizzone, Eric Fraser and Victor Reinganum.

When I joined RADIO TIMES in 1926 there was only one page of pictures. Soon we were using pictures throughout (we were the first to use pinpointed aerial photographs of the Grand National and the Boat Race courses), plus every other kind of artwork – wood engravings, lino cuts, pen, chalk and brush illustrations.

Reith came to the RADIO TIMES offices often. Before I met him I was told I'd recognise him because he was so tall his head would touch the lintel as he came through the door! He didn't interfere with me much, though BBC staff – producers, artistes and even conductors – were not allowed to be credited on programme billings because he was determined they should remain anonymous. And he insisted that the Harpic advertisement (a toilet brush with a line through it) should not be placed facing the Sunday programmes page.

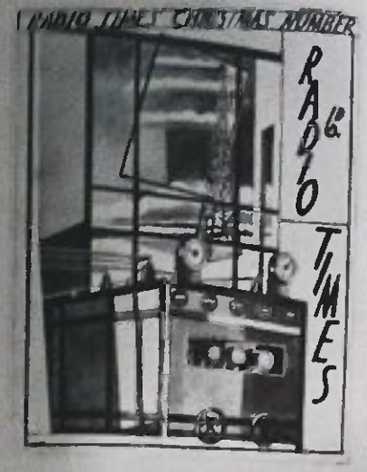
But we had a lot of fun. There was a rather difficult lady who ordered blocks, but I had a hold over her. We were on the fourth floor of Savoy Hill and if all else failed I would climb out of the window on to the cornice, walk round and tap on her window. She always gave in then.

1927

Another E. McKnight Kauffer cover. 'Wise listening also implies an intelligent use of RADIO TIMES,' said Director-General Reith in his Christmas Message

1928

Cover by A. M. Cassandre, one of the great French poster artists of the 30s. This issue included a special Christmas supplement on The Nativity in Art



1930

Cover by the imaginative Paul Nash. Inside: photographs by Sasha of broadcasters, including George F. Allison, 'master of football commentary'

1932

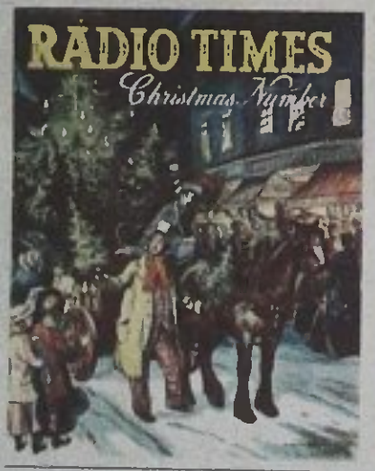
Cover by Edward Ardizzone, today's RA. Inside: this Christmas issue ran the new Lord Peter Wimsey story *The Queen's Square*, by Dorothy L. Sayers

1935

Cover by Canadian Austin Cooper. Inside: the Archbishop of York on the 'advantages and disadvantages of wireless,' plus a short story by James Hilton

1936

Cover by Althea Willoughby. The Corporation is ten. Inside: Chairman R. C. Norman declared the ideal 'to broadcast Wisdom, Beauty and Contentment'



1938

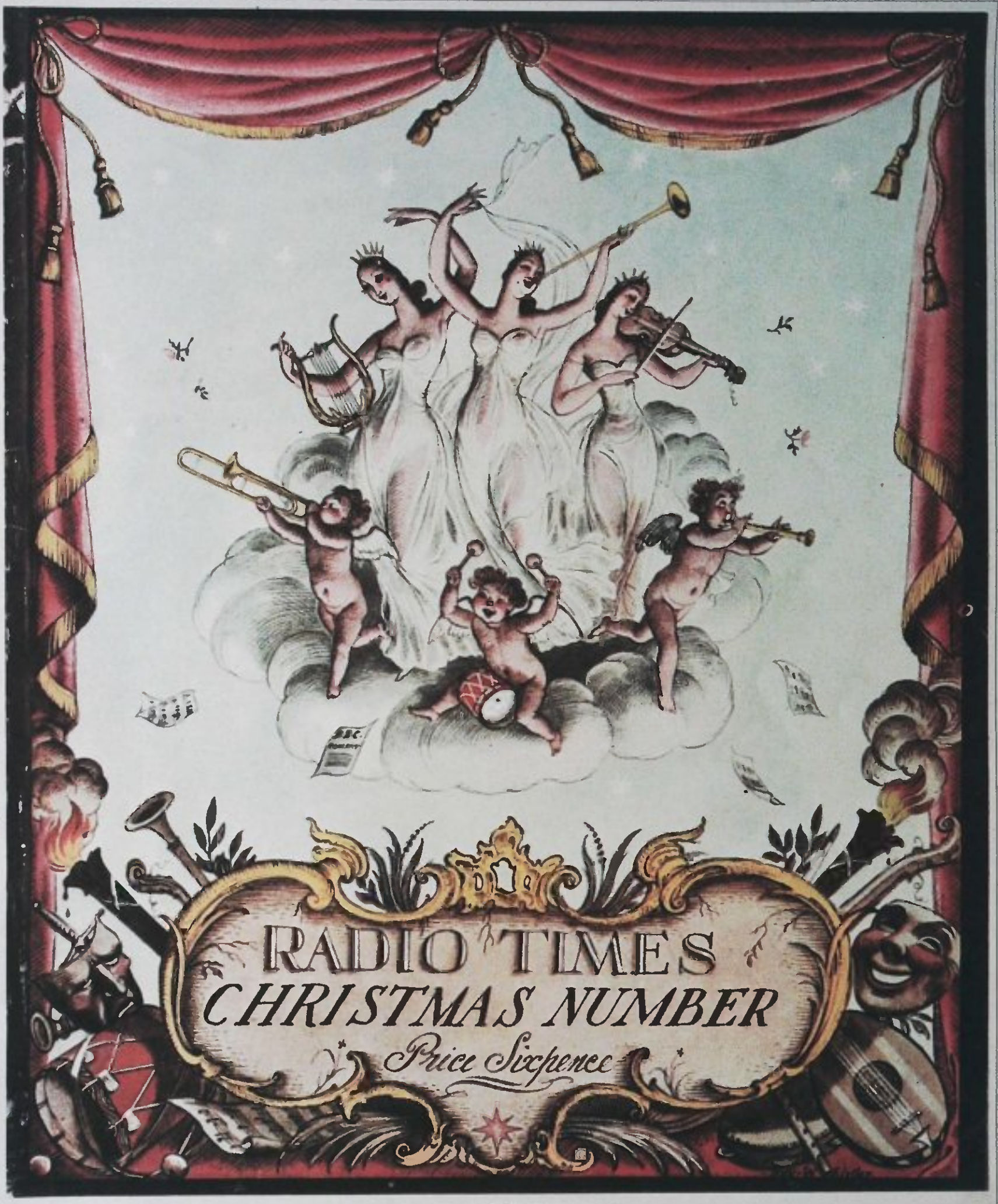
Cover by C. Walter Hodges. Inside: *Children's Hour* 'Uncle Mac' advised on present-buying: *never* give grown-ups pipes, tobacco, ties, stockings

1939

First 'war cover' by designer James Hart. Inside: 'Our first thought this Christmas Day will be for the men who are fighting to preserve our homes, our lives'

1940

Santa in a tin hat, by Guinness poster artist Gilroy. Inside: evacuee children in Canada and America send Christmas greetings to their parents at home



1931

Cover by Rex Whistler, prolific book decorator and mural painter – his decorations in the restaurant of the Tate Gallery (1926-7) are still cherished. Inside: *The Human Pineapple, or the joy that came to Miss Lillylow*, a Christmas romance by Compton Mackenzie

GILROY'S CAT BECAME A VERY REAL THING TO MY SON AND HE REMEMBERS IT TO THIS DAY, SAYS RADIO TIMES READER DR JOHN PRYDE

"I remember that the Gilroy "Laughing Cat" on the cover of RADIO TIMES caused quite a stir when it came out. People were talking about it all over the place. I was senior lecturer in bio-chemistry at Cardiff Medical School, and I remember the Professor of Botany stopping me to discuss the merits of the cartoon! But it was the impression it made in my own home that caused me to write the following letter, which appeared in RADIO TIMES, 30 October 1936.

"May I congratulate you on Gilroy's superb cat which adorns the cover of your Humour Number? My small son (age two and a half) was so convulsed with laughter on seeing it that I have cut it out, suitably mounted it and provided it with a body."

My son Richard was my first child so I was desperately interested in his reactions. The black cat became a very real thing to him. He's now 39 years old and works for the Lloyd's Register of Shipping, but he remembers that grinning cat to this day. He thinks we lost it when we moved house about a year after the "Humour" issue appeared, whereupon a new "replacement" cat went up on his nursery wall.

Of course, the cat brings back many memories for me. It's nice to see glossy pictures on the front page of RADIO TIMES these days but, if I am absolutely honest, I must admit the drawings we used to get on the cover always caught my imagination. More evocative, I think.

16 NOVEMBER 1934

This issue rounded up an impressive array of famous women and also seven representative 'unknown' listeners. The cover was designed by Ralph and Mott

15 NOVEMBER 1935

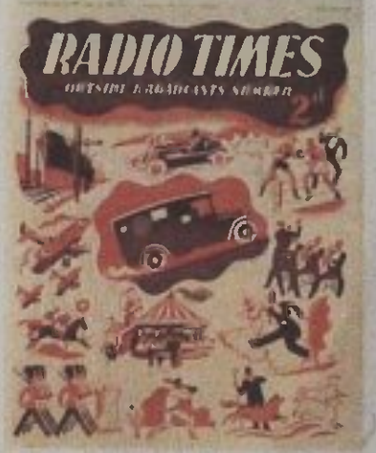
'November evening. A bad night for most things, but a fine night for listening!' said RADIO TIMES, presenting this Fireside Number. Philip Zec did the cover

26 FEBRUARY 1937

Edward Ardizzone has been a success with children since he first wrote about Tim and the Sea Captain. He was a natural for this *Children's Hour* cover

19 MARCH 1937

C. W. Bacon is an all-round craftsman who drew for RADIO TIMES for more than 30 years, doing maps, lettering and very fine scraper-board illustrations



4 JUNE 1937

Stanley Herbert designed this Outside Broadcasts Number. From a restaurant orchestra to the Coronation, Outside Broadcasts covered them all

10 SEPTEMBER 1937

Memories of Edwardian days and nights. J. S. Goodall, who began illustrating for RADIO TIMES in the 30s, specialised in the manner of just that period

3 JUNE 1938

Stanley Herbert designed this Open-Air number. That week: the Wightman Cup at Wimbledon; Bradman at Trent Bridge in the First Australian Test

18 NOVEMBER 1938

Cover by Kraber. Here broadcasters wrote about their homes. 'There's been no place like home for me since I was a toddler on the cobbles,' said Gracie Fields

17 NOVEMBER 1939

Clixby Watson glamour in the first months of war – with tributes to home-front women and Nancy Bagwash's account of the *Band Waggon* menage

The Radio Times, October 8, 1926 Vol. XI No. 135 Registered at the G.P.O. as a Newspaper Every Friday TWOPENCE

The RADIO TIMES

2D

HUMOUR NUMBER

8 OCTOBER 1926

This is Gilroy's famous laughing cat cover on the Humour Number. 'It is as good as a tonic and it's the jolliest face I ever saw in print,' wrote a RADIO TIMES reader. Inside, David Burnaby acted as compere to '24 favourite radio comedians' for his treatise on Humour

MY WIFE WAS A SCHOOLMISTRESS AND SHE'D SAY TO ME: YOU REMEMBER TO PRONOUNCE YOUR AITCHES, RECALLS FRED STREETER

It was my old gardening friend C. H. Middleton who arranged my first broadcast back in the 30s. "I'm no orator, man," I says to him. "You can do it," says he. They tell me to come to Broadcasting House so off I goes and waits around outside. An hour later this man comes out saying: "Where have you been – we've been waiting for you in the studio!" So off I go to the studios and they put me in front of a microphone and say: "You talk away to yourself as easy as winking. But you look out if you make a bloomer!"

So I talks away and, at the end, the producer says: "That was very nice. See you again next week, same time." And, you know, I got a pile of letters from that broadcast – about vegetables it was – and the BBC had to give me a secretary.

I've had thousands of letters since then, but I only ever had one silly one. This lady wanted to know why her gooseberry bush had died two years before. Well, I didn't know did I? Once, on television, I said I'd rooted up more chrysanthemum cuttings than what we wanted, so if anybody would like a few . . . I got 3,600 letters asking for 'em.

Now my late wife was a schoolmistress, and pretty sharp she was, and she'd say to me: "You just remember to pronounce your aitches when you broadcast." But I'm a Sussex lad and I said to her: "If I let 'em drop on the floor the BBC will brush 'em up in the morning." Well, the BBC didn't mind, did they?

2 AUGUST 1929

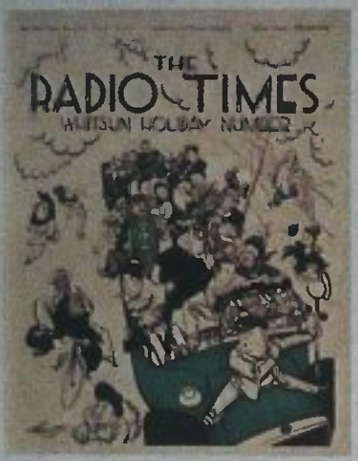
Karl Hagedorn was a German-born painter of great distinction in oils and water colour. He had studied in Manchester, and took British nationality in 1905

31 JULY 1931

Victor Reinganum had studied painting in Paris with Léger. He first worked for RADIO TIMES in 1929 and became widely known as a highly original designer

18 MAY 1934

'We don't usually wish each other a happy Whitsun,' said the Editor, 'but it is too often the first holiday we spend out of doors.' Stanley Herbert's cover

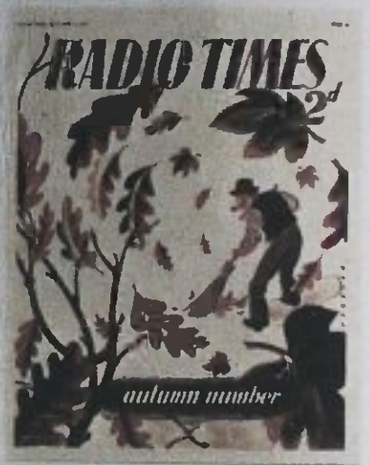


7 JUNE 1935

R. S. Sherriffs was a brilliant caricaturist – he had once worked with Edmund Dulac. Through RADIO TIMES he delighted a vast public with his wit

29 MAY 1936

H. M. Bateman was a comic artist whose name will recall the series of drawings of 'The Man Who . . .' whose characters dropped appalling clangers



8 OCTOBER 1937

Another Herbert cover for an Autumn plans issue. It was printed at Waterlow's on the same presses as the rest of the paper – in two colours on yellow

11 MARCH 1938

Spring flowers! Richard Beck drew for advertisements in a distinctive fine line. He also designed luminous posters, notably for the Orient Line

7 OCTOBER 1938

Eric Fraser is probably the first name that comes to mind when RADIO TIMES drawings are mentioned. He first drew for the paper in 1927 – and he still does

30 JUNE 1939

Clixby Watson, a great character interested, he said, 'in flying, reading, boxing and wrestling,' made a great reputation as a stylish magazine illustrator

11 SEPTEMBER 1936

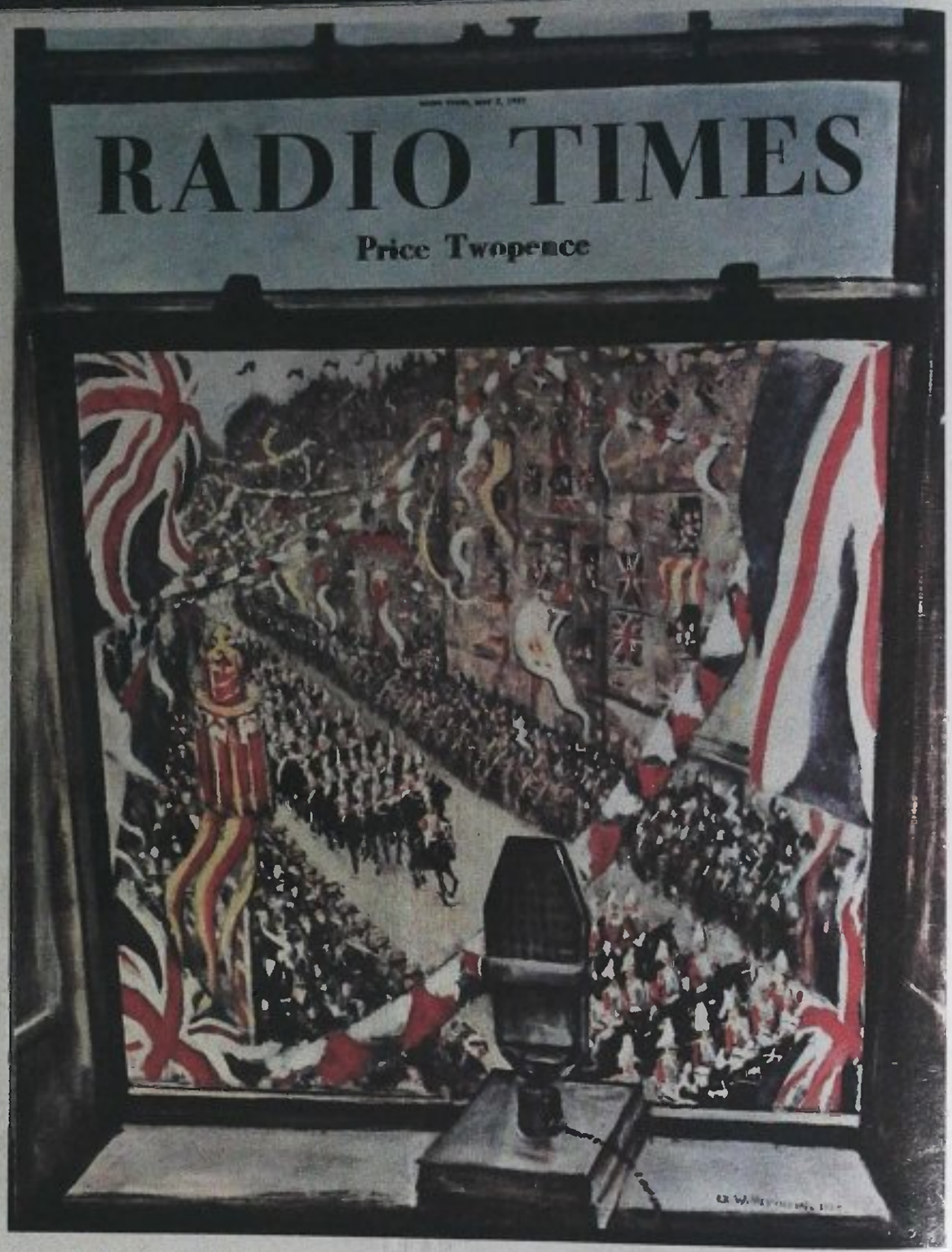
This Autumn cover was drawn by Rojanovsky, the French lithographer with a distinctive style, who illustrated the Père Castor wild animal stories such as *Quipic the Hedgehog* and *Bourro the Bear* – still confirmed favourites today with children from all over the world

LOOKING BACK ON OUR GEORGE VI CORONATION COVERAGE, I SUSPECT I ERRED ON THE SIDE OF DECORUM, SAYS S. J. DE LOTBINIÈRE

When I took over as Director of Outside Broadcasts in 1935 it was still very early days. The technique of commentary had not really been thought out. If you went to the Oval for a cricket score, for instance, the commentator would have to go through a long rigmarole about the following announcements being the copyright of the news agencies. I suggested that this could be said by the announcer in the studio before we went over, and when we looked into it we found the contract to the news agencies had expired anyway!

You broke rules as you went along. When the Crystal Palace caught fire I rushed a unit out there, got the lines laid on and prepared to make a broadcast. But the next news bulletin wasn't until midnight and I was told: "There's no booking for this. I'm afraid it's not allowed." I said: "Then this rule must be broken." I think I got a strangled report over about 11 pm.

The Coronation of King George VI in 1937 was the most ambitious outside broadcast we'd yet attempted. The King was extraordinarily interested in our coverage and issued instructions that we should be allowed microphones wherever we wanted them. We had them built in all over Westminster Abbey. Looking back on our coverage, I suspect I erred a little on the side of decorum. Lieut - Commander Tommy Woodrooffe did a coruscating commentary on the procession at Constitution Hill, lifting the whole thing.



7 MAY 1937

King George VI's Coronation, 12 May 1937 – the first time the Coronation of a British sovereign had been broadcast. The cover of RADIO TIMES' Coronation issue (above) was designed by C. R. W. Nevinson, the famous war artist. Steven Spurrier did the Supplement cover (left)

5 MAY 1939

The Royal couple's tour of Canada (cover, right). 'It is for broadcasting to keep us in touch with them' – RADIO TIMES

THE CHIEF BROADCASTER

An illustrated survey of the seventeen occasions upon which the voice of H.M. the King has been heard by the listening millions of Great Britain and the Empire

Photograph by 'The Times'

'If I may be regarded as in some true sense the head of this great family, sharing its life and sustained by its affection, this will be a full reward for the long and sometimes anxious labours of my reign.'—His Majesty the King broadcasting from Sandringham, Christmas Day, 1934.

IT gives me the greatest pleasure and satisfaction to come here today with the Queen for the purpose of opening the British Empire Exhibition.' These were the first words ever broadcast by His Majesty King George V. They were spoken at the outset of a speech delivered in the Wembley Stadium on St. George's Day, April 23, 1924, and were heard at the same moment in every part of the country. It is difficult now to recapture the full thrill and wonder of that histori[illegible]hen for the first time in [illegible]ople, of every [illegible] the voice of their King. Since that time, by means of what he himself has called a 'marvel of modern science', we have all become better acquainted with that voice, and endeared to it. We may have quickly learnt to take the 'marvel' of broadcasting for granted, but only that we may the better assess the true value of what it brings us; and it is no exaggeration to say that the more familiar the voice of King George has become to us, the more eager we are to hear it.

* * * *

There is general agreement, reconfirmed after every broadcast, that His Majesty possesses an ideal voice for broadcasting. It is beautifully modulated, deliberate, admirably clear and resonant, in every way consonant with the regal dignity of his phrases. One of the most satisfying discoveries of the broadcasting age has been the fact that no one speaks the King's English better than the King himself.

* * * *

The voice of the King has been broadcast no fewer than seventeen times. It was heard again at Wembley in May, 1925, when he opened the second British Empire Exhibition. His speech was made in a storm of hail, and in the Stadium his voice was lost in the rattle of hailstones upon umbrellas and the roofs of stands. Those listening at home, more fortunate, heard every word. Meanwhile, there had been a broadcast, 'S.B. to all Stations', of the speech he made at St. George's Hall, Liverpool, on the occasion of his visit to that city for the Consecration of the Cathedral. This was on July 19, 1924, a date the King himself had selected as being the twentieth anniversary of the laying of the foundation stone by King Edward. The whole country heard his commendation of the people of Liverpool because 'they have never allowed success in commerce to blind their eyes to those values which are not to be measured in material balances'.

* * * *

For the 25th anniversary of King George V's accession to the throne, RADIO TIMES produced this Silver Jubilee Number (issue 3 May 1935). 'Broadcasting has been privileged to provide a new link between the King and his peoples,' we declared. Below: the Empire walnut microphone made for his Empire broadcast on Christmas Day 1932 (also issue 3 May) and below, left: the four-headphone wireless set the BBC gave the King (RADIO TIMES, 4 April 1924)

MASTERS OF THE MICROPHONE.—I, THE PRINCE OF WALES

'Most popular broadcaster' in this RADIO TIMES *Masters of the Microphone* series – portraits drawn by Ginsbury - was the Prince of Wales (issue 16 March 1928)

The King's Wireless Set.

A Gift to His Majesty from the B.B.C.

THE King's wireless set, designed by Captain P. P. Eckersley, Chief Engineer of the B.B.C., has some novel features. There is no aerial or earth external to the set, nor is there any frame receiver, as is used in the majority of Cabinet type sets. In order to form an aerial and earth, copper plate has been let into the top part of the cabinet, and into the lower part close to the floor. These upper and lower copper plates form the aerial and earth respectively.

The Cabinet containing the set.

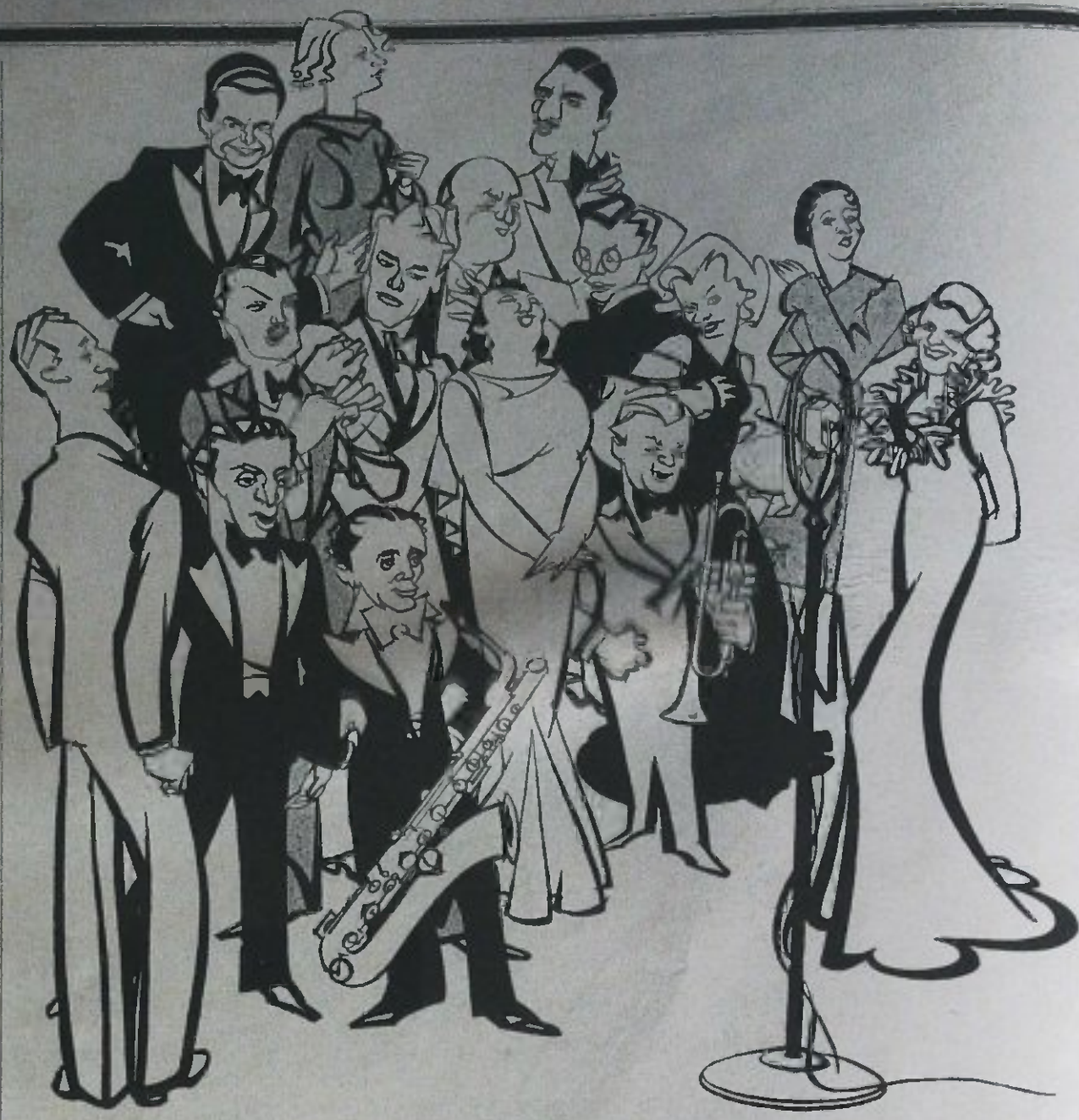
MY CIRCULATION-BOOSTING SONG 'RADIO TIMES' WAS A BIG SUCCESS UNTIL IT WAS BANNED AS ADVERTISING, SAYS HENRY HALL

I first started broadcasting in 1924 when I was running The Gleneagles Hotel Band in Scotland. The Savoy Orpheans went on holiday in August and the BBC needed a band to replace them. They chose us, and to our surprise – and, I think, everybody else's – we hit the jackpot.

The war and the depression were over and, for ten or 12 years, I suppose, dance bands were the uncrowned kings of the entertainment world. Tea dances were the great thing, though there was a band playing every night on radio. My night was Thursday and during the week there'd be people like Jack Hylton and Jack Payne, Carroll Gibbons, Roy Fox, Jack Jackson, Bert Ambrose, Harry Roy and Charlie Kunz.

Every band had a different style and a personality of its own. When I took over the BBC Dance Orchestra in 1932 I was criticised for being too hesitant on the air, and for a while my manager made my announcements. But I always felt people should have time to listen to what you were saying, and I think my style had a certain compulsion.

In 1934 I was asked to do something to help give the RADIO TIMES a boost in a circulation campaign – a snappy article on a musical game or something. So I composed the song "Radio Times" and it was a big success until the Newspaper Proprietors' Association complained that it was advertising. So I was pressured to stop playing it.



Above: Sherriffs' cartoon (in a RADIO TIMES Song Number, 1 March 1935) featured 15 'singers of popular melodies, the majority of whom are most likely to be heard between 10.10 pm and midnight.' Extreme left: Joe Crossman; top three, left to right: Brian Lawrence, Elsie Carlisle and Sam Costa; below them: Gerrie Fitzgerald, Les Allen, Harry Bentley and George Barclay; front: Sam Browne, Harry Roy (with saxophone), Peggy Dell, Nat Gonella (with trumpet) and Phyllis Robbins. Girvan Dundas stands behind the microphone and, extreme right, is Peggy Cochrane. 'You never hear them all at once, but what a broadcast it would be if you did!' said RADIO TIMES. Right: British dance music had always followed the jazz-infected American idiom, but RADIO TIMES, 14 July 1933 (right) featured this visiting dance band of the *café chantant* variety, whose 'most un-jazz-like rhythms will recall memories of gay evenings spent abroad'

Above (left to right): Maurice Winnick, Billy Cotton, Jack Jackson, Sydney Lipton, Lloyd Shakespeare, Marius B. Winter, Nat Gonella, Joe Loss, Lou Preager
Below (left to right): Ambrose, Sidney Kyte, Jack Hylton, Carroll Gibbons, Roy Fox, Lew Stone, Herman Darewski, Harry Roy, Charlie Kunz, Geraldo

STEPS OF THE YALE BLUES WHICH YOU CAN LEARN TONIGHT.

(From left to right). The walk, two positions, and the chassée, two positions, illustrated photographically by Santos Casani and his dance partner, José Lennard.

Signature Tunes

MAY I ask through your columns if any reader could inform me of the 'Signature Tunes' of the following bands:—

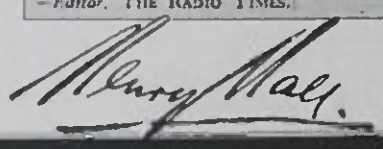
Roy, Jackson, Fox, Kyte, Ambrose, Payne, Lipton, Hall, Kunz, and the two Hylton Bands?

—*R. Dudley, Southampton*

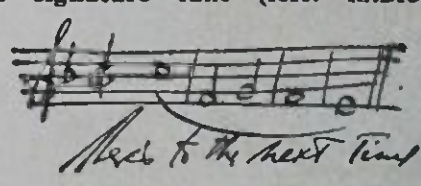
The list is as follows:—

Harry Roy	..	Bugle Call Rag.
Jack Jackson	..	Make those people sway.
Roy Fox	..	Whispering.
Sydney Kyte	..	Tune in, keep listening.
Ambrose ..	..	When day is done.
Jack Payne	..	Say it with Music.
Sidney Lipton	..	Medley, Soldiers in the Park.
Henry Hall	..	It's just the time for dancing.
Charlie Kunz	..	Here comes Charlie.
Jack Hylton	..	Oh, listen to the band.
Mrs Jack Hylton	..	This is the Missus.

—*Editor*, THE RADIO TIMES.



Top: Bandleaders on the air in April 1936 (from RADIO TIMES, 6 March). With big band music RADIO TIMES (above: issue 4 November 1927) published step-by-step instructions for the dances. The Yale Blues, illustrated here, was in 1927 the 'very latest in the Dancing world, which has undoubtedly taken the country by storm and become more quickly popular than any other dance.' Invented in Britain, the dance was a mixture of the waltz, tango and the Old Blues. It was danced in slow time, between 34 and 36 bars to the minute, and one of the finest tunes for it was 'Varsity Yale Blues.' Henry Hall's signature tune (left: RADIO TIMES, 28 June 1935) was 'It's Just the Time for Dancing.' But he always closed his shows with 'Here's to the Next Time'



ONE OF OUR SCOOPS: THE LADY FROM CHELMSFORD WHO HAD SUNG ON THE AIR BEFORE DAME NELLIE MELBA, RECALLS LESLIE BAILY

'Scrapbook for 1913'

The first *Scrapbook* (above: RADIO TIMES, 8 December 1933) recalled 1913, year of the tango craze. Left to right: an arrest of Suffragette leader Mrs Pankhurst; Miss Lumbert Chambers at Wimbledon; Vesta Tilley at the height of her fame. Below: the Boer War in *Victorian Scrapbook* (RADIO TIMES, 18 February 1938). Right: He's playing diabolo, latest craze in 1907 (RADIO TIMES, 22 October 1937)

Producer Charles Brewer and I created *Scrapbook* in 1933, so it will be 40 years old this December. I'd already written programmes called simply *Scrapbook* earlier on from Manchester, but they'd just been a mixture of ingredients and I was never really happy with them. Then I wrote a couple of scripts called *As it Might Have Been*, which tried to show what radio might have recorded had there been microphones around 30 and 150 years before. I realised then what the original *Scrapbook* lacked—a year to peg events around.

It seems commonplace now, but it was a novel idea then. You must remember that programmes were strictly classified in those days and, as a history book, *Scrapbook* could interview a cabinet minister one minute and a music-hall star the next. And we did not believe in doing more than four or five a year, so we were able to do plenty of original research.

We had our scoops, too. Amy Johnson gave us the first full personal account of her flight to Australia in *Scrapbook for 1930*. And many people thought that Dame Nellie Melba had been the first person to sing on radio until our *Scrapbook for 1920*. Melba had called radio "a kind of wizardry" and was paid £1,000 for her broadcast, but we found a lady who had sung on the air before her. She was Miss Winifred Sayer of Chelmsford, who sang unaccompanied during an experimental broadcast for Marconi. She was paid ten bob!

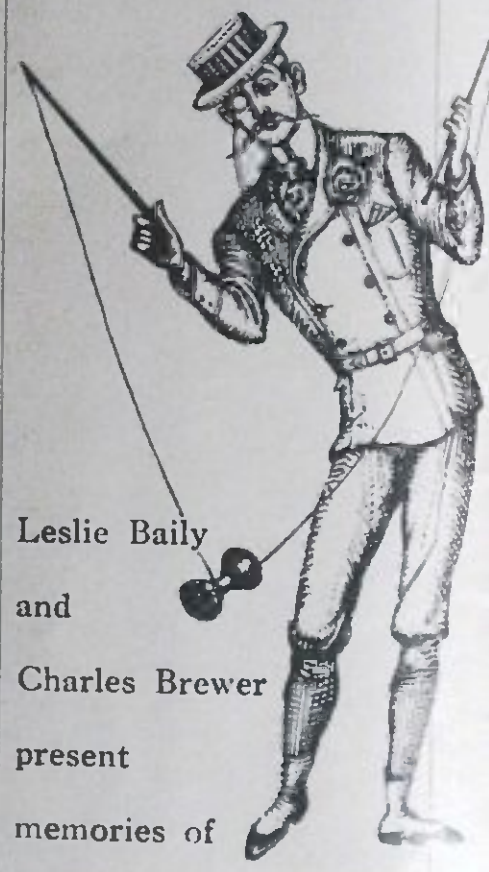
7.30 A VICTORIAN SCRAPBOOK

For the entertainment and instruction of our patrons
Leslie Baily and Charles Brewer present
Scrapbook for 1900
An Album of Memories and Melodies
Mr. Shaw Desmond
and
Mr. Patric Curwen
will turn the pages, and the following will be heard in person:
Mr. H. W. Nevinson
(*Daily Chronicle* War Correspondent at Ladysmith)
Mrs F. M. Ingillson
(a Victorian housewife)
interviewed by
Miss Prunella Stack
(Leader of the Women's League of Health and Beauty)
Mr. J. Platt-Betts
(champion cycle racer)
Dame Marie Tempest
has graciously consented to record her memories through the medium of the phonograph
The talking machine will also reproduce the voices of:
Mr. Dan Leno
and two countrymen from Oxfordshire: Mr. Joshua Lamb and Mr. Fred Green

SCRAPBOOK MEMORIES OF 1900

Leslie Baily and Charles Brewer present a 'Scrapbook' of the last year of the reign of Queen Victoria this evening at 7.30. In 1900 the Boer War was raging and among those taking part will be the famous war correspondent H. W. Nevinson, who was in Ladysmith during the siege. In this drawing made by Melton Prior of the *Illustrated London News*, H. W. Nevinson (right) and the artist (centre) are seen under shell fire when crossing a drift near Ladysmith.

SCRAPBOOK for 1907



Leslie Baily and Charles Brewer present memories of thirty years ago—when diabolo was all the rage—in their latest Scrapbook tonight at 8.0

9 15 WRITERS OF TODAY

MR. L. DU GARDE PEACH

'On Running Commentaries'

'L. du G.'

THE running commentary on sporting events has become a regular and recognized feature of the broadcast programmes, and thus it is fair game for a burlesque. Tonight Mr. L. du Garde Peach—well known to listeners as the author of *Heterodyned History* and to readers of *Punch* as L. du G.—will give an impression of the running commentary as it might easily be.

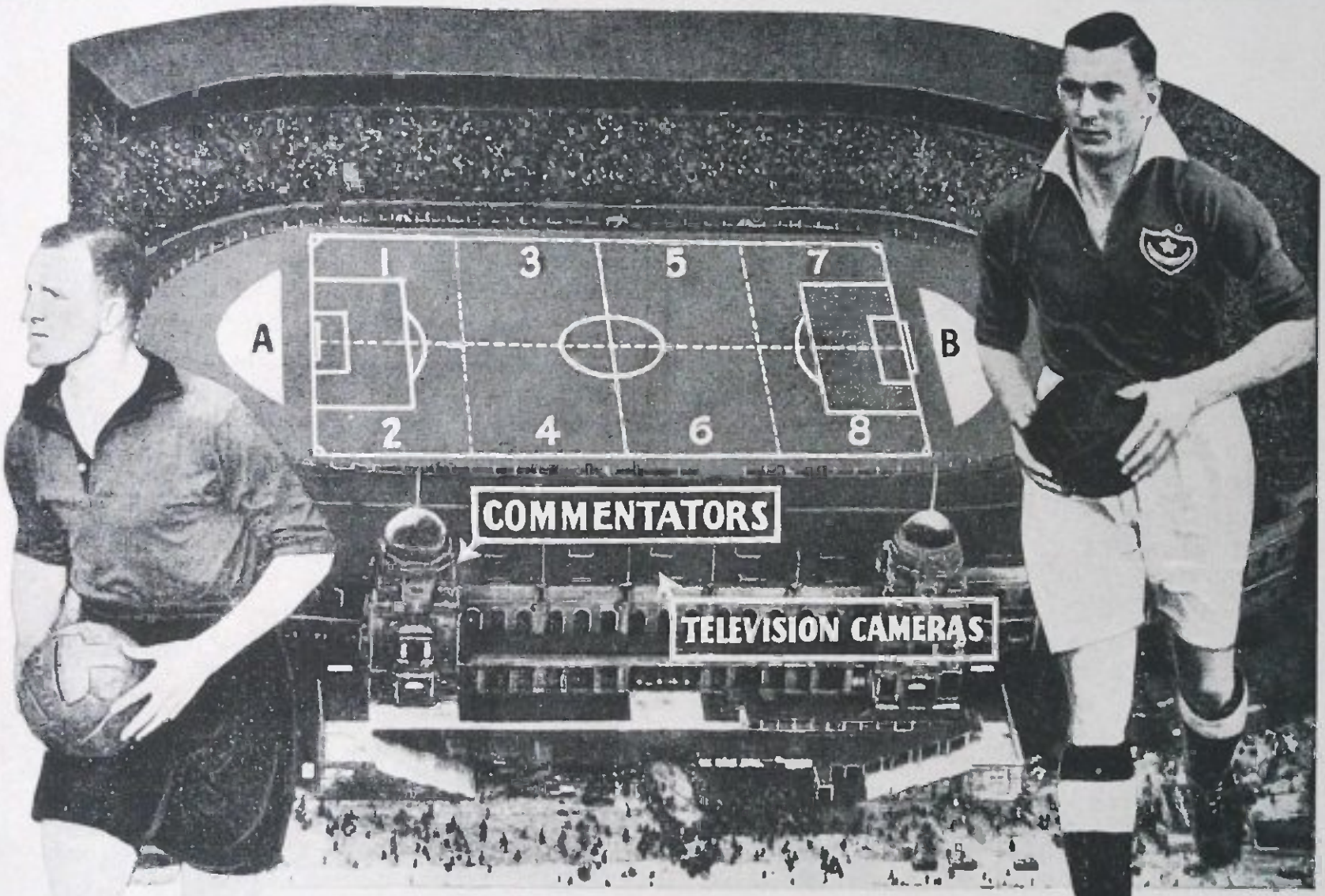
The first radio commentary on a soccer Cup-Tie was given on 15 January 1927, and following months saw first-ever commentaries on the Grand National and the Boat Race. Above: L. du Garde Peach, an experimental playwright, quickly saw the possibilities for burlesque (RADIO TIMES, 3 June 1927)

WHY NOT A *REAL* BROADCAST?

As we go to press, we hear that it has been arranged to relay a narrative account of the Cup-Tie Final on April 24th from Wembley, by means of a microphone and land wires, to large public halls in Manchester and Bolton. Inquiries have been made as to how it is possible for this project to be carried out by a particular interest or group of interests and yet not be available to the B.B.C. for the benefit of listeners at large. There is neither wireless nor broadcasting involved in this operation. The B.B.C. have repeatedly requested permission to broadcast from all stations narrative accounts of a very limited number of outstanding events while they are in progress, such as the Boat Race and the Cup-Tie Final, but they are prevented from doing so by the terms of the Agreement made with the Press before the Company was licensed by the Postmaster-General, and relaxation in this direction has so far been declined. To many of our readers it will doubtless appear inconsistent that a project which is refused to the B.B.C. should be allowed to be carried out by one or more of the other parties to the Agreement.

In the first years of radio, an agreement with the press and news agencies restricted the broadcasting of sports commentaries. An angry announcement in RADIO TIMES, 30 April 1926 (left) illustrates the friction, after a promoter relayed the Cup-Tie final by land wires to public halls. It was not until January 1927 – the first month of the new Corporation – that the BBC was given the freedom to broadcast running commentaries and eye-witness accounts

THE CUP FINAL



'Back to Square One' – the phrase has become part of the English language. It began in RADIO TIMES, issue 28 January 1927, the week of the English Cup-Tie Fourth Round. The BBC broadcast a running commentary and RADIO TIMES printed a plan of the ground, split into eight numbered squares. To help listeners, the announcer referred to these squares, and so 'It's back to Square One' was born. Above: the system was still being used for the 1939 Cup Final, between Wolverhampton Wanderers and Portsmouth (RADIO TIMES cover, 21 April 1939)

Follow the Commentaries with this plan

I PRAYED THAT GERTIE LAWRENCE WOULD CATCH A COLD, SO I COULD TAKE OVER FOR JUST ONE NIGHT, RECALLS JESSIE MATTHEWS

I can't say I remember much of my broadcasts in the 20s and 30s, except that I was always nervous. Radio does frighten me and it wasn't until I took over Mrs Dale in 1963 that I really felt I'd got to grips with the medium.

But, of course, I do have many memories of those years, for they were wonderful times for me. I started my career as a ballet dancer and became Anton Dolin's partner. Then Charlot, the famous impresario, asked me to go to America in one of his revues, so Dolin had to look for a dancer to take my place. The new dancer's name was Alicia Markova.

In America I became Gertrude Lawrence's understudy. I remember praying that Gertie would catch a cold so I could take over for just one night. Then she fell ill with pneumonia. I felt awful! But it was my big chance. When I got back to England I was put back in the chorus for three months to bring me down to earth again. Then Cochran asked me to appear in one of his revues and that started my long stage and film partnership with Sonnie Hale.

I didn't think I'd get the part of Mrs Dale – I was sure the BBC would still consider me a song-and-dance girl. But after an audition they rang to say: "You've got the part. But don't you dare breathe a word of it yet." So I kept it secret, only to find out that my name was already published in the *Mrs Dale* billing in that week's RADIO TIMES!

7.45 - VAUDEVILLE - 7.45

JESSIE MATTHEWS
and
SONNIE HALE

(By kind permission of Mr. C. B. Cochran, for whom they will be appearing in his 1929 Pavilion Revue, to be produced in March).

NIGEL NEATBY
In Songs with a Ukulele Accompaniment

BETTY CHESTER
In Light Songs and Story

JACK PAYNE and the B.B.C. DANCE ORCHESTRA

The month before war started, the BBC's stand at Olympia held an impressive model of Broadcasting House. Jessie Matthews (above: RADIO TIMES, 18 August 1939) and Sonnie Hale headed an *All-Star Variety* show there on opening night. Opposite: a radiantly beautiful Jessie sparkles on the cover of RADIO TIMES, 5 March 1937 – a week in which she broadcast with the BBC Theatre Orchestra. Jessie's rise to stardom was in the classic Cinderella tradition: born in Berwick Street Market – where her father had a fruit stall – at ten Cockney-speaking Jessie got her first stage part as a ballerina in *Bluebells in Fairyland*. She married her stage partner, Sonnie Hale, in 1931, but they were divorced 13 years later. The darling of stage, screen and radio in the 20s and 30s, Jessie returned to stardom in 1963 as Mrs Dale in the famous diary radio series. It ended in 1969

RADIO TIMES

JOURNAL OF THE BRITISH BROADCASTING CORPORATION

PROGRAMMES FOR MARCH 7—13

JESSIE MATTHEWS TO BROADCAST ON MONDAY

PEOPLE REALLY BELIEVED THAT WE LIVED ON THE PREMISES, IN THE TOP FLAT AT BROADCASTING HOUSE, SAYS ARTHUR ASKEY

I made my first broadcast in 1924, but I didn't do a lot of radio until the early 30s, when I was billed as "the popular BBC entertainer." My big chance came in 1937, when the BBC put on a big Coronation Revue with variety stars like the Western Brothers and Clapham and Dwyer, and stage stars like Jack Buchanan and Evelyn Laye. George Robey and Max Miller were to compère it, but when it came to rehearsals Max couldn't do it. He was all right with impromptu gags in the music-hall, but he just couldn't read a script. And so I took over.

Band Waggon started the next year, and Dickie Murdoch and I were both conscious that the first few scripts were bad. We decided we could write better ourselves. As I had just been made the BBC's "resident comedian" I thought I ought to live on the premises, so we invented the flat at the top of Broadcasting House. The BBC thought we were taking the mickey a bit (for a cup of tea we'd lower the kettle down the Director-General's chimney), but they eventually agreed. And people really believed we lived there. We'd get letters addressed to us at Top Flat, BBC, and for years afterwards sightseers would gaze at the roof looking for us. Life was great. I suppose our biggest accolade was during the phoney war, when the Chancellor announced in the Commons: "We are getting back to normality – *Band Waggon* is back on the air next Monday."

ARTHUR ASKEY
is one of the brightest spirits on the Band Waggon, which sets off again at 7.15 this evening.

7.15 THE BAND WAGGON
with
The Band Waggoners
Conducted by Phil Cardew
Reginald Foort
at the BBC Theatre Organ
The Jackdaws
Richard Murdoch
and
Arthur Askey
New Voices
Produced by Harry S. Pepper and Gordon Crier

***Band Waggon's* return 'to normality' (issue 18 February 1938)**

WITHOUT HER 'WINNERS'
A microphone close-up of Anona Winn who is broadcasting again tonight at 9.15 with her Four Winners. They will present a fifteen-minute entertainment consisting of 'a little of this and that'.

Above: Anona Winn in RADIO TIMES, 31 May 1935 – the year after her name had first appeared in lights at the London Palladium

THE KENTUCKY MINSTRELS return to the microphone tonight at 8.0, when they will be heard in the first of a new series of black-faced shows.

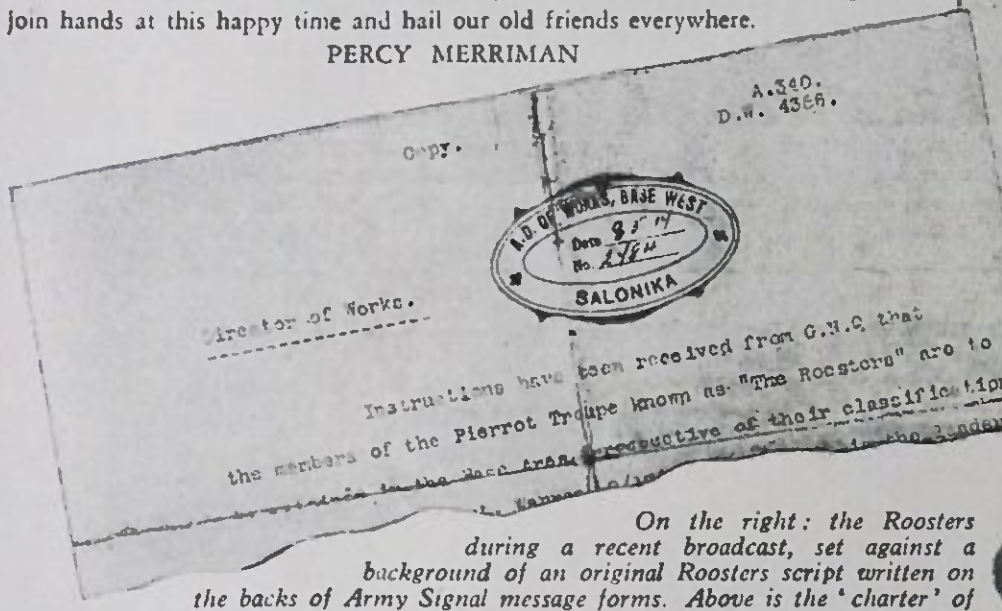
Trailblazers for television's *Black and White Minstrels* were radio's *The Kentucky Minstrels* (above; RADIO TIMES, 22 October 1937). Billed as 'A Black-Faced Minstrel Show,' it was devised and produced by Harry S. Pepper (the son of Will C. Pepper, founder of the White Coons concert party). Harry wrote his show's signature tune – it was a hit song of 1934 – 'Carry me Back to Green, Green Pastures'

Hatched out in 1917

The Roosters celebrate their 21st birthday with a special 'Cavalcade' programme on Monday

Well, here we are, lads and lassies, twenty-one years of age on March 28 and sound in wind and limb—not a wheeze or a croak to speak of. We don't claim this to be a record; many concert parties may be longer in the tooth, but the occasion certainly brings us no little pride and pleasure, and we are glad the BBC allows us to tell something of our story over the air. The great B.P. have been remarkably indulgent, which we shall always happily remember: up and down the country they have stood for us for a great number of years, and we promise them that we shall go on only so long as the going seems good. During the long years we have made hosts of pals and had some marvellous times—big halls, small halls, posh halls, dud halls, rough and tumbles, a Sultan's palace, a scooped-out hole in the sand beyond Jordan, a Turkish café in Jerusalem, camps and hospitals, aboard a battleship, rowdy sergeants' messes—all sorts of places and all sorts of people, audiences of 5,000, audiences of a score, but, gad! it has been good, and with thankful hearts for all our good fortune, Roosters past and present join hands at this happy time and hail our old friends everywhere.

PERCY MERRIMAN



On the right: the Roosters during a recent broadcast, set against a background of an original Roosters script written on the backs of Army Signal message forms. Above is the 'charter' of the Roosters, constituting them the concert party of the 60th Division at Salonika.

The Roosters Concert Party was formed in Salonica in 1917. They were a concert party ensemble playing for war-weary British troops. Their show for the evening was financed with a 100-drachma note from the Camp Commandant, Captain G. U. B. Roose. So they called themselves the 'Roosters.' Above: *The Roosters* come of age in RADIO TIMES, 25 March 1938, when Captain Roose was among the guests on the anniversary show

Left: Tommy Handley and Ronald Frankau as Mr Murgatroyd and Mr Winterbottom in *You Ought to See Us* (issue 24 July 1936)

VIOLET CARSON

will give a short programme of songs at the piano this evening at 7.45.

Left: Violet Carson before *Coronation Street* (issue 11 September 1936). Above: Hughie Green at 16, already a star in *His Gang* (issue 27 April 1934)

AFTER ISOBEL BAILLIE'S 'MESSIAH' – A CARD FROM THE CONTINENT 'TO THE NIGHTINGALE WHO SANG LATE IN THE EVENING'

I first started broadcasting in Manchester in 1922. The radio station was called 2ZY and I had to sing into a huge gramophone horn. There were no microphones then, you see. But I always preferred broadcasting from concert-halls rather than from studios. I could keep tabs on myself if there was an audience to get some reaction from.

My first Prom was in 1924 (I sang an Italian aria and was paid five guineas) and I took part in every Prom season from then until the war. I suppose the *Messiah* has played the biggest part in my career. I first sang it when I was 16 and I sang it with the Hallé for 26 years running. In all I have sung well over 1,000 performances of the oratorio. In the early 20s I broadcast it with the Hallé – the first time, I believe, it had ever been broadcast in full. The response was enormous. I received one postcard from the Continent simply addressed: "To the nightingale who sang late in the evening: I know that my redeemer liveth . . ."

It was marvellous to sing with conductors like Bruno Walter, Sir Thomas Beecham, Sir Adrian Boult and Toscanini. I was the only British singer to sing three times with Toscanini and the first time – the Brahms Requiem – cost me £100. Toscanini was a charming man, but rather aloof. He insisted that I should be free the whole week before the concert for any rehearsal he might call. I had to cancel £100 worth of previous engagements.

RADIO TIMES launched impressive Centenary Numbers. This Schubert number, of 16 November 1928, was published on the 100th anniversary of the composer's death and ran for ten pages

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL, LONDON
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

Beethoven

ISOBEL BAILLIE
MURIEL BRUNSKILL
WALTER WIDDOP
HORACE STEVENS
THE B.B.C. CHORUS
THE B.B.C. SYMPHONY ORCHESTRA
(Principal First Violin, CHARLES WOODHOUSE)
Conducted by SIR HENRY WOOD

ORCHESTRA
Overture, Leonora No. 3

ISOBEL BAILLIE, WALTER WIDDOP, HORACE STEVENS and ORCHESTRA
Terzetto: Tremate, empi, tremate

ISOBEL BAILLIE, MURIEL BRUNSKILL, WALTER WIDDOP, HORACE STEVENS, Chorus and Orchestra
Symphony No. 9 in D minor (The Choral)
1. Allegro; 2. Scherzo; 3. Adagio; 4. Finale: Presto, Allegro assai; Alla Marcia, Maestoso, Allegro, Prestissimo, Maestoso, Prestissimo
(For the words of the choral section, see page 792)

Isobel 'Bella' Baillie topped the bill at this Proms concert (issue 23 September 1932). One of the most popular sopranos of the day, she sang in more than 1,000 performances of the *Messiah*

THE MUSIC EDITOR INTRODUCES MUSIC OF THE WEEK

THE FIRST SYMPHONY CONCERT

Elena Gerhardt's visit—Brahms' Alto Rhapsody on Sunday and his Fourth Symphony at the First Symphony Concert—Ravel's Version of Daphnis and Chloe.

SUGGIA.
A sketch, by Augustus John, of the famous 'cellist who will play at Wednesday's Symphony Concert.

READ AND THEN LISTEN

MASTERS OF THE MICROPHONE: Sir WALFORD DAVIES

Sir Walford Davies (above: issue 21 September 1928) was the great pioneer of radio music. A musician, he completely mastered the technique of exposition over the microphone 'as though there were another person smoking a pipe in a chair opposite.' His relaxed manner developed musical appreciation in countless young listeners. Left: Augustus John's sketch of Suggia, Portuguese cellist and child prodigy (issue 17 October 1930)

WALTER G. FULLER
Editor from January, 1926, until his death in September, 1927.

As a musical journalist

PERCY A. SCHOLES

likes to think of 'The Radio Times' as

THE MUSICAL JOURNAL WITH FAR-AND-AWAY THE LARGEST CIRCULATION IN THE WORLD

PERCY A. SCHOLES
First Music Editor until his retirement in October, 1928.

Percy Scholes (above right, issue 29 September 1933) retired as RADIO TIMES' Music Editor in 1928, a year after the death of his old friend and the magazine's Editor, Walter Fuller (left). But Scholes continued writing articles for the magazine of a faintly propagandist nature. Scholes and Fuller had met as young men, when Fuller, then a medical student, turned a monthly music sheet into a successful musical journal. Scholes said of his editor after his death: 'I never enter the RADIO TIMES office without finding that he is still alive'

A New Sunday Feature.

On Sunday, May 20, will begin from London, Daventry, etc., the great series of Bach's Church Cantatas, which are, to quote the accompanying article by Mr. Filson Young, 'the supreme contribution of Art to the Protestant Religion.' Since Bach performed them himself, the complete series of cantatas has never been given in this or any other country. This new venture is, therefore, one of international importance.

VERY few people, apart from those intimately connected with it, can have any idea of the wide and far-flung extent of the work of the Programme Department of the B.B.C. Even to one who sees it at work, and works with it, the courage, the talent, and the knowledge that are the mainspring of these activities are continually surprising and refreshing. The good word 'broadcast' comes from one of the oldest fields of man's activity—the seed field; and, applied to one of his newest and strangest activities, it is almost uncannily expressive. The parable of the sower holds good. Where the seed falls is a matter of intention and of hope; the great thing is that the seed is being scattered, wafted by the wind of the ether into we know not what furrows. All we know is that more and more of it falls on good ground, and that there is a steadily increasing harvest.

Into the seed field of the listeners' homes more and more, and better and better, selection, quality, and execution are being cast. The B.B.C. has its failures; it would be a calamity if it had not. The essence of broadcasting is generosity, courage, and vision; and to do nothing unless you can be certain beforehand of success would be to limit effort to the known and the ascertained. The great thing is to be experimental, and not to be afraid of being daring on a liberal scale.

Music is one of the richest and most fertile grounds in broadcasting; and so, in adding another hour to Sunday broadcasting (from 5.30 to 6.30) the Corporation has decided to inaugurate this addition with something that is beyond controversy, that is the very

Where the cantatas first saw light—Bach in the organ-loft of the Thomaskirch, Leipzig. A wood engraving, from historical sources, by Norman James. S

An epic musical event was the broadcasting of *Bach's Church Cantatas* (above: RADIO TIMES, 11 May 1928). The preparation occupied the musical staffs of London, Birmingham and Glasgow for months – translating and copying scores and parts, and training the choirs and orchestras. The Bach cantatas ran for 172 Sundays (right: some of the listeners' opinions, issue 31 May 1929)

• • • •

BACH CANTATAS.

MAY I ask how long the powers that be intend to inflict on the suffering listeners this wearisome succession of Bach Cantatas?—*W. H. T.*, Wolverhampton.

[A very large number of appreciations of the series of Bach Cantatas have been addressed to the B.B.C. or *The Radio Times* by those who listen. The attitude of our correspondent 'W.H.T.' is unique.—*Ed.* '*The Radio Times*.']

BEETHOVEN

BEETHOVEN HAD HELD THE GREATEST AUDIENCE FIGURES. HE WAS THE CENTRE OF OUR REPERTORY, SAYS SIR ADRIAN BOULT

ONE of the most tragic figures in the history of music was Beethoven, who struggled vainly against deafness for the best part of his life. In 1802 when he was only twenty-five years of age he wrote at Heiligenstadt that tragic document of despair, the Heiligenstadt Will, which was the result of the realisation that deafness was to be his fate. 'As the autumn leaves fall and wither', he said, 'so have my hopes withered. Almost as I came so I depart; even the lofty courage which so often inspired me in the lovely summer days has vanished . . . With joy I hasten to meet death face to face.' A lesser mind might have committed suicide, but Beethoven triumphed over his despair.

That for the rest of his life he refused to allow his infirmity to interfere in the slightest with what he felt himself destined to accomplish showed an indomitable will and an incredible power of concentration. From the first to the last he never stopped turning out masterpieces, but, of course, not all of his enormous output was on the same supremely high level of his best works. Age and infirmity did not weaken Beethoven's creative powers as in the cases of many of the great composers. He went from strength to strength, as the last group of string quartets testify. It would appear that his inspiration was as unquenchable as his energy was tireless. Much of Beethoven's music was symbolical of himself. His nature—by turns volcanic, tender, thoughtful, playful, tragic, and noble—is reflected in his music. He was a supreme egoist in his art, for his music was his life and his life his music.

On the opposite page Batt has given us another of his masterly drawings of Beethoven, in which we see him at Heiligenstadt in the summer of 1808. His stocky figure stands up against a panorama of the countryside as it was at that time, including the little village church which he knew so well. A strong breeze is blowing and, typically careless of his increasing deafness, he has taken off his hat and coat (which he carries with his sketch book) and unbuttoned his waistcoat. He loved to feel the rain blowing on him. Almost every summer he left the hot and dusty streets of Vienna for some country retreat, because his love of the country was intense, second only to his art, and because his deafness drove him more and more to seek refuge in communion with nature.

During the centenary of Beethoven's death it was considered the height of 'progressiveness' among the smart musical set, which consisted, as always, of the very young with a sprinkling of the very old, to suggest that the time had come to see Beethoven 'decently buried'. That was twelve years ago, and now the very young have become older and more sensible while the very old have themselves become archaic and are too occupied with the problem of their own survival to worry any more about Beethoven's.

Instead of being looked upon as archaic and a figure fit for the museum, Beethoven is becoming more popular than ever. Today his music is as vital as it never was before. To the ordinary listener Beethoven expresses romance and beauty in a world whose changing face becomes increasingly twisted with materialism and ugliness. To the musician Beethoven means these things and more, for he is in a position to realise and understand the working of Beethoven's stupendous imagination, which, despite the many magnificent achievements of later composers, remains a unique phenomenon in the music of the last hundred and thirty-nine years. 'If you would know what may be made out of a simple thought', said Schumann, 'by means of industry, and, above all, genius, then turn to Beethoven. See how he elevates it; hear how, on his lips, the vulgar word becomes a proverb.'

No longer can it be said that Beethoven enthusiasts know only a handful of their idol's works. Through the medium of broadcasting not only are Beethoven's more popular works frequently heard, but also those works that are rarely, if ever, performed in public, such as the Choral Fantasia, *The Mount of Olives*, and the wind chamber music.

In the present series of nine Beethoven concerts, which form a part of the London Music Festival, listeners will hear supreme performances under Toscanini of the master's music. Great musical importance will be attached to Toscanini's readings of the Choral Symphony and the Mass in D, two of Beethoven's greatest masterpieces which, owing to their elaborate design and considerable difficulties of execution, are seldom heard under ideal conditions in this country. This series is undoubtedly one of the peak events of the present century. The only occasion that might be considered comparable is the cycle of Beethoven concerts that was given by that great Russian conductor, Arthur Nikisch, at Queen's Hall a few years before the war.

The Wireless Symphony Orchestra had broadcast works by Beethoven, but his major symphonies could hardly be done justice to until Dr Adrian Boult formed the 100-piece BBC Symphony Orchestra in 1930. Copies of Batt's drawing of Beethoven (opposite, in RADIO TIMES, 28 April 1939) were offered to readers 'on good quality paper, price 6d. post free'. With this issue, RADIO TIMES' circulation reached 2,561,000 record copies

"When I became the BBC's Director of Music in 1930 RADIO TIMES was a highly-respected music paper. It always listed the movements of works which were broadcast – very necessary, I think – and it contained a great deal of information about music generally. I wish it still did the same today.

In 1931 Reith asked me to take over as chief conductor of the newly-formed BBC Symphony Orchestra and, like a fool and very wickedly, I held that post as well as the Directorship of Music for nine years.

We gave an astonishing number of first performances during the 20 years I conducted the orchestra, including works by Vaughan Williams, Delius and Holst. All the famous conductors and soloists worked for us, apart from Kreisler and Rachmaninov, who stolidly refused to broadcast. Beethoven was the centre of our repertory. He'd held the greatest audience figures from well before the turn of the century and still had until recently, when these modernists got the better of things.

Pablo Casals played with us often. I remember he came to record the Elgar Cello Concerto with the Orchestra in the late 30s. When we were recording, an engineer rushed from the control room and stopped us saying: "Mr Casals, I'm afraid we can hear you humming the Concerto while you're playing it". "In that case," said Casals, "you can charge double for the record."

THE MAN AND HIS MUSIC

BEETHOVEN CONCERTS

CONDUCTED BY TOSCANINI:

Wednesday, May 3—Overture 'Egmont'; Symphony No. 1 in C; Overture 'Prometheus'; Symphony No. 2 in D

Monday, May 8—Overture 'Coriolan'; Symphony No. 4 in B flat; Symphony No. 3 in E flat ('Eroica')

Friday, May 12—Symphony No. 6 in F ('Pastoral'); Symphony No. 5 in C minor

Wednesday, May 17—Overture 'Leonora' No. 1; Symphony No. 8 in F; Symphony No. 7 in A

Monday, May 22—Overture 'Prometheus'; Adagio and Allegretto from Prometheus Ballet Music; Overture 'Leonora' No. 3; Symphony No. 9 in D minor (Choral)

Friday, May 26 and Sunday, May 28—Mass in D

CONDUCTED BY SIR ADRIAN BOULT:

Sunday, May 7—Grosse Fuge for strings; Piano Concerto No. 3 in C minor; Piano Concerto No. 5 in E flat ('Emperor')

Sunday, May 21—Overture 'Leonora' No. 2; Violin Concerto in D; Piano Concerto No. 4 in G

THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION
NATION SHALL SPEAK PEACE UNTO NATION

Vol. 38. No. 493. [Registered at the G.P.O. as a Newspaper] MARCH 10, 1933. Every Friday. TWO PENCE.

I NEVER WANT TO RECAPTURE THOSE EXCITING BUT FRIGHTENING DAYS OF LIVE RADIO, SAYS SIR RALPH RICHARDSON

I had completely forgotten playing Macbeth on the radio in 1933. Had RADIO TIMES not reminded me, I would have sworn I'd never done it! It is, you see, my favourite play – and yet my greatest nightmare. I once played it in the theatre and it was awful. I hope to bury that performance for ever.

What amazes me, looking back through my scrapbook, is that I got very good reviews for the radio *Macbeth*. One critic even pleaded in his review for more Shakespeare on radio. I have always looked on *Macbeth* as a dream, and when I found myself on stage with a real dagger and real-looking blood I suppose I just couldn't believe it. Obviously, I didn't have to cope with that sort of reality for the radio, and that is perhaps why it succeeded.

Radio was tremendously exciting then. I still find it exciting, but I don't want to recapture the fright of those "live" days. There was just one microphone and we had to get used to the step-in, step-out technique, backing away from the microphone to make room for the next actor to move in and say his lines.

Radio drama really was an extension of the theatre in the old Savoy Hill era. Reith (who used to wander round like an uncle but never had much to say to me) urged that for the best effect the listeners should turn down their living room lights when hearing a radio play. In that way, Reith thought, the theatre could really come into people's homes.

A broadcast version of Shakespeare's tragedy will be given on Sunday afternoon

Duncan, King of Scotland		Ben Webster
Malcolm, Donalbain	his sons	Cecil Ramage, Jack Carlton
Macbeth, Banquo	his Generals	Ralph Richardson, Charles Carson
Macduff, Lennox, Ross	Noblemen of Scotland	John Laurie, Douglas Burbidge, Carleton Hobbs
Fleance, son of Banquo		J. Harker
Siward, Earl of Northumberland		Richard Ainley
English Doctor		W. E. Holloway
Gentlewoman		Dorothea Webb
Lady Macbeth		Martita Hunt

Presented for broadcasting by Barbara Burnham.
Special Music composed by Victor Hely-Hutchinson,
Produced by Val Gielgud and E. A. Harding.

Is *Macbeth* unlucky? asked a RADIO TIMES headline in the issue of 10 March 1933, the week that Ralph Richardson played *Macbeth* (above, with billing, left). Cayley Calvert's article listed mishaps that had struck past productions. Example: the most famous of all Lady Macbeths, Sarah Siddons, was playing the part in Leeds. She got through her big scene, leaving the audience enthralled, when a small boy ran on stage, offering her a tankard of porter (which he had been sent to collect). 'Out, damned spot!' shrieked Mrs Siddons. But, confused, he stayed; the production: ruined

9.50 'KALEIDOSCOPE'

A Rhythm, representing the Life of a Man from Cradle to Grave

by LANCE SIEVEKING

Cast :

The Man ..... PHILIP CUNNINGHAM
The Child ..... PETER DUCALION
The Voice of Good ..... JOHN REEVE
The Voice of Evil ..... HENRY OSCAR
The Mother ..... LILIAN HARRISON
The Girl / The Wife ..... HERMIONE GINGOLD

Kaleidoscope **(above: RADIO TIMES, 31 August 1928) was written by Lance Sieveking, had a cast of more than 100 in eight studios, ran for 90 minutes and featured Hermione Gingold as The Girl**

'Lost Horizon'

'. . . . it was in a whisper like a silver bell from these ancient lips that Conway learnt the secret of Lost Horizon . . . .'

Tonight at 21.35 (9.35)

After *Lost Horizon* (above: RADIO TIMES, 22 June 1934) a listener wrote: 'I should like to express my admiration of the way the BBC caters for the very catholic taste of the British public'

The March of the '45

A Radio Panorama in Verse and Song

by

D. G. BRIDSON

in which the march of Prince Charles Edward is followed from the landing at Loch Nan Uamh to the final defeat at Culloden Moor

The March of the '45 **(above: RADIO TIMES, 6 November 1936) was a romantic 'panorama' hailed as the outstanding radio features broadcasting achievement of the 1930s**

The Count of Monte Cristo

The great romantic melodrama by Alexandre Dumas will be presented as a serial play in twelve weekly episodes. The first, tonight at 8.30, introduces you to Edmond Dantes, mate of the *Pharon*.

Patrick Riddell adapted *The Count of Monte Cristo*, the first great classic serial (above: RADIO TIMES, 31 December 1937). 'Its success was as immediate as it was enormous,' said Val Gielgud

Paul Temple, Radio's Number One Detective, made his debut in Francis Durbridge's thriller serial *Send for Paul Temple* (right: RADIO TIMES, 1 April 1938). Later Durbridge told readers how he based Temple's character on a fellow-traveller on a London-Birmingham train

'SEND FOR PAUL TEMPLE!'

A New Serial Thriller

Episode 1 today at 12.20

CHARLIE CHAPLIN DIDN'T WANT ME TO JOIN THE BBC—HE WANTED TO MAKE ME INTO A LIGHT COMEDIAN, SAYS ALISTAIR COOKE

"If I'd taken Charlie Chaplin's advice I'd never have joined the BBC. When I left Cambridge I went to America to study theatre direction and did a few articles for *The Observer* called "Hollywood Prospect." One was on Chaplin. We got along well together and I spent the next two months with him in Hollywood.

Then I saw in a paper that the BBC had fired their film critic Oliver Baldwin, the son of Stanley Baldwin. I cabled them, came over for an interview and got the job. This was April 1934. I didn't have to start until the October so I went back to the States to work for Chaplin. "You want to create, you don't want to be a critic," he told me. "If you stay here I'll make you the best light comedian since Seymour Hicks." That decided me. All I wanted to play was King Lear.

But that was a tonic time to be in America. British leaders seemed cowed and abject in the face of the Depression and the rise of Fascism, while Roosevelt represented Sir Galahad. I loved America and the BBC film job became a vicarious trip for me, because the majority of films in Britain at that time were American.

As well as reviewing I also started my *American Half-Hour* in 1935, a dramatised tour of America and quite a breakthrough for the BBC. I was also NBC's correspondent in London, and that year – believe it or not – I started a programme for them called *A Letter from London.*"

'I hear America singing'

IF you go into any gramophone shop in the East (of the United States) and ask to see what songs they have listed in their catalogues under the heading 'American Folk Song', the assistant will look at you suspiciously for a moment, then smile as he would at a stray lunatic. He will go away and come back with one of three records: a massed band playing 'Marching through Georgia' or a harmonica solo of 'Casey Jones' or almost any Negro spiritual sung by a cultivated baritone to the accompaniment of a grand piano.

If you make a habit of visiting that shop and keep pestering the assistants for more, they will come to look on you as a psychiatric patient allowed out on parole. Happily for your own self-respect, it will not be necessary to embarrass them for long, because you will soon exhaust their meagre stock of the songs you are looking for.

It would be impossible to give the sketchiest idea of the beauty and variety, the grief and irony of American folk song from the resources of the regular commercial recording companies. To their shame they are still culturally in the position of those earnest matrons of the 1920's, hankering after any book or painting or song that comes from Europe, however good or bad, false or genuine it may be.

Alistair Cooke in search of folk-song material for his new series in the Deep South.

Alistair Cooke made his acquaintance with jazz when he was a student at Cambridge. His room-mate was a jazz enthusiast named Wiltshire and Cooke became fascinated by the records his friend played, and he began a study of jazz's nature and history. When Cooke left Britain for America in 1932, Wiltshire gave him a list of records to hear. In America, Cooke rummaged around junk shops for old rarities. In RADIO TIMES, 19 May 1939 (left) he said: 'It was then that I became interested in the social background of the music and of all American folk music.' The result was the series *I Hear America Singing* and *American Half-Hour* (above: RADIO TIMES, 1 July 1938). Cooke became BBC Film Critic in 1934 (below: cinemagoers' cartoon accompanying a film feature by Cooke which appeared in issue 3 January 1936)

Signature Tune

ALISTAIR COOKE

How the jazz 'bug' caught him

By Leonard G. Feather

MANY listeners who have enjoyed Alistair Cooke's 'Jam Session' broadcasts, as well as his topical chats 'Mainly About Manhattan', must have wondered how a man of such wide interests came to specialise in jazz. My current trip to New York (I am writing from that city) has provided an opportunity for excavating the story.

Alistair Cooke

Though he has what might best be called a mid-Atlantic accent, Cooke is an Englishman, born in Manchester. As is so often the case in England, his interest in jazz owes its origin to gramophone records of American bands.

BACKGROUND TO THE BROADCAST

'THE AMERICAN HALF-HOUR'

BACKGROUND TO THE BROADCAST

Alistair Cooke explains the idea of the new series that begins next Saturday (April 6)

'THE AMERICAN HALF-HOUR' hopes to be a form of entertainment that is unique as a regular broadcasting service. Its sub-title is 'A Weekly Review of American News, Ideas, Music, History, and Entertainment'.

Briefly, it intends to introduce to British listeners the America they do not know. It does not propose to offer either an 'interpretation' of America or the America of an Englishman's invention. It is not devised to jolt British preconceptions, but incidentally it should do so with the pleasure of discovery. It will try each week to bring to listeners, in an entertaining form, glimpses of American life, of American ways of thinking, and of American ideas, snatches of American music and idiom, recollections of famous incidents and crises in American history, topics of current American news clarified by an American correspondent in London, short readings from American poets and humorists, thumbnail biographies of Americans in the news, and, whenever possible, the actual voices of Americans famous in their professions.

* * * *

This is no eager gesture of 'Hands Across the Sea'. It will try to give the authentic surprise and pleasure of knowing a country three thousand miles away which most Europeans of all classes know very much less than they suppose. That is why it is America and not, say, France that is being drawn on. We know something of France, of Germany, of Italy, perhaps less of Spain. But of America we know only what the newspapers say—and what Hollywood invents.

* * * *

Moreover, it is not merely a different country. It is a different continent, a continent of united nations. And where the Englishman would often readily draw comparisons between England and America, the American would more naturally draw contrasts between Europe and America. In very many ways of thinking and feeling and living, the Englishman and the Pole or the German are more like each other than the Englishman and the American.

America has today a proud array of writers of fiction, dramatists, scientists, doctors, and poets, who are internationally famous. But it also has a vital group of writers, regional painters, native composers, architects, who are less than well known outside America. It has a race of journalists more accomplished, perhaps, as a body than any other race of writers alive. It has at least a half-dozen fine humorists whose writing is content to amuse the people it was written for. It has over its vast area regional arts and music which come to us, when at all, often only after crude commercial modification.

* * * *

All these groups will be touched on; but it will not be with the purpose of implying criticism or comparisons. We shall simply *present* things that belong more to America than to any other country or continent.

But this is no formal survey. The feature hopes to match in hospitality the country it is sketching. 'Whatever is American' is the only test—and it will not stop at its science and arts and literature, but will look at its local types, its food, and its manners, and listen to the songs it sings. It will consider the ice-man and the torch-song and the football-cheer, as well as the State Senator and Thanksgiving Day and Phi Beta Kappa; and recall 'California, here I come' as well as 'Lafayette, nous voici!'

Cooke's passion for jazz gave birth to his famous series *American Half-Hour*, first broadcast in 1935. 'My first real jazz broadcast,' was how he described it, but the series was much more than that: Cooke's personal glimpses of America introduced that vast country to British listeners. It began on 6 April, when it was introduced from the London studio by the American Ambassador, Robert W. Bingham

HOMES OF THE WASHINGTONS

The anniversary of the Declaration of American Independence will be celebrated on Monday by a two-way broadcast arranged by the BBC and the Columbia Broadcasting System of America. The first half of the programme will come from Sulgrave Manor, Northamptonshire (left), the home of George Washington's ancestors from 1539 to 1610, the second half from Mount Vernon, Virginia (below), Washington's own home throughout the greater part of his life. *(Regional, 8.0.)*

Sulgrave Manor came into the possession of the Washington family at the dissolution of the monasteries when Lawrence Washington, twice mayor of Northampton, from whom George Washington was directly descended, bought it from Henry VIII. It was he who built the Manor House seen above. The property remained in the family till 1610.

Above: The BBC and America's Columbia Broadcasting System made a joint programme for the 162nd anniversary of the Declaration of Independence (RADIO TIMES, 1 July 1938). Eight years later Cooke started his greatest long-running success *Letter from America*, still broadcast every Saturday on Radio 4. In 1972 he launched his 13-part 'Personal History' TV series of the United States, *America*

AT THE OUTBREAK OF WAR I HAD PROGRAMMES EVERY DAY – I'VE NEVER PLAYED SO MUCH IN MY LIFE, SAYS SANDY MACPHERSON

I started taking organ lessons when I was a kid in Canada and one of my first jobs was playing the piano accompaniment for silent films in Ontario. When I came to England in 1928, cinemas were just beginning to popularise the organ and I was offered a job at the old Empire Leicester Square – though it was new then! I did a few broadcasts for the BBC during that time and when Reggie Foort left in 1938 they asked me to be the BBC's resident organist.

I got thrown in at the deep end a bit, because the outbreak of war brought a big change-about in radio. At the start it was all news bulletins, records and me. I had programmes every day – light stuff mostly. It was fun, but I don't think I've ever played so much in my life.

I used to get so many letters from people for requests (Handel's Largo was top of the pops!) that I suggested I should do a request show. But the BBC said: "You can't give out people's names and addresses on the air." "Course you can," I said. So *Sandy's Half Hour* started – the BBC's first request show – and I did similar programmes for the Forces; one of them was *Sandy Calling the Middle East*.

Well, the organ gradually disappeared from the cinemas and then the radio spots were reduced, too. I never could work out whether the public tired of it, or whether it was just taken away from them. It's saddening, because there are lots of people who still like it.

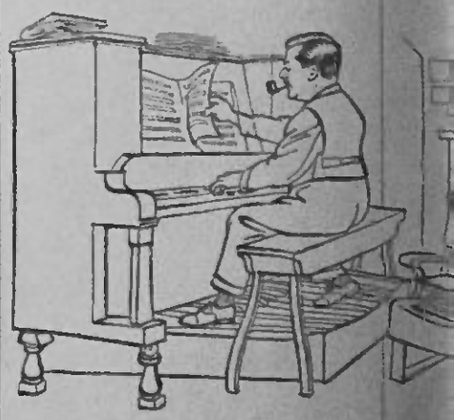
REGINALD DIXON at the organ of the Tower Ballroom, Blackpool, on which he will give a recital of popular music this evening at 6.0.

MEET SANDY MACPHERSON

Today Sandy Macpherson takes over as the BBC's staff Theatre Organist and he will play tonight at 9.40 after being introduced to listeners by John Watt, with whom you see him in this picture.

Top: RADIO TIMES, 4 February 1938 featured 'Mr Blackpool,' the name listeners gave Reginald Dixon, organist at Blackpool's Tower Ballroom for 39 years, from 1930. Dixon made 2,000 broadcasts and an American organ-maker named a model after him. Above: Sandy Macpherson became the BBC's Theatre Organist in 1938 (here is his appointment picture in RADIO TIMES, 18 November). When war began, Macpherson's organ-playing was broadcast virtually non-stop for days. The press launched a bitter attack on the BBC, accusing it of neglecting to keep the nation cheerful

This is Reginald Foort. Mr. Listener and Mary Listener, and many others, would like his Theatre Organ programmes better if he didn't talk. On the other hand, Mrs. Listener and George Listener, and many others, like his programmes all the more because he DOES *talk.*



The 'peculiar instrument' on which Reginald Foort practises in his office

5.30 REGINALD FOORT
at the BBC Theatre Organ

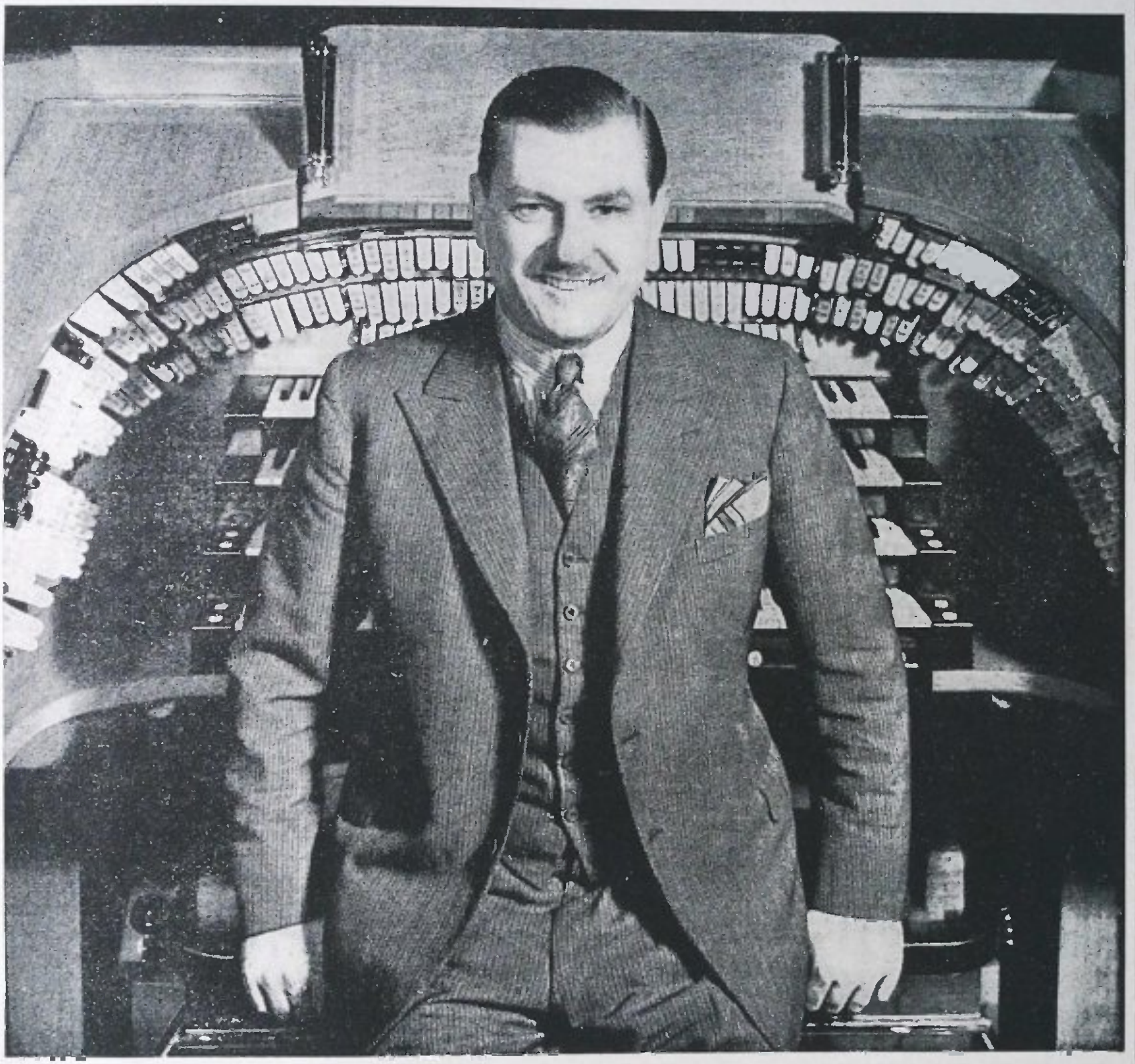
Reginald Foort's broadcasts in the Children's Hour are rare, owing to his many engagements and the difficulty of getting the organ in St. George's Hall. You will all remember the first treat he ever gave you a year ago, when he played the music for a wild film thriller in which the heroine was carried off in an aeroplane. Bryan Michie was the narrator and Mabel Constanduros and John Rorke were the audience, and how good they all were! Two months ago Foort took you on a tour round the world. Today in his third Children's Hour broadcast he is to play you some animal tunes. He returned from his American holiday only on Saturday, and gave a broadcast on the BBC Theatre Organ last night just to get his hand in!

The BBC's first Theatre Organist was Reginald Foort. Top: criticism in the RADIO TIMES 'Listener Family' column (15 April 1938); centre: at his practice piano (4 February 1938); right: home from an American holiday for a busy week's work (RADIO TIMES, 9 September 1938)

RADIO TIMES

JOURNAL OF THE BRITISH BROADCASTING CORPORATION

PROGRAMMES FOR SEPTEMBER 11 – 17



HOME AGAIN!

Reginald Foort broadcasts six times this week

ON THE NIGHT OF 'CAVALCADE' NOEL COWARD WAS AWFULLY SWEET, CALLING ME 'THE LITTLE PAVLOW', SAYS MURIEL PAVLOW

I started playing children's parts for radio when I was about 13, and one of the earliest plays I appeared in – a milestone in my career – was Noel Coward's *Cavalcade*. It was the first big production I'd been in and a tremendously ambitious venture for the Drama Department.

On the day of the broadcast we had an extended rehearsal until 6 pm and then a two-hour break. When I got back to the studio for transmission I found the ladies in the cast had changed into evening dress and the announcer was wearing a dinner jacket. It was marvellous – just like a first night. Noel Coward appeared on the scene during the evening and was awfully sweet to me, calling me 'the little Pavlow'. It was the start of an acquaintanceship that lasted for many years.

To work for BBC Radio in those days was a really thrilling thing to do. People reacted to a radio appearance as they would react to a telly appearance today. I loved the atmosphere – I still do – but because everything then was live there were some tense moments.

During one of my childhood broadcasts I remember an actress, who shall be nameless, leaving the studio to go to the canteen to get some aspirin. She wasn't due to speak again for some time but when her cue came she hadn't returned. Another actress grabbed her script and imitated her and somehow we got through it. We found out later the aspirin - hunter couldn't find a lift back to the studio!

Noel Coward's play, which was broadcast twice in 1936, will be revived this evening at 6.15

6.15 'CAVALCADE'

by Noel Coward

Adapted for broadcasting by Felix Felton

Characters represented

Jane Marryot.....Mary O'Farrell
Robert Marryot.....Martin Lewis
Ellen.....Dorothy Holmes-Gore
Bridges.....Fred Groves
Margaret Harris.....Cathleen Nesbitt
Edward Marryot (small)..Clive Baxter
(by permission of Messrs. O'Bryen, Linnit and Dunfee)
Joe Marryot (small).....Robin Maule
(by permission of Messrs. O'Bryen, Linnit and Dunfee)
Edith Harris (small)....Muriel Pavlow
(by permission of Messrs. H. M. Tennent, Ltd.)
Fanny Bridges (small)..Doreen Lotinga
Edward (grown up)....Charles Mason
Joe (grown up).....Noel Dryden
Edith (grown up).....Marjorie Mars
Fanny (grown up)....Norah Howard
Uncle George.....Norman Shelley
Uncle Dick.....Carleton Hobbs
The Narrator.....Cyril Nash

The cast also includes: Dorothy Monkman, Eric Anderson *(by permission of Herbert Farjeon)*, Dorothea Webb, Laura Smithson, Anne Twigg, Edward Orchard, Sheila Stewart, Dorothy Darke, Olwen Brookes

The action of the play begins on New Year's Eve, 1899, and ends on New Year's Eve, 1937

Orchestra and Revue Chorus conducted by Harold Lowe

Production by John Cheatle

This is the second radio revival of Noel Coward's great pageant of British social history. First broadcast on two consecutive evenings in June, 1936, it was repeated in October of the same year. Mary O'Farrel, it will be remembered, played the part of Jane Marryot on both occasions, and will repeat her performance tonight.

Newcomers to the cast, which is substantially the same as in the previous broadcasts, are Marjorie Mars and Fred Groves. Fred Groves played the part of Bridges in the original production at Drury Lane and will be chiefly remembered by listeners for his performance as 'Engstrand' in the radio production of *Ghosts*, with Marie Tempest, in December, 1937. Laura Smithson, the original Yorkshire cook in the stage production, did not miss a single performance, and has also played in every broadcast of the play.

THE ENGLISH FAMILY ROBINSON

Everyday happenings in an everyday household are the subjects of a series of sketches by Mabel and Denis Constanduros. You will meet the family for the first time this evening at 6.25—this first incident finds them at breakfast on a Saturday morning. Here they all are—Father and Mother, Joan and Peter on the far side of the table, young brother John on this side, and Shirley the maid.

The English Family Robinson **'are as near to being real people as you can expect on the radio, and they will be on the air every Friday evening at 6.25,' said RADIO TIMES, issue 30 September 1938, introducing radio's new serial play. The serial was written by radio dramatists Mabel Constanduros and her nephew Denis – with Mabel playing the mother of the Robinson household, Clara. The aim of the serial was to make the Robinsons a 'very ordinary family'. They lived in a suburb, with a maid called Shirley and a car called Ella. Dad (Charles) was played by Ralph Truman**

Cavalcade**, Noel Coward's glittering review of 30 years in a family's life, from 1899 to 1930, opened at Drury Lane on 13 October 1931. The play recreated the spectacular scenes of Boer War volunteers boarding a troopship; Queen Victoria's funeral; crowds waiting for a Great War hospital train . . . On the Drury Lane opening night Coward said from the stage: 'I hope that this play has made you feel that, in spite of the troublous times we are living in, it is still pretty exciting to be English.' He regretted the words within hours. In his biography he recalled: 'Everybody seemed to be more concerned with *Cavalcade* as a patriotic appeal than as a play . . . Rumour was fairly general that I had written it with my tongue in cheek, in bed, probably wearing a silk dressing gown and shaking with cynical laughter.' After the first BBC radio version in 1936 a listener wrote to RADIO TIMES, protesting the play brought 'painful memories to thousands who lost loved ones during the Great War.' But this did not deter the BBC from more radio revivals of the play (above: RADIO TIMES billing, issue of 7 October 193[illegible])**

'IN TOWN TONIGHT'

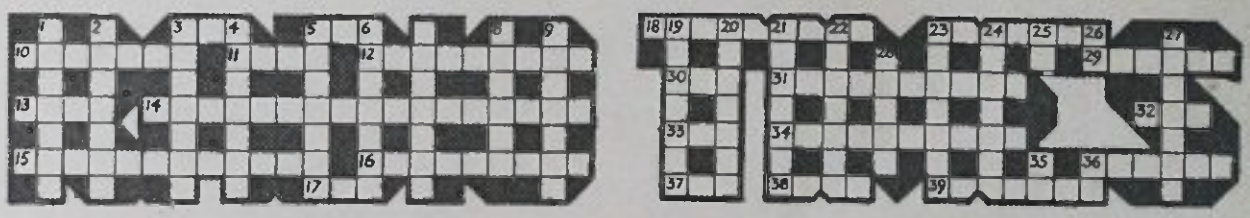
Grandpa: 'Old 'ard Maggie. Another minute, and you'll 'ear the BBC chap shout "Stop!" and we can cross in peace.

W. HEATH ROBINSON'S IDEA OF A HAPPY RADIO FIRESIDE

This full-page illustration for *In Town Tonight* was in RADIO TIMES, 18 December 1936. The series was in its third year, with 20 to go. The programme was the brainchild of the BBC's then Director of Variety, Eric Maschwitz, who was a former editor of RADIO TIMES

A feature of RADIO TIMES in the 30s was Fireside Numbers (above, the issue of 13 November 1936). Drawings by famous artists were commissioned for these numbers – here is a rare contribution by W. Heath Robinson, legendary inventor of ingenious contraptions

Crossword 198 'RADIO TIMES'



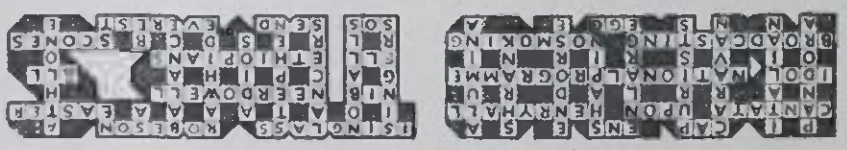
ACROSS

1. The fool's is just paper (3)
5. Printers may find them enshrined in enshrined (3)
10. Tan a cat to get this surprisingly harmonious result (7)
11. In an elevated position (4)
12. He, if any one, ought to be able to lead us a dance (*two words*: 5, 4)
13. No. 12 is this of many listeners (4)
14. The very embodiment of British broadcasting (*two words*: 8, 9)
15. Transmission by an extensive product of the metal industry, perhaps (12)
16. Before Raleigh this radio comedian was universal (*two words*: 5, 4)
17. 'Was it first?' It is asked in bed (among other places) (3)
18. A fishy solution, or what Tauber said to the Scottish girl when she asked him what he did (9)
23. This coloured broadcaster is evidently no nudist (7)
29. A teaser for you? Yes, and you'll have to wait till 1937 for it (6)
30. To the writer this has its point, of course (3)
31. A good-for-nothing (*double hyphen*: 4, 2, 4)
32. Everything is unostentatiously shallow (3)
33. Get the measure of a fellow (3)
34. The piano is thus distributed among a coloured people (10)
36. Good for eating, they will be found it's a hundred to one in the steamboat (6)
37. The more occasional this broadcast the better (3)
38. Transmit, not necessarily by wireless (4)
39. Only on top of the world will woman get repose, it seems! (7)

DOWN

1. Mythological example of insatiable feminine curiosity (7)
2. Florence is but Nancy isn't (7)
3. An up-to-date one even has a wireless set (7)
4. In put with the Southern Railway for meticulous selectors of words (7)
5. The general demonstrates how to expand (7)
6. Adapting to a purpose (7)
7. Real nose would appear to be necessary to do this to a negotiable instrument (7)
8. Contracted, but not to do anything (6)
9. This is one of the earths, but it doesn't say what the mineral salt is in (7)
10. They should have ready ingress to the studios (7)
20. Cricket would be impossible with this, and yet it is in cricket that we meet them (*hyphen*: 2, 5)
21. Light cavalry soldiers (7)
22. Unsullied broadcaster apparently urging the bird to motion (7)
23. An untanned skin, but a week at Brighton wouldn't make any difference (*two words*: 3, 4)
24. The graduate takes a weapon and gets equality (7)
25 and 26. Sound partnership of South Africa and New England (4)
27. The loan advanced by Ireland for broadcasting purposes (7)
28. 'Say farewell as I do', says Maria de Laguna (5)
35 and 36. A heartless beast (4)

(*Compiled by A. Cash*)



CROSSWORD 198: Solution

By the issue of 18 December 1936 (above) Crosswords were a regular weekly feature in RADIO TIMES. Announcing the first puzzle three years earlier, the magazine said: 'Though Missing Words, Limericks, Diabolo and Put-and-Take have vanished into limbo, the Crossword still remains as popular as ever.' Apart from the six war years, Crosswords were published every week until 1969

WE WERE DESPERATELY OVERWORKED AND BECAME VERY CONFUSED, SAYS LESLIE MITCHELL, TV'S FIRST (£7-A-WEEK) ANNOUNCER

I didn't make the slightest effort to get on TV when it was due to start in 1936. I was a radio announcer and I opened my paper one morning to see my photograph and the headline: "Television Adonis Found." Out of 590 "handsome young men" tested I had apparently been chosen for the new plum job of senior television announcer.

I knew absolutely nothing about it so I rang Reith. "I can tell you, Mitchell, that you are on the list," he said. "But have I got the job, sir?" I said. After a pause he said: "Yes." So, on 2 November 1936, I read the announcement that signalled the opening of television in Britain. My wages? £7-a-week.

Considering it was a completely new technique and, of course, live, those early days at Alexandra Palace were very organised. But we were desperately overworked. I had programmes to present and announce all the time and everything had to be memorised. No tele-prompters then, of course.

Days merged into each other and one tended to become very confused. I remember once being called from one studio to the next to make an announcement. I thought it was close-down so I said: "Well, that's the end of TV for tonight. I hope you'll be with us again tomorrow. Goodnight." It was in fact early afternoon, and I was supposed to be announcing the start of the second programme of the day! I had to go back and start again from scratch – naturally rather shamefaced.

Monday

3.0 Opening of the
BBC TELEVISION SERVICE
by
Major the Right Hon. G. C. TRYON, M.P., H.M. Postmaster-General
Mr. R. C. NORMAN
(Chairman of the BBC)
and
the Right Hon. the Lord SELSDON, K.B.E.
(Chairman of the Television Advisory Committee)
will also speak

3.15 Interval
Time, Weather

3.20 BRITISH MOVIETONE NEWS

3.30 Variety
ADÈLE DIXON
Musical Comedy Star
BUCK AND BUBBLES
Comedians and Dancers
THE LAI FOUNS
Chinese Jugglers
THE BBC
TELEVISION ORCHESTRA
Leader, Boris Pecker
Conductor, HYAM GREENBAUM
Produced by DALLAS BOWER

Adèle Dixon is now playing lead opposite Laddie Cliff in the West End musical comedy *Over She Goes*. Amongst recent radio shows she has played in are *Lots of Love* and *Cottage Loaf*. Buck and Bubbles are a coloured pair who are now playing in *Transatlantic Rhythm*. They are versatile comedians who dance, play the piano, sing, and cross-chat. An Oriental juggling act, the Lai Founs consist of four men and two women who specialise in plate-spinning.

4.0 CLOSE

At the close of this afternoon's programme a chart arranged in co-operation with the Air Ministry will forecast the weather

9.0 PROGRAMME SUMMARY

9.5 'Television Comes to London'
A BBC Film

In this film, specially taken for the I viewers are given an idea of the gr of the television installation at andra Palace and an insight into duction routine. There will be shots behind the scenes. One se for instance, will show Adèle D she appears to viewers in the at 3.30 this afternoon, and reveal the technical staff and e in the studio that made this tra possible.

9.20 'Picture Page'
A Magazine of Topical Interest
Devised and Edited by
Produced by G. Mo
The Switchboard Girl.

This is the first of people of interest wi In the recent test tra ron-Leader Swain, aeroplane altitude the subjects. In nique is novel. Miller, who links introduces each p telephone switc preliminary wor is a young Ca recently leading play *The Tige* played in the *Spot*. Curiou in Vancouver girls.

9.50 BRIT

10.0

3.0

3.5
A Di
the

des

The 'hello girl' of 'Picture Page'. This is Joan Miller, who will operate the switchboard for 'Picture Page', the first of which will be shown on Monday night at 9.20.

RADIO TIMES

TELEVISION SUPPLEMENT

AMMES FROM MARCH 8 TO MARCH 13

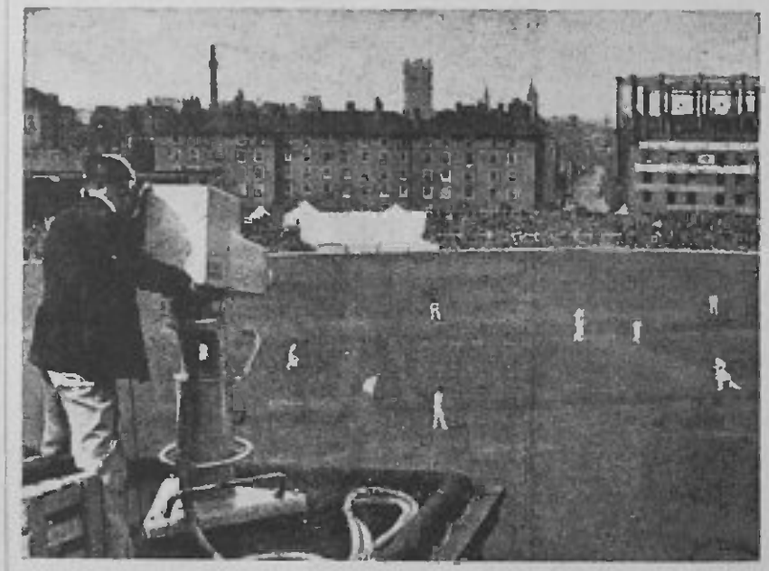
Alexandra Palace on Saturday

Leslie Mitchell interviewing Diana Sheridan for Picture Page

BBC Television started transmitting on Monday 2 November 1936 – the world's first high-definition TV service. Opposite, far left: the historic billings of the first days (from RADIO TIMES, 30 October). The output at first was two hours a day. That same issue of RADIO TIMES introduced Joan Miller (left, below), linkgirl of *Picture Page*, television's first magazine programme. Above: Leslie Mitchell, former radio announcer who became senior television announcer (issue 8 January 1937). He also worked on *Picture Page*. A feature in RADIO TIMES said he had 'a lean kind of handsomeness.' Centre: *Cabaret* line-up for the cover of 5 March 1937, when the Grosvenor House girls did two Saturday shows from Alexandra Palace. Below: Margot Fonteyn (left) danced and Sidonie Goossens (right) played the harp at a recital (issue 12 March 1937). Miss Goossens was married to the TV Orchestra's conductor

The technique of the television play may be literally governed by inches. Here is the camera at work on a play about Grace Darling, with Wendy Hiller as the heroine (right, seated).

DIANA CHURCHILL will star in Noel Coward's *Private Lives* on Saturday night.



TEST MATCH TELEVISED FROM THE OVAL, but better than ever this year. The three cameras of the mobile unit will be at the pavilion end on Saturday afternoon, giving a fine view of the play in the final Test against the West Indians.

STANLEY HOLLOWAY ('Sam, pick up tha' musket') will be one of the stars in a half-hour cabaret on Thursday and Saturday

PAUL ROBESON'S DEBUT. The great Negro artist will make his first appearance in the television studio on Wednesday evening.

'Ah tank, ah go home!' These words, which ended an eight-minute cartoon film, *Touchdown Mickey*, at 12.10 pm on 1 September 1939, also ended the BBC's Television Service for nearly seven years. War was two days away. There was no announcement after the cartoon – originally scheduled for transmission at 3.30 – just a blacked-out screen and no more TV. It was later stated the close-down was for 'defence reasons.' Right: TV's billings for the last two days (RADIO TIMES, 25 August 1939). Other pictures on this page, from RADIO TIMES that month, show how fast the television service was expanding. There had been many other achievements: Royal and state spectaculars, Wimbledon tennis and lavish TV studio plays

Thursday

11.0 a.m.-12.0 **'COME AND BE TELEVISED'**
Interviewer, Jasmine Bligh
Direct from Radiolympia

★ ★ ★

3.0 **FASHION PARADE**
featuring
The Twelve Mannequins
Miss Radiolympia
Don Philippe and Marta
The Gordon Radiolympia Girls
Bobby Howell and his Band
Direct from Radiolympia

3.30 **NEWS FILM**
Gaumont-British News

3.40 **'PICTURE PAGE'**
(261st edition)
A Topical Magazine
Edited by Cecil Madden
Produced by Denis Johnston
Interviewer, Leslie Mitchell
with Joan Miller

4.0-4.30 **THE ZOO**
(Details as Monday, 4.0)

★ ★ ★

8.0 Regional Programme (sound only)

8.45 app. Interval

9.0 **ELISABETH WELCH**
in songs

9.10 **THE ZOO**
(Details as Monday, 4.0)

9.30 **NEWS FILM**
British Movietonews

9.40-10.20 **'PICTURE PAGE'**
(262nd edition)
A Topical Magazine
Edited by Cecil Madden
Produced by Denis Johnston
Interviewer, Leslie Mitchell
with Joan Miller

Friday

11.0 a.m.-12.0 **'COME AND BE TELEVISED'**
Interviewer, Elizabeth Cowell
Direct from Radiolympia

★ ★ ★

3.0 **CABARET INTERLUDE**
with
The Four Spallas (adagio)
Bennett and Williams (comedians)
O'Shea and Joan (tap dancers)

3.20 **NEWS FILM**
British Movietonews

3.30 **CARTOON FILM**
'Touchdown Mickey'

Radio Times at war: how radio brought a nation together

Wartime gave broadcasting its most vital role. With the infant television stifled at the outbreak of war, radio was called upon to do more than ever before. Newsreaders, till then anonymous, were named (PAGES 44 AND 45), while RADIO TIMES readers were warned in Government advertisements about the dangers of 'careless talk' (PAGES 46 AND 47). Radio programmes helped promote the home-front war effort (PAGES 48 AND 49) and J. B. Priestley's *Postscripts* were broadcasting's new discovery (PAGES 50 AND 51). But, more than ever, people needed laughter (PAGES 52 AND 53). Tommy Handley's *ITMA* claimed the most astonishing comedy success of the war (PAGES 54 AND 55). Radio extended its own boundaries. Victor Silvester gave on-the-air dancing lessons (PAGES 56 AND 57) and interviews with the man-in-the-street brought listeners to the microphone (PAGES 58 AND 59). Music on radio flourished despite the blitz: the BBC Symphony Orchestra was soon back in action and the Proms returned (PAGES 60 AND 61). Progress of the war was charted by on-the-spot reports from the BBC's war correspondents (PAGES 62 AND 63). Radio drama also broke new ground, with major productions like the first adaptation of Tolstoy's *War and Peace* (PAGES 64 AND 65). But if those in Britain saw radio as a friend and comforter, so too did soldiers in the field. Programmes for the forces proved a much-needed link with home and gave the men at the Front their favourites, like 'Forces Sweetheart' Vera Lynn (PAGES 66 AND 67). And when the war was over, radio once again mirrored the mood of the nation: the jubilation and the people's hopes for the future, and for their children's (PAGES 68, 69 AND 70)


RADIO TIMES

JOURNAL OF THE BRITISH BROADCASTING CORPORATION

J. B. Priestley

LET THE PEOPLE SING

Issue of 1 September 1939, with J. B. Priestley on the cover, went to press – but never reached the news stands. It was replaced by a 40-page wartime supplement

I HAD TO THINK UP A SOLID REASON TO EXPLAIN MY DECISION TO NAME THE NEWSREADERS, SAYS JOHN SNAGGE

Introducing all

For the first time here is a picture gallery of all of them at once, all the BBC Announcers and News-Readers now regularly on the air in the Home Service and Forces programmes. The only exceptions are one or two who are liable to be called up for military service at any moment and whose voices you are therefore unlikely to hear long enough to become familiar with them.

With each portrait we print details of one occasion during the coming week when you will be able to hear that particular announcer.

In charge of announcers is John Snagge, renowned for his outside broadcasts before the war. His portrait, which has often appeared in the RADIO TIMES, is not included here, because though he has announced or read the news now and again, he is one whose voice you do not hear regularly.

Remember that an announcer's job does not consist in merely announcing. As long as a programme is on the air, the announcer is its unofficial 'chairman', ready at a moment to rise tactfully to any unforeseen emergency in order to keep the stream of programmes running smoothly to the advantage of every listener.

HERE ARE THE NEWS-READERS

"Until 1940 newsreaders had remained anonymous. As I'd been working for outside broadcasts for years I realised how much people like to be able to fit a name to a voice. So, when I took control of newsreaders at the beginning of the war, I decided it was time for names. The simplest thing to do was just to get on with it, and wait for a reaction. The next day the bulletin began: "Here is the news, read by Alvar Lidell."

The reaction came weeks later – and not the one I had expected. The Management suggested it would be better to say: "Here is the news, and this is Alvar Lidell reading it" because "read by . . ." might make people think there was a second voice involved.

But I knew that sometime, someone would want a solid reason for naming the readers. I had my answer ready. When the Germans invaded Poland they tricked the Poles by putting out phoney news broadcasts in Polish. By establishing a name with a voice in Britain it could foil the same ruse if we were invaded. And that was the official explanation given – and unquestioningly accepted.

We weren't always successful with our voices. With Northerners putting so much into the war effort the Minister of Information decided we should have a "northern voice". Wilfred Pickles was brought in, and it wasn't his fault that the exercise failed dismally – because people listened to *how* he was reading the news and not what he was saying."

ALVAR LIDELL

is second senior announcer, and since war began has been responsible for arranging announcers' duty rotas. He was born of Swedish parents, and speaks Swedish as clearly and fluently as he does English—or French or German, for that matter. After trying various careers—stage, films, a job in a bank—he joined the BBC as announcer at Birmingham in 1932, being transferred to London the following year. His chief hobby is the singing of lieder, but he is also an expert dart-thrower.

(9.0 *p.m. News—Monday*)

FRANK PHILLIPS

Born in Devon, he was formerly a professional singer, and agrees with Stuart Hibberd and Frederick Allen that such experience was the finest training for his present job. His first broadcast was as a singer in 1928. Toured 17,000 miles in South Africa, then to Canada for a Toronto music festival. Has sung at Three Choirs Festivals and Royal Choral Society and Bach Choir concerts. Became a BBC announcer in 1935. Often does 'BBC Observer' work for the News Department, acts as M.C. for many of Neil Munro's parlour games, and presents gramophone programmes. He begins a new gramophone series on Wednesday, called 'Apropos'.

(9.0 *p.m. News—Wednesday*)

FREDERICK ALLEN

is not a regular news-reader, but is first reserve if anyone is ill or on holiday. His background is the concert hall and Variety stage. He has been a teacher of singing and elocution, and professional and educational manager to a leading firm of music-publishers. He had also done a considerable amount of radio acting and singing before becoming a BBC announcer in 1938. He is, as you see, grey-haired and genial, with a great sense of humour. His great interest is cricket, and has been since his father taught him how to hold a bat at the age of six. Was for years an ardent follower of Middlesex, and is himself an expert behind the stumps.

(9.0 *p.m. News—Tuesday*)

Alvar Lidell, one of radio's all-rounders, was awarded the MBE in 1964 and retired five years later. Frank Phillips, who gave the news of the dropping of the Atom Bomb, retired in 1964 after 26 years. Frederick Allen continued working until his death in 1956. Pictures from RADIO TIMES, 23 August 1940

your announcers

STUART HIBBERD

The BBC's Senior Announcer has been at the job for sixteen years, having joined the British Broadcasting Company on its second birthday. He has announced many great events in his time; his reading of the final bulletin preceding the death of King George V will long be remembered. He was a choral exhibitioner at Cambridge and a member of the Cambridge University Musical Society. Last war service: Gallipoli, Mesopotamia. Later, on North-West Frontier. Now platoon commander in the Home Guard.

(Jacques String Orchestra—Sunday Home, 7.0 p.m.)

KAY CAVENDISH

Classical pianist and crooner, she was once one of the Radio Three. Later she organised the Cavendish Three, who distinguished themselves as the singing secretaries in 'ITMA' and still shine in 'Harmony in A Flat'. For the Cavendish Three she writes all the musical arrangements. Versatility is her outstanding characteristic. She has appeared as pianist at Queen's Hall; she has played championship tennis and lacrosse. First announcing was done for television just before the war. Ordinary announcing began in May. Born in Hong Kong, by the way, her real name is Kathleen Murray.

('Once in a While'—Saturday Forces, 7.30 p.m.)

WILFRID PICKLES

announces programmes with a strong Northern interest. A native of Halifax, he was intended for the family trade of building, but took far more interest in amateur acting. Became a fully-fledged radio actor in 1937, taking part in all D. G. Bridson's feature programmes, playing as many as five parts in one Children's Hour broadcast, and doing 'straight' acting, singing, and compèring in evening programmes for the North. Sings and compères all the 'Songs that Father Sang' series. Is a first-class exponent of Northern dialect. Appointed announcer in 1938.

(Colne Orpheus Glee Union—Saturday Home, 3.30 p.m.)

LIONEL GAMLIN

is now exclusively a compère. Born in Birkenhead, he was for a time in the Liverpool Rep., then became a schoolmaster. At Cambridge he was President of the Union, President of the A.D.C., the Editor of the *Granta*, all at once. During six years of broadcasting before joining the BBC in 1936, he became well known under the name of Lionel James as an actor in the Children's Hour. Rapidly became celebrated for his personal touch in announcing and compèring—in 'In Town Tonight', 'Puzzle Corner', 'Music-Hall', and so on.

('Ack-Ack, Beer-Beer'—Monday Forces, 5.15 p.m.)

Stuart Hibberd became the BBC's Chief Announcer in 1942. He retired in 1951 after 27 years in radio. Kay Cavendish found fame with her *Kay on the Keys* programme, both on radio and television. She retired in 1960. Wilfred Pickles OBE hosted *Have a Go!* for 21 years with his wife Mabel, and is still a busy actor. Lionel Gamlin, best known for compèring *In Town Tonight*, resigned from the BBC in 1945

FREDERICK GRISEWOOD

is known to everybody as Freddie. He became a BBC announcer in 1929, changed to Outside Broadcasts in 1937, but since the war went back to announcing, though this time only in the Overseas service. But home listeners still hear him every week as the friendly compère putting everyone at his ease in 'The World Goes By'. Was originally a singer. Sang bass solo part in Henschel's *Requiem* at Queen's Hall, 1913. Creator of the radio character 'Our Bill', based on the rustics of his native Cotswolds.

('The World Goes By'—Wednesday Home and Forces, 6.45 p.m.)

ROY RICH

was connected all his life with the theatre until he became a BBC announcer in March, first appearing as a child in *Hassan* at His Majesty's. During eight years at the London Hippodrome was everything from chorus boy to manager. At the age of 28 was productions manager for G.T.C. and Moss Empires, Ltd. Produced the stage version of 'Bund Waggon'. After four months of announcing, was appointed Assistant Presentation Director, and now compères such programmes as his own 'Record Time'.

('Record Time'—Tuesday Forces, 7.45 p.m.)

RAYMOND RAIKES

comes from the same family as the great Robert Raikes, founder of Sunday Schools. Was an actor before he left Oxford, appearing during long vacations with Leeds Rep. Later experience: Lyric, Hammersmith . . . *While Parents Sleep* (his one and only experience of a long London run) . . . Birmingham Rep. . . . films . . . Stratford-on-Avon. At the outbreak of war joined London Auxiliary Ambulance Service as driver. Then saw an advertisement for BBC announcer, applied, and was one of two selected from over 3,000 applicants.

(Kenneth Sydney Baynes prog.—Wednesday Forces, 5 p.m.)

Freddie Grisewood, OBE, hosted *Any Questions?* for nearly 20 years until he retired at the age of 79. He died in 1972. Roy Rich went on to become BBC Radio's Head of Light Entertainment in 1964. He died in 1970. Raymond Raikes, first producer of *Dick Barton, Special Agent*, is still in radio drama

Opinion

YOUR correspondent David Wilson thinks people are unfortunate if they miss any of the News. For my part, I look upon the whole lot as a form of torture, and would rather walk up and down the street than listen to it. —*E. C. A., Malvern.*

'Matey' Atmosphere

I APPRECIATE the publication of the photographs of the news-readers. To know them by name and be able to visualise them gives the news an agreeable 'matey' atmosphere. It is also a great relief to know that, after all, despite our fears, there is no news-reader named 'Al Bolidell'!—*C. Dove, Colchester.*

Shattering Blow

THE RADIO TIMES has delivered a shattering blow. Why publish photos of your announcers and so disillusion our 'mind's eye' pictures to fit the BBC voices over the air?—*Two disappointed 'Betty Bouncers', Essex.*

In the early summer of 1940, RADIO TIMES published a weekly series of photographs identifying newsreaders. Now television has given them a near pop personality following, it is difficult to imagine the 'shattering blow' that those pictures had on some readers. Their letters (above) are from the 12 July 1940 issue

PROPAGANDA AND THE PEOPLE. RICHARD CROSSMAN MP REMEMBERS THE PART THAT HE PLAYED IN THE BBC'S VITAL 'WAR OF WORDS'

On a mass level I would say that the "careless talk costs lives" campaign was mostly hooey. I was always very sceptical about that sort of campaign because most of the "secrets" that the man in the street had could be gained by Germans reading our papers or monitoring broadcasts.

But at top level secrecy was, of course, enormously important. As Director of Political Warfare Against Enemy Countries from 1940 to '43, I lived in a world where security was appallingly severe – and quite rightly so. After all, I knew things like the detailed plans for D-Day months before it happened.

Much of my work during those years was with the BBC German Service – "the voice of the British enemy" – controlled by Hugh (later BBC Director-General Sir Hugh) Greene. Hugh and I enjoyed a very pleasant tension.

Propaganda was basically divided into "white" and "black". White was the official BBC German Service, speaking mainly the truth. Black – which did not involve Hugh – lived on a diet of truth and fiction, with black stations (based in England) purporting to come from inside Germany.

I always felt white propaganda was more successful. If anything, the news we put out on the German Service was more objective than the BBC home bulletin – because what sounded objective to British audiences sounded like propaganda to the Germans. The object was to build up credibility. And we did.

BOTH SIDES OF THE MICROPHONE

RADIO NEWS AND GOSSIP BY 'THE BROADCASTERS' WITH DRAWINGS BY SHERRIFFS

HITLER'S PRISONER

A particularly interesting feature programme is promised for June 2, when Stephen Potter will produce a dramatic version of Stefan Lorant's book 'I was Hitler's prisoner'. Lorant, who is Hungarian by birth, was editing an illustrated weekly in Munich when Hitler came to power. His paper was not anti-Hitler, but it was impartial. He was arrested without warning in 1933, given no reasons, and moved about from prison to prison without being told what he had done.

★ ★ ★ ★ ★

After six and a half months he was released, and in 1934, he came to England, where he has since become a leading editor of illustrated papers. The story of his imprisonment, which he wrote in 1935, was a best-seller, largely because he avoided melodrama and told a horrible story in a straightforward way.

CARELESS TALK

The danger of giving information to the enemy has been widely publicised by posters and in films, yet—as we can all testify—careless talk goes on. We hope the campaign will be carried a stage farther by the radio play *Information to the Enemy*, which is to be broadcast on June 4. Written by G. R. Rainier, this play will take a particular instance in which careless talk may prove fatal to a well-laid plan.

Danger! Be careful what you say!

★ ★ ★ ★ ★

A new German battleship has just been completed ; this fact is known over here, and her trials have been selected as the occasion for trying out a new secret British 'plane. Plans are made, and communicated to the people directly concerned. Nobody says a word that reveals the plan, but by the time everybody has said something—how[illegible] the plan is betrayed. Listen to[illegible] in the meantime be more careful what you say.

Even radio drama did its bit to bring home the message that careless talk cost lives. *Information to the Enemy*, publicised (above, right) in RADIO TIMES, 24 May 1940 and broadcast the following week, was designed to show through a specific incident how crippling to the war effort gossip could be

'Information from the Enemy'

Listening to the BBC news, a German couple discover that their son is safe. The ironic situation that arises from this forbidden listening is the subject of the play tonight at 10.15.

This play made the point that the Germans, though forbidden, tuned in to the BBC. From RADIO TIMES, 16 August 1940

10.35 'INFORMATION TO THE ENEMY'

by G. R. Rainier

A highly imaginative play for broadcasting intended to show that 'careless talk may give away vital secrets'

Characters you will hear are: German Intelligence Officers, Admiral von Reitberg, Captain Crawford, R.N., various Naval Intelligence Officers, Air - Marshal Stewart, Flight - Lieutenant Peter Medhurst, Flying Officer Carbrooke, enemy agents, workmen, chorus girls, and Cabinet ministers

played by members of the BBC Repertory Company

Production by *Peter Creswell*

Here is a play to drive home the significance of careless talk and its dangers to a country at war. All too innocent are the men and women in public-house and railway train, and at dinner table, who, in this dramatic object lesson, let fall the vital scraps of information that may be overheard and correlated by the enemy.

The occasion in question in this play is that of the trials of a new German battleship that are the signal for the putting into operation of a British bomber aeroplane of entirely new design. The pilot, the test gunner, and a man in the aircraft factory are all guilty of careless talk, the result of which is all too clearly shown at the climax of this play.

Do you know one of these?

Mr. Secrecy Hush Hush

He's always got exclusive information — very private, very confidential. He doesn't want to spread it abroad but he doesn't mind whispering it to you — and others he meets. *Tell him to keep it to himself.*

Mr. Knowall

He knows what the Germans are going to do and when they are going to do it. He knows where our ships are. He knows what the Bomber Command is up to. With his large talk he is playing the enemy's game. *Tell him so.*

Miss Leaky Mouth

She simply can't stop talking and since the weather went out as conversation she goes on like a leaky tap about the war. She doesn't know anything, but her chatter can do harm. *Tell her to talk about the neighbours.*

Miss Teacup Whisper

She is a relative of Mr. Secrecy Hush Hush and an equal danger. Everything she knows is so important it must be spoken in whispers all over the town. She's one of Hitler's allies. If she does not know that, *tell her* (*in a whisper*).

Mr. Pride in Prophecy

Here is the marvellous fellow who knows how it is all going to turn out. Nobody else knows but he does. He's a fool and a public danger. *Give him a look* that tells him what you think of him.

Mr. Glumpot

He is the gloomy brother who is always convinced that everything is going wrong and nothing can go right. He is so worried by the enemy's strength that he never thinks of ours. *Tell him to cheer up and shut up.*

Tell them all to

JOIN BRITAIN'S SILENT COLUMN

the great body of sensible men and women who have pledged themselves not to talk rumour and gossip and to stop others doing it

ISSUED BY THE MINISTRY OF INFORMATION IN THE INTERESTS OF NATIONAL DEFENCE

With the 'phoney war' past, a wave of spy hysteria swept Britain and gossips became a Public Enemy. These six chattering characters - created by the Ministry of Information - appeared in RADIO TIMES, 26 July 1940 to warn of the ever-present dangers of careless talk

NO WEEKENDS OFF IN WARTIME BROADCASTING, SAYS VIVIENNE CHATTERTON. THEN THERE WAS THAT EFFECTS DISPLAY FOR QUEEN MARY . . .

"The *Up Housewives And At 'Em* campaign really involved me very little. I was whisked out of the studios one morning, dressed as Mrs Mopp for the RADIO TIMES photo – and that was that. Back to work. But then there was no time for anything else except broadcasting. As a member of the BBC Drama Repertory Company I must have played literally several thousands of parts during the war years.

For the rep company, the war started very mysteriously. The BBC just gave me a ticket labelled Evesham and refused to tell me more. When I finally got off the train at Evesham the first thing that confronted me was an enormous sign saying 'BBC Billeting Office'. Very hush-hush!

After Evesham I was transferred to Manchester and then to Bristol. Life was frantic. No holidays, no breaks, hardly any rehearsals and we even worked at weekends. I did everything from drama and children's programmes to religious broadcasts. And, believe it or not, I was once even a drip of water in *King Solomon's Mines*.

Queen Mary once visited the Bristol studios. She asked what would happen if all our sound effects were blitzed, and I was called in to give an impromptu effects display. I did everything I could think of from animal impressions to imitating a sewing machine. At last I had to admit that I could do no more. "Very amusing," said the Queen. "I can be a train, you know. Choo! choo!"

With a wartime circulation of more than three million, RADIO TIMES proved a powerful sales force in the War Savings Campaign. This advertisement is reproduced from the 25 August 1941 issue

Radio in Wartime: should it be— GRAVE OR GAY?

IN critical times like these, it is harder than ever to plan broadcasts that will please all listeners. People react to the war in different ways, and each one expects the broadcasts he hears to meet his own particular mood.

That is natural. Radio has become part of all our lives, and even those who were not radio enthusiasts before the war now find themselves compelled to listen to the News.

Some listeners think it is wrong to have anything frivolous on the air at all until the war is over. Some complain that it gives a bad impression abroad to broadcast even important racing results. On the other hand, some say that they are giving long hours to war-work and they look to the radio for amusement and diversion to refresh them and help them to carry on. Some serving men say they have enough of war in their daily lives and want relief from it on the radio, especially news of sport.

* * *

The BBC has to try to please everybody without offending anybody. This job is made harder now that it has no longer the choice of eight different programmes that it had before the war.

One important consideration is what comes immediately before and after the News. Nobody can know beforehand whether the News is going to be reassuring or the reverse, so programmes may have to be changed at the last minute. Announcements at the beginning of programmes can play their part, too, in showing why a particular sort of broadcast is put on at a particular time.

Changes are constantly being made in general programme planning, so as to bring broadcasting into line with the prevailing mood of the nation. Commentaries on sporting events, for instance, have recently been discontinued; instead of the Derby you hear a broadcast from a munitions factory. This coming week there will be, twice every day, half-an-hour's music meant specially for factory-workers to listen to as they work. You will find it in the programme pages for each day, under the title 'Music while you work'.

On Tuesdays at 12.30, too, there is to be a special half-hour's entertainment for women munition-workers to listen to during their break, which is being presented by Ellaline Terriss — the famous musical-comedy idol, and wife of Sir Seymour Hicks.

* * *

'UP HOUSEWIVES AND AT 'EM'

The national slogan is the inspiration of a series of programmes starting on Friday, which will introduce you to the three heroines of salvage, (left to right) Mrs. Paper (Gwen Lewis), Mrs. Metal (Vivienne Chatterton), and Miss Bone (Helen Clare).

'Conserve' summed up the message to housewives as the home war effort hotted up. The radio's 'three heroines of salvage' – Mrs Paper, Mrs Metal and Miss Bone – were recruited to hammer home the point. The ladies appeared on the front cover of RADIO TIMES, 27 September 1940. Vivienne Chatterton (Mrs Metal) recalls her part in the propaganda campaign on the opposite page (far left)

12.30 p.m. 'TO BRIGHTEN THE BREAK!'

An entertainment for women war-workers, devised by
Ellaline Terriss
with
Carroll Gibbons and his Band
Anne Lenner
Eric Whitley
Guest artist, Frances Day
Presented by Douglas Moodie

1.0 Time, Greenwich: NEWS

9.10 'UP HOUSEWIVES AND AT 'EM!'

with

Mrs. Paper.....Gwen Lewis
Father.....Hugh Morton
Mrs. Metal.....Vivienne Chatterton
Miss Bone.....Helen Clare
Her boy friend...George Melachrino
and
Suzette Tarri as 'The Char'

BBC Chorus and Revue Orchestra conducted by Hyam Greenbaum

Script by Dick Pepper, based on the national slogan 'Up Housewives and at 'em'

Additional music and lyrics by Michael North and Michael Trefford

Produced by Tom Ronald

Radio tried to 'please everybody without offending anybody,' as RADIO TIMES, 21 June 1940 pointed out (left). And many of the programmes aimed at aiding the Home Front war effort (above)

Mr. Herbert Morrison, Minister of Supply, who introduced the 'Go To It' series, will come to the microphone again in the final programme tonight at 8.30 to say 'Keep At It'.

Industry was encouraged to 'Keep at it!' with a series of programmes examining the war drive and the export drive, and the workers behind all of these efforts. From RADIO TIMES, 30 August 1940

I HAVE NO ABSOLUTE PROOF, BUT IT WAS CHURCHILL, NOT THE BBC, WHO STOPPED MY 'POSTSCRIPTS,' SAYS J. B. PRIESTLEY

I always felt that the *Postscripts* were ridiculously overpraised. They were no more than spoken essays, which took a few minutes to read and only about an hour to write. Yet suddenly I couldn't walk into a pub without being touched, as if people wanted to prove I was real.

It was the second series of *Postscripts* that really ran me into trouble. They were slightly different in tone to the first, emphasising rather more that there must be change after the war. A lot of people took the view that life should go on as before when the fighting was over, and that was what we were defending. I was trying to say that the stream of history rolls on, that the war must be won in order to build a better Britain.

Finally, I was told to stop my *Postscripts*. I received two letters: one from the BBC telling me that the Ministry of Information was responsible for taking me off the air; the other from the Ministry, saying it was the BBC's decision. I kept phoning the BBC and the Ministry trying to find out what had really happened and eventually tired of my role as a tennis ball, realising that neither of them was speaking the truth.

It was Churchill who stopped my *Postscripts*. I have no absolute proof but I am sure that he had expressed dissatisfaction and his disciples took that as a signal for me to go. I was told that he said: "Public opinion is a fine old instrument and I think I should play it".

Radio Discoveries in a Year of War

Gordon Stowell makes a selection of new radio personalities who have established themselves during the last twelve months

Common Sense for the Home

Finally, of course, J. B. Priestley, prince of postscriptors, the voice of Britain, the apostle of sturdy common sense, the man who gives glowing and unforgettable expression to all that we are trying to believe we think, who catches our ear with a homely observation and whose conclusions can inspire some of us more than most pulpit sermons to pursue a saner, simpler way of looking at life in these grim days.

Churchill, Warner, Coleman Smith, Priestley—four grand new friends, thanks to radio. In four different but mutually complementary ways, I and hundreds of thousands of others feel ourselves all the better men for knowing them. What more can anybody ask?

Before the war Priestley had gained a great reputation as a playwright and novelist. Now, with his evocative *Postscripts* taking him into homes across the country, he had become, said RADIO TIMES of 30 August 1940, 'the voice of Britain'

J. B. Priestley

If J. B. Priestley is allowed to go off the air the whole BBC should be clapped in jail, on the ground of doing an action certain to cause despondency.—*O. F., Wilmslow.*

I HAVE not felt panic until J. B. Priestley told us that some miserable persons want you to 'put him off the air'! I beg of you to do nothing so devastating. That steady, 'comfortable' voice telling the truth about our dear land and our brave men! No, no, put him *on*, please.—*Katherine Lewis, Hereford.*

Though loved and respected for his broadcasts, Priestley's *Postscripts* also ran him into a storm of controversy. To some, his talks were 'too political' and rumours spread that he was to be 'put off the air'. The public rallied to him (these letters appeared in RADIO TIMES of 16 August 1940), but the following year Priestley's programme was dropped, though he continued to broadcast to America

When Priestley Talks to America

By ROBERT W. REID

THE room looks down on to a square in the heart of a bustling Northern city. It is a square that throbs with life—a flowing stream of traffic, hurrying pedestrians, shouting newsboys, and the occasional overhead shriek of a train somewhere.

Detached from it all, yet part and parcel of that Northern scene as he absorbs and reflects its bustle, a squarely built man in a rough blue sports jacket sits near the window tapping away at a typewriter. A pipe droops from one corner of his mouth. Half-a-dozen other pipes—all veterans—lie ready to hand. The morning's papers drape the bed and a sheaf of letters, cablegrams, and manuscript crowd the hairbrushes on the dressing-table.

That was a picture I carried away with me the other day of Britain's No. 1 spokesman to the people of North America—J. B. Priestley, essayist, novelist, playwright, and now a broadcaster with the biggest regular listening audience in the world.

Priestley fans in this country, and they number millions, hear him only once a week, when he gives his Sunday-night postscript. Across the other side of the Atlantic a still larger fan army tunes in to Britain three times a week to listen to the man who is talking to them from three thousand miles away. That transatlantic audience has just finished its supper and is at uneasy peace with the world. Here it is 2.30 in the morning. As often as not bombs are dropping uncomfortably near, but Priestley talks on, unrattled and unperturbed, sane, sound, and Yorkshire homespun in accent and philosophy.

For weeks J. B. Priestley talked to America about London, Londoners, and the bombing. When those unending stories of civilian heroism, courage, and endurance became almost commonplaces of life in the capital, he decided to go North for a week or so to see how folk there were faring—the folk among whom he was born and bred in the shadow of the Pennine hills.

I spent two or three days with him and good days they were, and arduous! Some day somebody will discover that Edgar Wallace was almost a sloth compared with this dynamic Yorkshireman who works incessantly from the moment of rising, through a long day of material-hunting, interviews, visits to factories, and script and article writing, until he says goodnight to America in the small hours.

J. B. Priestley is interviewed by Press representatives in the BBC's Leeds studio during his recent trip to the North

All Grist to the Mill

He is often busiest when he is just mooning around the streets of the town. One delightful afternoon was spent in Bradford just roaming around, looking for the shops and the queer corners he knew as a lad. That afternoon provided the delightful story of the pie which has been steaming away

RADIO TIMES

JOURNAL OF THE BRITISH BROADCASTING CORPORATION

(INCORPORATING WORLD-RADIO)

J. B. Priestley

broadcasts for listeners at home and overseas again on Sunday

See the article on page 3

ALSO THIS WEEK

Halle Concert

First concert of eighty third season (page 7)

Peggy Ashcroft and Emlyn Williams

In 'The Barretts of Wimpole Street' (page 8)

'Dandy Lion'

First episode of new radio cartoon (page 11)

'Send for Doctor Dick!'

With Dick Francis and Sonnie Hale (page 15)

Firemen of London

How they 'Go to It' (page 20)

P. G. Wodehouse Play

'Pig-hoo-o-o-o-ey' to be broadcast again (page 25)

Moiseiwitsch

In a programme of Chopin's music (page 28)

'Quinney's'

With Henry Ainley in his original role (page 28)

J. B. Priestley's *Postscripts* were intended as a counter to Lord Haw-Haw's propaganda and soon became a national 'must', winning an audience of many million listeners. This front cover and the article opposite are reproduced from RADIO TIMES, 18 October 1940

Here is the Christmas News and this is Father Christmas reading it....

WE PUT ON WEIGHT, EATING FOR A WEEK ON 7S 6D EACH – AND WROTE A COOKERY BOOK AFTERWARDS, SAY ELSIE AND DORIS WATERS

"Many people tell us they found Gert and Daisy a sort of comfort during the war. Well, people were very ready to laugh, you know, and we tried to make fun of things that weren't exactly funny. For instance, when the invasion scare was on we'd make jokes like: "If they land when Bert's on the pier the first thing he'll do is teach 'em to fiddle the turnstiles."

We were once asked by the Minister of Food to do a series called *Feed the Brute*, on how to conserve food. Rationing wasn't the easiest subject to make amusing, but we gave recipes (talk about Jimmy Young!) and sang little jingles like: "Here's a recipe from the kitchen front, please try it, don't be lazy. If it all goes wrong, who'll bear the brunt? Your old friends Gert and Daisy!"

We ate for a week on 7s 6d each to make sure that what we were telling "the kitchen front" could be done. We put on weight, too. We got 60,000 letters in a fortnight about these programmes and wrote a cookery book afterwards.

But we tried to do our bit abroad, as well. In 1944 and '45 we went to India, Ceylon, Malaya and Hong Kong to give shows for the "Forgotten Army". We'd perform in the open air, planters' clubs and once in the back of a lorry during the monsoon. A Japanese air raid broke up one show and we were bundled into a slit trench. Doris jumped out again and fled. "Get back," yelled the Army boys. "No fear," said Doris, "there's a spider in there!"

'PS. . . .' Jack Warner reads the letter from his brother Syd. The microphone takes you to the London Palladium tonight at 7.30 to hear Jack and his 'littel gell' Joan Winters in the stage version of 'Garrison Theatre'.

'Mind my bike!' Jack Warner (plus that catch-phrase) rocketed to fame with the *Garrison Theatre*. From RADIO TIMES, 14 June 1940

'FEED THE BRUTE'

Above you see Gert and Daisy, irrepressible radio comediennes. On Tuesday evening at 6.15 they turn to sterner things, but in as light vein as ever, when they give the first of their new series of broadcasts.

Jack Warner's sisters, Elsie and Doris Waters (see left), tried to make wartime rationing fun. Above: RADIO TIMES, 5 April 1940

This was the front cover to cheer up readers of the Christmas issue 1940 - the news and Santa to read it!

BEBE, VIC, AND BEN

There is nothing new that can be said about these three, the most popular trio in the story of wartime radio entertainment—Bebe Daniels, Vic Oliver, and Ben Lyon, three Americans who remained in this country to help us laugh through the darkest hours and earned a special place in the affection of British listeners. We need only announce the glad news that they come back to the air on Sunday in a new weekly show, to be broadcast at the same hour as their old 'Hi, Gang!' times

'The most popular trio in the story of wartime entertainment,' said RADIO TIMES, 6 November 1942. And they weren't even British! While Gert and Daisy captivated radio audiences with their home-spun Cockney chat-sessions, Bebe Daniels, Vic Oliver and Ben Lyon left their special mark on wartime Britain with the transatlantic flavours of *Hi, Gang!* and its follow-up series *Bebe, Vic and Ben*

The first picture of the weekly Band Waggon Sit-Round in Gordon Crier's temporary office (neither he nor the BBC is responsible for the wallpaper pattern!). Left to right are Richard Murdoch, Crier himself, Arthur Askey, Vernon Harris, and 'Penny' Worth.

When war broke out the nation needed as much laughter as radio could provide, and one of the first comedy successes was a revival of the pre-war variety hit *Band Waggon*, which reunited Richard 'Stinker' Murdoch and 'Big Hearted' Arthur Askey. RADIO TIMES examined a *Band Waggon* script conference (or sit-round as producers Gordon Crier and Vernon Harris called it), 3 November 1939

WHAT FUN 'ITMA' WAS! TOMMY HANDLEY'S WARMTH AND ENJOYMENT MADE SURE OF THAT, SAYS MAURICE DENHAM (MRS TICKLE)

'Mother's pride and joy, Mrs. Handley's boy'

MOST IRREGULAR! — On the right is Mrs. Tickle (Maurice Denham) herself, complete with mop, doing her best for one of her gentlemen, in this case Jack Train, as Fusspot—or Jollop—or both!

There was no blaze of publicity when *ITMA* began going out from Bristol at the start of the war. I was in the Variety Repertory Company and *ITMA* just appeared on my schedules one morning. You got swept up into programmes in those days without time to think.

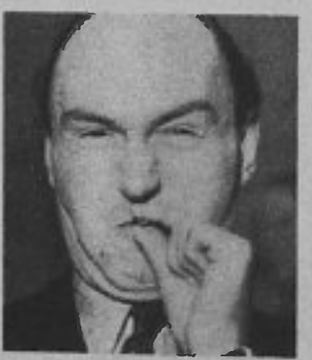
Producer Francis Worsley, writer Ted Kavanagh and, of course, Tommy Handley, were the brains behind the format and I soon found myself portraying their unforgettable creations. I was Mrs Lola Tickle, the charlady ("I always do my best for all my gentlemen") and Vodkin, the Russian inventor, plus a score of assorted voices and noises, including the famous *ITMA* door that opened and shut throughout the show.

What fun it was! Tommy Handley's wonderful warmth and enjoyment of it made sure of that. Mind you, he did have problems. He was the King of Ad Lib and, with censorship, there was no possibility of extemporising. I think he'd have tried if he hadn't known there was a little man around with a copy of the script and a hand on a button ready to "bleep" out any additions!

I don't think any of us realised how popular *ITMA* was becoming until we took the show on a music-hall tour after the first 25 programmes. The audiences would call out catch-phrases as soon as the characters appeared on stage. I went on in drag as Mrs Tickle saying: "I've got me papers". One night I really had – my mobilisation papers!

BEHIND THE SCENES: Each week's 'Itma' broadcast is thrashed out over the teacups by (L. to R.) Francis Worsley, Tommy Handley, Ted Kavanagh, Jack Train, and Maurice Denham

WHAT A COMMON BOY!—Sam Costa, vocalist, now adds to the weekly complications as Lemuel, the adenoidal office-boy



. . . VOUS POUVEZ CRACHER! — Maurice Denham puts his heart into blowing the pip-pip signal of Radio Fakenburg

THIS IS FUNF SPEAKING—and this is exactly how Jack Train does it. Jack is also, when necessary, Funf's Father and Funf's Grandfather!

The men behind the legendary *ITMA*. Only five months after the series started *ITMA* was already popular enough to merit this full-page feature, which appeared in RADIO TIMES on 26 January 1940

IT'S THAT MAN AGAIN

Itma's Double Century

The 200th performance of 'Itma' will be broadcast on Thursday. We have asked a number of distinguished people to tell readers of 'Radio Times' what they think of the programme. Their opinions are given below

George Formby: I've never heard *Itma* right through, though I nearly did the other night, and then my call came [George is appearing in pantomime at the Empire, Liverpool], but I think it's by far the best programme on the air. I have the radio going in my dressing-room and listen-in between calls. It's got so much speed. I know Tommy Handley well, of course, and I think Jack Train did his first broadcast with me. He 'fed' me as he 'feeds' Tommy, and that's when his impersonations began. He used to do other voices when we needed them. Yes, from one comedian to a comedy team, congratulations on a grand show, without a doubt the best there is.

Vic Oliver: Quite apart from achieving a unique record—one which I know will not easily be broken—*Itma* has with its 200 performances done a lot to boost British radio. I consider this programme—and always have considered it—not only highly entertaining and original, but also a living proof that British radio shows, properly handled, can easily compete with American or any other programmes. Good luck to Tommy Handley and all the other 'Itmaites,' and I shall be pleased to give my opinion again on *Itma's* 500th performance.

Dr. C. E. M. Joad: Alas, superior person, haughty highbrow, inhuman despiser of the common joys of humanity that I am—I've never heard *Itma*.

RADIO TIMES, 15 February 1946 celebrated the 'double century' of *ITMA* – the most popular variety show in broadcasting history. It had become something of a national institution and *ITMA* catch-phrases like 'After you, Claud', 'Can I do you now, sir?', 'Don't forget the diver!' and 'It's that man again' (left) swept the country. Handley himself had to have his telephone number changed because a string of jokers would ring to tell him: 'This is Funf speaking'

One Hundred 'Itmas'

'Itma' celebrates its century on Thursday with the last programme of the present series, and Francis Worsley, producer of all the shows, here answers the Editor's questions, put on behalf of every 'Itma' enthusiast

When did 'Itma' start?

Before the war—it wasn't known as 'Itma' then, but by its full title 'It's That Man Again'. We did four shows before the war—very different from the present set-up, as they were modelled on what was then the classic of radio light entertainment, 'Band Waggon'. Tommy had a broadcasting ship, and was assisted by Celia Eddy and a South African actor, Eric Egan. Between the comedy spots were 'features', and the show was designed to run from anything from three-quarters of an hour to an hour. The last one of the four was broadcast the Wednesday before war broke out; it must have been one of the last big shows in St. George's Hall.

The outbreak of war altered things entirely, then?

Yes, indeed. I arrived at the first wartime Variety headquarters on the Monday to find that in the provisional programme for the following day week somebody had pencilled in 'It's That Man Again', with Tommy Handley, Jack Train, Maurice Denham, Vera Lennox, the Cavendish Three, Sam Costa, and Billy Terrent's Orchestra. Apart from Tommy, I think they were simply allocated to the show because they were free at that time. Those were the days when repertory artists were doing two and three shows a day.

Tommy himself was a member of the Rep. Ted Kavanagh came down from London, and we spent many hours, the three of us, walking round the garden while we tried to think out an entirely new show. As new Government departments appeared to be springing up like mushrooms in the night, Ted had the idea that Tommy should run an office of Twerps.

So, on September 12, 1939, a Tuesday, the show went on the air again, now entitled 'Itma', in deference to the prevailing habit of using initials.

How many characters altogether have you introduced into 'Itma'?

I counted up the other day, and found we have had nearly fifty regular characters since the war. By 'regular' I mean those that appear in at least half-a-dozen shows. And nearly all of them coined a catch-phrase—some more than one.

So Funf is your oldest character?

Yes, and Jack Train is the only one apart from Tommy who has played in every 'Itma' since the war. And, oddly enough, it was the RADIO TIMES that gave us the first hint that we had got hold of a success—you printed a joke drawing some time before Christmas 1939 of a staff-officer sitting in his office furiously busy interrupted by his aide with a telephone and the words 'A Mr. Funf to speak to you, sir!'

'A Mr. Funf would like to speak to you, sir'

The beginnings of *ITMA* - and the rise of Mr Funf - remembered by producer Francis Worsley. From RADIO TIMES, 30 July 1943

A study of Tommy Handley and some of his visitors by Vicky of the *News Chronicle*

Remember, ITMA this evening at 8.30!

The *ITMA* creations were just voices, but cartoonists like Vicky soon put faces to them. From RADIO TIMES, 3 November 1944

Tommy Handley

Tommy Handley's sudden death came as a personal shock to millions of his radio friends at home and throughout the world. Grief at his passing has been expressed in letters from listeners, his fellow comedians, and all who worked with him in his shows. On this page and the next we print some of them, headed by the tribute which Sir William Haley, the BBC's Director-General, broadcasts at 8.30 on the evening of Thursday, January 13.

It would be idle to pretend that we shall as a nation therefore lose the capacity to laugh at our troubles; or that other great jesters will not arise. Of course they will. But they will not be Tommy Handley. He was a true original. For the men and women—and children—of this generation, to whom *Itma* meant something that no other show will ever mean and who tonight hold Tommy Handley in grateful and affectionate memory, there will never be anyone quite like That Man again.

RADIO TIMES, 21 July 1949. With Tommy Handley's death died the age of *ITMA*

VICTOR SILVESTER RECALLS HOW LORD HAW-HAW GOT IN ON THE START OF THE BBC DANCING CLUB BUT WAS SOON WALTZED OUT

Radio was, of course, the big entertainment maker of the war years – the one thing that almost everybody could share. Not surprising, then, that it widened its horizons, though the forerunner of *BBC Dancing Club* was, in fact, a dancing lesson I'd given before the war in a programme called *For You Madam*.

When we started the Club in 1941 we decided that the actual lesson should last only five or six minutes, and the rest of the programme would be music. We didn't want people to get bored, though we soon found that families all over the country were rolling up their front-room carpets as soon as the lesson started, and letting their hair down.

The big problem was making sure that the steps were simple, but Lord Haw-Haw soon added to the difficulties. I had to speak slowly when reading out the basic steps so that people had time to write them down. We discovered that the little silence I left to allow people to write was being filled by propaganda from Haw-Haw. We had to put music in the gaps after that.

Getting the band together proved another snag. With all the boys at war, musicians were in short supply and the Music Department had the reputation of being a bit snobby about classical people playing light music. Alfredo Campoli, the famous violinist, got round the problem by playing for me with his back to the audience, wearing dark glasses. I'd introduce him as Alfred Campbell and no one ever found out.

Golf with Henry Cotton

This evening at 6.45, with Raymond Glendenning as his pupil, he starts a series of six radio lessons for the average player. The driver is the club he tackles in the first broadcast.

Here, a golf lesson drive-off in RADIO TIMES, 28 November 1941

COMMUNITY

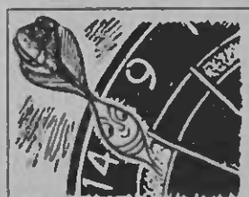
WHISTLING

Join in and whistle with Ronald Gourley and the boys this evening at 6.30

Come along and join in whistling with RADIO TIMES, 11 April 1941

Lauri Wylie's 'Wireless Puppets' come back to the microphone today at 3.30

Written and devised by Laurie Wylie this performance of *Wireless Puppets* – RADIO TIMES, 1 August 1941 – was produced by Harry S. Pepper. The artists taking part were far from lifeless marionettes and included Leonard Henry, Marjorie Sanford, Frederick Gregory, Dick Francis, Vera Lennox and Clarence Wright. The show's music came from Sam Rogers and his orchestra. The programme was broadcast from Bristol, the BBC's wartime headquarters of variety, religious and schools broadcasting, music and *Children's Hour*



DARTS

NAVY v. ARMY

TONIGHT AT 7.0

A Royal Navy team and an Army team will play each other by remote control tonight. Commentators with the Navy somewhere in the South and with the Army somewhere in the North will describe the play for listeners and the opposing teams.

Inter-service and inter-regional radio darts competitions were both broadcast regularly. From RADIO TIMES, 15 August 1941

'Up in the Morning Early'

This morning at 7.35 it is the WOMEN'S turn to keep fit by radio in this early-morning series of physical jerks.

RADIO TIMES, 1 December 1939. Women on Tuesdays and men on Mondays. Exercises for both sexes were soon broadcast daily

MOUTH-ORGAN TRIO

Ronald Chesney gives David Miller the last of his mouth-organ lessons this evening at 7.30. Here they are (Chesney is on the right) with Sydney Bright, who has played the accompaniment throughout the series.

Mouth-organ lessons. From RADIO TIMES, 12 December 1941

THE RADIO ALLOTMENT

In this London garden twenty-three different types of vegetables are being grown, as well as a large variety of herbs. Once a week its progress is broadcast to gardeners all over the country.

SIX months ago, in a certain London square, there was little to be heard but the wind ablowing, little to be seen but the green grass growing. There were, of course, the testy churrings of the London sparrows, the clappings of pigeons' wings, the drip of rain through the evergreens that enclose the privacy of all such lovesome plots in residential squares of London Town.

Now, with the green grass growing all round it, there is an allotment, standard size, thirty feet by ninety, dug and double-dug through the hardest and most discouraging winter for years by a team of enthusiastic amateurs—the BBC's Outside Broadcasts Department—who now, in the green geometry of achievement, agree that the dark days of digging were very much worth while.

Once a week—every other Wednesday at 1.15 and every other Friday at 6.30—the team, under the expert surveillance of Roy ('Dig for Victory') Hay of the Ministry of Agriculture, broadcasts news of its progress to the holders of the two million or so other allotments all over wartime Britain. This is Everyman's allotment, an effort by the inexpert, but determined, to show just what can be done when you start to dig, not only for Victory, but, as the later phrase has it, for dear life.

'Radio Allotment' is a communal experiment. Eight people share its labours. Michael Standing—in the picture, Bending—now Director of Outside Broadcasts, once famous for his impromptu 'Standing on the Corner', gives the commentary each week. Working in the team are Raymond Glendenning, most redoubtable all-round sports commentator in the country, and Stewart McPherson, whose racy ice-hockey commentaries were a feature of pre-war broadcasting, and who has lately been doing many broadcasts from aerodromes, docksides, Army Operational Units, and so on.

This picture was taken several weeks ago. Now, of course, the foreground beans are half a foot higher, and you can scarcely see the houses for peas. The time of this activity is the lunch hour; the company in it ordinary folk not wasting any time; the aim of it to help everyone to help everyone else to help win the war.

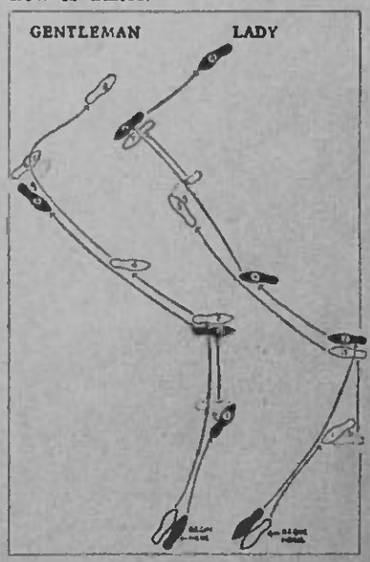
CHARLES GORDON

The Radio Allotment **really was an outside broadcast. Whatever the weather – the censor would not allow any mention of sun or rain – the programme went out live from a garden in Park Crescent, close to Broadcasting House. Later in the war, when Roy Hay was posted to Malta, his father took over as adviser**

DANCING CLUB

Victor Silvester, well-known band-leader and dance expert, writes of his new series, 'BBC Dancing Club'. It starts in the Forces programme on Wednesday.

IN response to many requests from listeners the BBC Dancing Club has come into being. The idea at the back of it is two-fold—first, to provide half-an-hour's music that is ideal for dancing at a time of the evening when most listeners are able to take advantage of it, and second to give ten minutes of dancing instruction to the many people who wish to learn how to dance.



This diagram shows the quarter turns of the Quick-step. Keep it by you, because Silvester will refer to it in his broadcast on Wednesday evening.

The Club will be on the air at 8 p.m. every Wednesday evening for the next four months, and perhaps longer, so you can be sure of getting music that you can dance to at the same time regularly each week. This will give listeners a chance to make their plans accordingly.

I shall devote the first few minutes of each broadcast to giving instruction in the most important figures used in ballroom dancing today. All these figures are standardised, which means that they never change. They have evolved and developed through practice and experience, and have been found to be the most natural and rhythmic forms of movement to music in tempo.

There are still numerous people who hesitate about learning how to dance. They seem to imagine they will have to learn masses of intricate steps which are popular one year and out of date the next. Nothing could be further from the truth. The main feature of modern ballroom dancing is that it is based on natural movement. The fundamental principle is 'the walk', and once you can walk well and rhythmically to music, with good balance and movement, you are more than half way to being a good dancer. Anyone can learn, and it is never too late to start.

Ballroom dancing is the most popular pastime in the world. It is enjoyed by every class of the community, in all weathers and climates, hot or cold, wet or fine. It helps people to take their minds off their troubles and worries, and gives them a chance of stepping forth into a gay, colourful atmosphere. That, as any mind doctor will tell you, is a mental tonic.

Fitness, Too

As an exercise, dancing is one of the best forms of recreation you could have, and it will give you physical grace and fitness besides the pleasure you derive from it. As a social exercise, too, I should be inclined to put it in a class by itself—the ballroom provides intense common interest set to music, friendship in rhythm.

In the running of the BBC Dancing Club I shall be ably assisted by producer David Miller. We shall do all that we can to cater for the non-dancing, as well as for the dancing, public. 'How can we interest the former?' you may ask. Well, after the brief dancing lesson, there will be thirty minutes of non-vocal rhythmic melody played by my Ballroom Orchestra, and this I hope will be 'easy on the ear', even to those who profess to dislike modern dance music!

So David Miller and I hope that you will join the BBC Dancing Club, and be with us on the air every Wednesday at 8 p.m.

Victor Silvester's 'slow, slow, quick, quick, slow' is as well known as any other broadcast catchphrase. This is where the *Dancing Club* began – RADIO TIMES, 25 July 1941 – and it went on to become ever more popular on radio and into post-war television years. Above: Silvester's do-it-yourself Quickstep guide

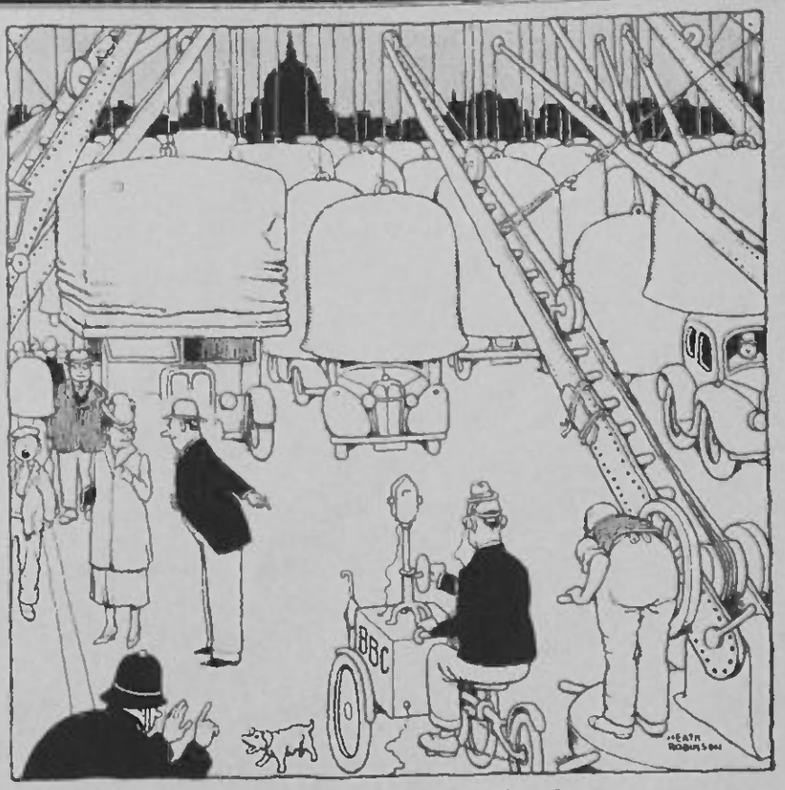
MICHAEL STANDING RECALLS HOW THE MAN IN THE STREET HAD HIS SAY – UNTIL THE MEN FROM THE MINISTRY STEPPED IN

'*Standing on the Corner* – my five minute report from the streets of London in *In Town Tonight* – started a couple of years before the war and was the first totally impromptu live interviewing series to be done on the air. When the war came we tried to think of a regular venue for the interviews, and the air-raid shelters seemed a good bet. So *Standing in the Shelter* was born.

The exercise soon acquired a fame which was totally unrelated to its merits. But "audience participation" was in its infancy and the man in the street – naturally enough – loved to hear himself on the radio.

Because it was "live" one had to be very circumspect – especially with wartime security – and I would always try to pre-select my interviewees. But people were rarely nervous and nearly always cheerful, though there were some trying moments. I was once nearly set upon by a gang of thugs in the Underground and another interviewee turned out to be a policeman in plain clothes. I told him jokingly that anything he said would be taken down, altered and used in evidence against him. He told me to move on, or I'd be arrested for causing an obstruction!

But if it appealed to the public it began to be frowned on by officialdom. Because everybody seemed so cheerful the Ministry of Information decided that *Standing in the Shelter* made life in the shelters sound far too cosy. So after a few months the spot was taken off.'



Stopping the roar of London's traffic for—

'IN TOWN TONIGHT'

This Heath Robinson drawing decorated the cover of RADIO TIMES for 4 September 1942. *In Town Tonight* was not worn out after nine years of almost continuous run and began a new series on 12 September when Joan Clark and Roy Rich conducted the interviews

'WORKERS' PLAYTIME'

***'Workers' Playtime* provides an example of the workers from one factory paying a friendly visit to their fellow workers,' wrote Minister of Labour Ernest Bevin in RADIO TIMES, 24 October 1941. He was introducing a new series of the show that ran for 23 years**

The other day President Roosevelt gave his opponent in the late Presidential election a letter of introduction to me, and in it he wrote out a verse in his own handwriting from Longfellow which, he said, 'applies to you people as it does to us'.

Here is the verse :

'Sail on, O Ship of State !
Sail on, O Union, strong and great !
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate ! '

What is the answer that I shall give in your name to this great man, the thrice-chosen head of a nation of 130 millions ?

Here is the answer which I will give to President Roosevelt:

Put your confidence in us ; give us your faith and your blessing, and under Providence all will be well.

We shall not fail or falter. We shall not weaken or tire, neither the sudden shock of battle nor the long-drawn trials of vigilance and exertion will wear us down.

Give us the tools, and we will finish the job.

The Royal Message to the BBC

BUCKINGHAM PALACE

I send my hearty congratulations to the British Broadcasting Corporation on the twenty-first anniversary of its foundation.

In peace and war alike, it has proved itself a great national institution, rendering high service to the State and to millions of listeners all over the world.

I wish the Corporation all success in the future, when broadcasting will play a part of ever-increasing importance in the lives of all of us.

George R.I.

14th November 1943.

King George VI's 'heartiest' 21st birthday greetings to the BBC - from the Palace. RADIO TIMES, 19 November 1943

On 9 February 1941 Prime Minister Winston Churchill broadcast 'Give us the tools and we will finish the job' to the nation his famous speech. The full text - the closing paragraphs of which are reproduced (above left) - was reprinted in RADIO TIMES, 21 February 1941

10.10 Constance Cummings in

'THE WHITE CLIFFS'

An adaptation by M. H. Allen of the poem by Alice Duer Miller

Characters:

Susan; John; Lady Jean (his mother); Rosamond (his sister); Susan's father; Three women; and Two men

Produced by Val Gielgud

This romance and tragedy in rhyme of an American girl who married a young English squire at the beginning of the last war, and lost him at Douai—who grew to love her English mother-in-law, and, with the coming of the present war, had to endure the prospect of losing her son as she had lost his father—closes with the lines:

I am American bred,
I have seen much to hate here—much to forgive.
But in a world where England is finished and dead,
I do not wish to live.

The appealing part of the American girl and woman, Sue, was broadcast in America by an actress who was born in London—Lynn Fontaine; it is to be broadcast here by an actress who was born in America.

***The White Cliffs of Dover*, by American poetess Alice Duer Miller, attracted a good deal of attention in the United States and won popular acclaim when it was broadcast here in the spring of 1941. The billing and photo (above) from RADIO TIMES, 16 May 1941**

Proms Again

Queen's Hall is no more, but the Proms carry on! Sir Henry Wood's opening concert of the season will be broadcast from the Albert Hall on Saturday this week

WAGNER WASN'T VERY POPULAR BECAUSE SOME OF HIS MUSIC WAS ASSOCIATED WITH HITLER, SAY ANNA INSTONE AND JULIAN HERBAGE

"We were both very involved with the BBC's music during the war. Anna was responsible for all the gramophone programmes, from dance music to opera, and ran the gramophone library, too. Julian was Assistant Director of Music under Sir Adrian Boult, planning the programmes for the BBC Symphony Orchestra and, for some of the war years, the Proms programmes as well.

For Julian and the BBC SO there was a hesitant start to the war. The orchestra, for the first six months or so, was only given one half-hour programme a week, which knocked out just about every symphony except the "Unfinished"!

Sometimes our jobs would overlap. For instance, if a concert was being relayed from Bristol it would be "covered" on record in London, so if there were a breakdown in transmission due to bombing the 'concert' would carry on and there would be no silence to alert the Germans. In fact all programmes were covered, just in case the lines went down.

At the very start of the war programmes consisted of just news bulletins, Sandy Macpherson at the organ and records. And throughout the war there was an official ban on records sung in German (it was thought they could cause offence), and restrictions on German composers that affected both of us. Wagner wasn't popular because his music was associated with Hitler. But Beethoven, he was all right."

Soon after the bombing of Queen's Hall this photograph was taken. In Sir Henry's own words he is 'still here'.

THE Proms—Sir Henry Wood — Queen's Hall! What memories are associated with these names! They have been linked together in the minds of concert-goers for nearly half a century.

In last year's prospectus the Proms were announced as 'Sir Henry Wood's Forty-Sixth and Farewell Season'. No one really believed it would be his last season, and certainly everyone hoped that when this year came round Sir Henry would be seen mounting the rostrum at Queen's Hall as usual. But Queen's Hall is gone.

It is said that when Sir Henry saw the ruins, he wept. On his second visit he was still dumbfounded. But on the third visit he had mastered the horror of the situation, and, looking round, saw his bust standing intact among the débris. 'So I am still here', he said.

The Proms, too, are still here, but in a new home—the Albert Hall.

The London Blitz began with a night air raid on 26 August 1940 – just as Sir Henry Wood was raising his baton to conduct the London Symphony Orchestra at Queen's Hall. The concert continued – with extra percussion from bombs and ack-ack shells. On 10 May 1941 the hall was destroyed by a direct hit from an incendiary bomb. Now an hotel is on the site. Above: We report on Sir Henry's grief (RADIO TIMES, 4 July 1941)

OPENING OF THE PROMS

Sir Henry Wood will conduct the opening concert of his forty-eighth season of Promenade Concerts on Saturday night

MUSIC: by Ralph Hill

'The Planets'—to be broadcast on Sunday—is a very remarkable work: it brought Holst more popularity than any other of his compositions. In fact, its success embarrassed him. For once he had produced, superficially speaking, 'a thing of momentary thrills.' Apart from the wealth of striking tunes and rhythms and a quality of harmony that is as compelling as it is distinctive, the orchestration is the work of a subtle and ingenious colourist who knows how to enhance his meaning without dazzling and blinding the eye.

Holst's interest in astrology was due to his friend and collaborator Clifford Bax. In the first *Music Magazine*, which will be broadcast on Sunday, Clifford Bax will give some of his personal reminiscences of Holst. This new series of broadcasts, alternating with *Music-Lover's Calendar*, should have a wide appeal among all types of music-lovers.

Other features in the first programme will be a description of Haydn's visit to London in 1794, a hundred and fifty years ago, when that great master composed his last six symphonies for the occasion (material supplied by Marion Scott, the leading authority on Haydn in Britain); a review by Compton Mackenzie of two new music books; and a musical puzzle feature set by Eric Blom. *Music Magazine*, edited by Anna Instone and Julian Herbage, will be introduced each fortnight by Alec Robertson.

A point to remember is that it is your magazine, and therefore your suggestions will be welcomed.

10.15 LEON GOOSSENS (oboe)

Sonata, in C minor ..... *Handel*
A Melody ..... *Morgan Nicholas*
Romance ..... *Debussy*
Gigue ..... *Babell*

10.30 MUSIC WHILE YOU WORK

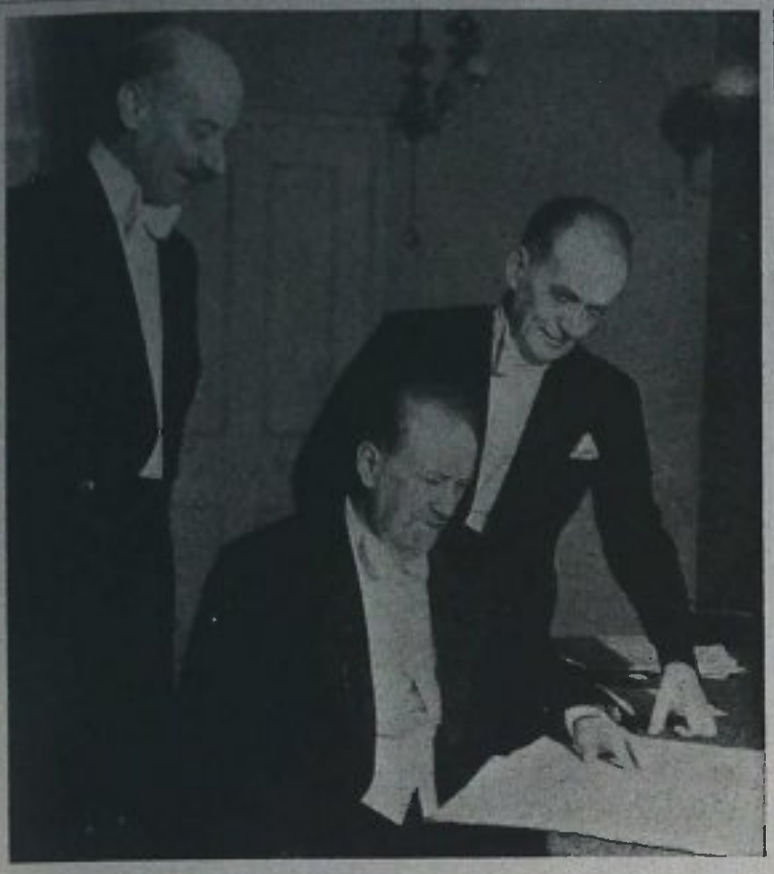
Harry Davidson and his Orchestra

11.0 Time, Big Ben

'MUSIC MAGAZINE'

A fortnightly review. *Contents*: An impression of Gustav Holst, given by Clifford Bax; Haydn's visit to England 150 years ago, contributed by Marion Scott; Book review by Compton Mackenzie; Musical puzzle, set by Eric Blom. The Magazine introduced by Alec Robertson, and edited by Anna Instone and Julian Herbage

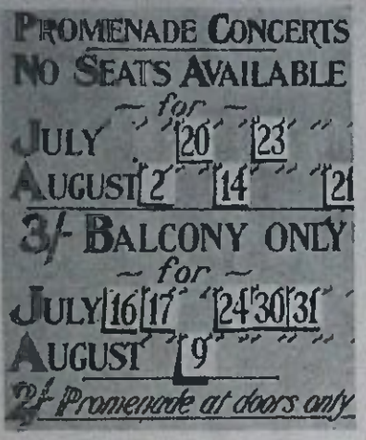
As well as helping plan wartime Proms, Julian Herbage - with wife Anna Instone - started *Music Magazine* (above: The programme's first billing in RADIO TIMES, 19 May 1944). 'Music programmes were very popular during the war,' says Anna. 'Julian thought that with his knowledge of music and my knowledge of gramophone records we could run a joint programme. Neither of us thought that it would run for 29 years!'



LAST WEEK OF THE PROMS

Sir Henry Wood with his associate conductors in this season's Promenade Concerts at the Royal Albert Hall, Sir Adrian Boult (left) and Basil Cameron (right)

Henry J. Wood was only 26 when he conducted the first Proms in 1895. RADIO TIMES printed the picture of him (left) on 19 June 1942. That year – the first season at the Albert Hall – Sir Henry was 73 and two famous associate conductors (above) were brought in to ease the strain. Our picture in RADIO TIMES, 14 August 1942



RECORD PROM BOOKINGS

in 1943, witnessed by this notice board which hung by the box-office at the Royal Albert Hall, have resulted in an average attendance of about 21,000 a week—2,000 more than the average last year. There will be a broadcast from this evening's concert at 7.0.

7.0 PROMENADE CONCERT

The BBC presents Sir Henry Wood's 49th season. Associate conductor, Sir Adrian Boult. BBC Symphony Orchestra (leader, Paul Beard). Mary Jarred (contralto). Harriet Cohen (piano)

Introduction and Allegro, for strings..*Elgar*
(*See Ralph Hill's article on page 4*)
Song with orchestra : I loved thee once, Atthis (Sapho)..... *Bantock*
Rhapsody, for piano and orchestra *E. J. Moeran*
(First performance)
From the Royal Albert Hall, London

Above: RADIO TIMES presents the 49th season – issue of 13 August 1943. Sir Henry collapsed and Sir Adrian Boult and Basil Cameron took over

7.0 Sir Henry Wood's Jubilee Season of PROMENADE CONCERTS

From the Royal Albert Hall, London

First night of the season. Parry Jones (tenor), Moura Lympany (piano), G. Thalben-Ball (organ). London Philharmonic Orchestra (leader, Jean Pougnet). Associate conductor, Basil Cameron

This year, for the first time in the long history of the Proms, the exacting task of rehearsing every morning and playing every evening for nine weeks will be shared by three orchestras : the London Philharmonic Orchestra, the London Symphony Orchestra, and the BBC Symphony Orchestra. As always, the programmes offer a rich variety of classics, established works of our own time, and new works. Among composers to be represented by new works are Lambert, Ireland, Bax, Stravinsky, Shostakovich (Symphony No. 8), Roy Harris, Vaughan Williams, Prokofiev, Hindemith, and Goossens.

Part 1

Conducted by Sir Henry Wood

God Save the King
Overture : Roman Carnival.. *Berlioz*
The Prize Song (The Mastersingers) *Wagner*
Piano Concerto, in A minor.....*Grieg*
On hearing the first cuckoo in Spring *Delius*
Overture-Fantasia: Romeo and Juliet *Tchaikovsky*

Above: Opening of the Golden Jubilee season (issue of 2 June 1944). Flying bomb and doodlebug attacks made the Albert Hall too hazardous, and the season's later concerts were broadcast from Bedford. Promenaders will never forget Sir Henry's swan-song – a masterly presentation of Beethoven's Seventh Symphony. Sir Henry collapsed after the concert and died a few days later, after he was assured it had been broadcast

Sir Henry Wood

THE RADIO TIMES records with great regret Sir Henry Wood's death on August 19. The loss to broadcasting will be severe, for not only was he the central pivot of the Promenade Concerts, with which the BBC has been associated since 1927, but his name figured large in broadcast orchestral programmes. He could always be relied upon to give an authoritative reading of the works of the great classical and romantic masters in addition to producing new works with the utmost faithfulness to the composer's intentions.

Sir Adrian Boult in his broadcast appreciation drew attention to the memorable performance of Beethoven's Seventh Symphony on July 28, which was Sir Henry's swan-song: 'It swept us along with all the torrential energy of that immortal work, and any stranger who was listening at home might well have thought that the performance was in the charge of some brilliant young conductor in his early forties. Those of us who were privileged to be there were thrilled once again by our old friend's perennial energy and perennial youth, and could never have believed that this was his own last homage to Beethoven.

'In this Jubilee year, when so many tributes have poured in from all over the civilised world, it has been a moving experience for many of us to read all that has been said of Henry Wood by his friends and colleagues everywhere. Two of his many qualities stand out again and again : his amazing breadth of sympathy for every progressive school and every honest composer, and his selfless service to all music ; including, as it did, his unassuming readiness to allow the composer or the soloist to take all the laurels at a public performance

'Indefatigable worker as he was, he must surely have been well content to ring the curtain down on that notable broadcast last month, though all his friends and, as very well I know, the members of the orchestra were longing to see him back for the actual fiftieth birthday of the Proms on August 10. That was not to be. So we must let our own memories take us back to countless hours of musical initiation and familiar delight in Queen's Hall. We look forward to the new Sir Henry Wood Hall and hope that our subscriptions will make it a worthy memorial ; in fact, we must see that our

subscriptions do make it a worthy memorial, and thus show the gratitude of the English musical world, which has been so immensely blessed by the work and life of Henry Wood'

I BEACHED WITH THE FIFTH ARMY AT SALERNO, CLUTCHING A PORTABLE TYPEWRITER AND A BRIEFCASE, RECALLS FRANK GILLARD

I had a charmed life during the war. I went as a BBC war correspondent to North Africa, Italy, France and Germany and escaped without a scratch. On one occasion a shell burst among five of us, killing three, knocking out one and leaving me unscathed. It was typical of many such lucky escapes.

The first time I was involved with active operations was the disastrous Dieppe raid of 1942. My landing craft didn't even get to the beach, which was heavily mined. We stayed offshore waiting for the order to go in while bombs and fighter planes fell into the sea about us. In the end we limped back to Newhaven.

Many of my dispatches had to be typed out because the BBC recording truck was a bit conspicuous in forward positions and we didn't get really portable recording gear until nearly the end of the war. I beached with the Fifth Army at Salerno – one of the toughest landings of the war – clutching a portable typewriter in one hand and a briefcase in the other.

When we met up with the Russian Army in Germany in '45 there were many foreign radio reporters but only one transmitter – the BBC's. Who should tell the world first about this historic meeting? We decided that it was only fair to draw lots – and I won. So the 9 o'clock news bulletin opened with a report from me saying: "East and West have met," followed by recorded messages from Churchill, Truman and Stalin. What a gallery for one to be in!

Early in the war the BBC sent a mobile recording unit to France. By today's standards the equipment was primitive – the duration of a single recording disc was only four minutes – but it allowed observer Richard Dimbleby and team to link men of the British Expeditionary Force and listeners at home every week. Dimbleby is seen (hatless) in the picture above from RADIO TIMES, 26 January 1940

'A Great Responsibility'

The BBC's War Reporting Unit came into full action on D-Day, June 6. Here you can read of the vital task it has set out to do and how it hopes to accomplish it

GENERAL EISENHOWER'S signal for the opening of the Western Front did more than despatch great armadas of ships and men, guns, tanks, and aeroplanes across the Channel to the beaches of France. It set thumping the hearts of people everywhere : people whose fathers, husbands, and sons are serving in the Allied armies ; and those to whom the signal meant still greater effort at work to keep the armies supplied.

The King, broadcasting on June 6, called his people to prayer : 'We who remain in this land can most effectively enter into the sufferings of subjugated Europe by prayer, whereby we can fortify the determination of our sailors, soldiers, and airmen, who go forth to set the captives free.'

To the BBC it gave an added responsibility : people at home and overseas would want and would expect a comprehensive service of news and commentary from the battlefields across the English Channel.

* * *

D-Day brought the BBC face to face with one of its biggest tasks in this war : to keep listeners informed of the progress of the Allied armies, to take its microphones to the beaches and battlefields, into the air, to bring to listeners at home, by personal stories as well as by official communiqués, the story of the assault and of the deeds of the men taking part in it.

Howard Marshall, BBC Director of War Reporting, with the Army. Well known for his peacetime commentaries on cricket and boxing. After three years as Public Relations Director of Ministry of Food, rejoined BBC last year as war correspondent for the North African campaign

Richard Dimbleby—with the R.A.F. First BBC war correspondent, serving in France in 1939, then in the Middle East. First BBC observer to fly to Berlin on a night bombing raid

Guy Byam, jumped with first paratroops on D-Day—his ninth jump. He was an R.N.V.R. officer in the Navy and Combined Operations until wounded and invalided out of the Service

Frank Gillard—with the Army. The only BBC reporter in the Dieppe raid, August 1942. Then to the Middle East and the Eighth Army, serving from Mareth to Cassino

These war reporters were featured in RADIO TIMES, 16 June 1944. Dimbleby helped in the embryonic planning of *War Report*. Byam did not survive the war and was shot down over Berlin. Gillard was appointed Director of BBC Sound Broadcasting in 1963. From soon after D-Day, Howard Marshall travelled with the advancing armies towards Paris where he reported the liberation of the city

'There never was such a Roman holiday'

June 5, 1944. . . . Godfrey Talbot, BBC war correspondent, broadcasting from liberated Rome to the people of Britain from the Via Del Impero, the place where Mussolini declared war on the Allies. His broadcast is one of the most memorable of the war. . . .' There never was such a Roman holiday. The capital is going wild and people are shouting: "Oh, we have been waiting for you so long. Thank God you've come at last"'

This photograph appeared in RADIO TIMES, 30 June 1944. With Frank Gillard and Denis Johnston, Godfrey Talbot reported the successful North African battles of the British Armies from El Alamein to Tripoli and across the Mediterranean into Italy

First Despatch Out of Brussels

Chester Wilmot, whose despatches you hear with regularity from Belgium and Holland, is an Australian

By
CHESTER WILMOT,

The only difficulty about Brussels Radio was that London could not hear it after dusk, and so that if one arrived back from the front with a first-class story after five o'clock there was no means of getting it through until the next day. By mid-September the BBC had its own transmitter in Brussels, but again it could not be relied upon to reach London at night.

Calling London . . .

Yes: seeing an action and writing one's story is one thing; getting it back to London is another. During the Arnhem battle I was cut off for three days with the forward relieving troops around Nijmegen, but I did manage to gather the first full story of the Arnhem fighting and particularly of the magnificent way a small party of British paratroops held the northern end of the bridge there for sixty-three hours.

After many adventures I got back to Brussels with this story one evening about five o'clock. There I tried to get through to London from R.N.B., but London heard only an occasional word. Our own transmitter had been out of action, but our engineer had got it working when R.N.B. failed to reach London.

London, however, was not expecting to hear us. We called and called the BBC, but no reply came back. In desperation, I began by asking that 'any British listener' who heard us should ring the BBC and tell it to 'monitor' our station.

I kept calling for a quarter of an hour and then went ahaed with the despatch, hoping for the best. I had barely finished when London came through with: 'Thank you. We have recorded that.'

But in response to my plea, the BBC had been rung up by listeners, Scotland Yard had picked us up, and we had been heard by a listener in Northumberland, far beyond the service range of our transmitter. We are most grateful to them for informing the BBC that we were on the air.

This dispatch appeared in RADIO TIMES, 26 November 1944. When Chester Wilmot arrived at Brussels in the van of the liberating allied army, the enemy had been in the streets an hour earlier. Welcoming banners 'appeared as if by magic as the Germans left'

The Story of MCO

Field-Marshal Sir Bernard Montgomery listening to a playback of a BBC War Report at his H.Q. in Holland. Standing by is Frank Gillard

Mike Charlie Oboe was the code name of the mobile transmitter that signalled up-to-the minute news of the invasion of enemy-occupied Europe. As the Front leapt forward, MCO went forward too. The photograph above was in RADIO TIMES, 8 December 1944

RETURN TO ARNHEM

On the eve of the fifth anniversary of the battle, Stanley Maxted (inset) who, as a BBC war correspondent, landed with the First Airborne Division in 1944, tells the story of his return journey to the scene of the struggle. This picture shows paratroopers searching ruined houses in Oosterbeek during the action

Trapped with encircled Airborne troops at Arnhem and escaping across the Rhine, Canadian Stanley Maxted's report of the battle is one of the best remembered broadcasts of the war. He described a peaceful Arnhem in RADIO TIMES, 9 September 1949

WHEN I WAS LETTERS EDITOR OF RADIO TIMES, I WROTE MOST OF THE LETTERS MYSELF, ADMITS VAL GIELGUD

I entered the BBC via RADIO TIMES. In 1928 – after some years as a very bad and unsuccessful actor – a friend of mine, Eric Maschwitz, then editor of RADIO TIMES, invited me to be his assistant. I became editor of the Letters Page simply by taking the letters out of his tray when he wasn't looking, because I didn't have enough to do.

I must admit that I wrote most of the letters myself. Many criticised the then Radio Drama Department, because I believed very strongly that a great deal more could be done with it and that the drama set-up was rather gelatined.

Towards the end of 1928 I was asked to direct a play – *Tilly of Bloomsbury* – largely, I think, because somebody had discovered I was the great nephew of Ellen Terry and thought that I must therefore know something about the theatre.

But Reith, although I didn't know it at this time, had decided that he would like to appear in *Tilly of Bloomsbury*. While I was rehearsing the piece, a couple of characters walked into the room without knocking. I looked up and said extremely angrily: "If people are going to take part in this thing I expect them to be punctual at rehearsals." I discovered later that one of them was Reith. A few weeks after this the Head of Drama resigned, and when my name was mentioned Reith is said to have commented: "If Gielgud can be rude to me I imagine he can tell a lot of actors what to do." And so I took over.

'WAR AND PEACE'

A radio adaptation of the greatest novel ever written—Tolstoy's supreme achievement, the story with the Russian people as its hero and the struggle with Napoleon as its setting—will be broadcast in eight instalments, of which the first will be heard on Sunday afternoon and the second on Sunday night. The other instalments will follow in pairs on successive Sundays. Full details appear inside.

Wartime brought radio's *War and Peace* (above: RADIO TIMES, 15 January 1943). The Union of Soviet Writers cabled that it would 'sound as direct appeal for further rallying of freedom-loving nations against Hitler'

'DEATH ON THE UP-LIFT'. Sir John Briggs, millionaire business man, is found murdered in a lift. The story of the crime will be told tonight at 9.35 and the solution will be given on April 24. Can you solve the mystery?

For realistic who-dunnits, the Drama Department called on members of the Detection Club (above: RADIO TIMES, 11 April 1941). The producer wrote to *Death on the Up-Lift* author E. R. Punshon: 'We are broadcasting a series of detective plays that are intended to stimulate the intelligence of the critical listener as well as to appeal to the humble criminologist'

9.35 'DEATH ON THE UP-LIFT'

A problem in detection in two parts by E. R. Punshon

The seventh of a series of original plays for broadcasting, written by members of the Detection Club and produced by John Cheatle

Part 1—'The crime'

Cast

Sir John Briggs, Chairman of Consolidated Metals.....Frederick Lloyd
Lady Kathleen Wacden, his divorced wife.....Gladys Young
Stephen Smith, of a rival firm.....James McKechnie
Mrs. Kate Smith, his wife.....Betty Hardy
Dick Fuller, of Metal Industries.....Carl Bernard
Elsie White, a typist.....Thea Holme
Charles Carter, a stranger.....Malcolm Graeme
William Jones, a lift-man.....Carleton Hobbs
Chief-Inspector Hunt and Sergeant Martin.....Austin Trevor and Antony Holles
Detective-Inspector Bobby Owen.....Robert Speaight

'The Man Born to be King'

Dr. J. W. Welch, BBC Director of Religious Broadcasting, introduces Dorothy L. Sayers's cycle of plays on the life of Our Lord which starts on Sunday afternoon

A sculptor's interpretation : from the Rood at Kelham by Charles Sargeant Jagger

DOROTHY SAYERS'S plays, 'The Man Born to be King' will present what is, so far as I am aware, the first broadcast dramatisation of Our Lord's life in any country, and Our Lord will be impersonated in a public play in this country for the first time since the Middle Ages.

It is impossible to dramatise the life of Jesus without interpretation. But without interpretation it is equally impossible even to speak or write of him. The truth of the interpretation must be judged by its faithfulness to the records, and to the impression he made on the Evangelists who wrote them. No man can fully impersonate the Son of Man, and no voice can wholly reflect his tones ; but neither can any man adequately speak about him. None of the dangers of the dramatic method is absent from preaching or writing, when the subject is the Son of God. Yet the rich possibilities of broadcast drama wait to be used for bringing home to people vividly the reality of that life.

New Task

Miss Sayers, in her modern Passion Play, has bravely attempted a task that is as new for the radio dramatist as it is old for the preachers of the Gospel—namely, the rekindling of our imaginations with a sense of what it meant for the divine to dwell in human flesh. This venture she has undertaken with reverence and a full knowledge of its difficulties.

What is the effect these plays are likely to have on listeners ? Speaking from reading experience only, I am sure they will find that the characters of whom they have only read, or possibly visualised through pictures and stained-glass figures, come leaping to life. John the Baptist, Matthew the Publican (a delightful Cockney-speaking Jew), John the beloved disciple (so eager and impulsive that he trips over his own speech), and all the other disciples, become human beings whom we feel we can know and love. We hear them speak : we hear, and even more we feel, the influence of Our Lord's presence upon them.

The dramatist's conception of Christ will not be your conception or mine. It is bound to be her own, and it is bound to be governed by the sources she has used. There are four Gospels, and each one differs from the rest ; Most of us tend to have in our minds a composite picture of Our Lord's life drawn from all four Gospels, and would find it difficult to say from which Gospel any particular incident, parable, or saying is taken.

An early writer, Tatian, tried deliberately to build up such a picture by compiling a 'Harmony of the Gospels'. Miss Sayers's plays provide us with another. They attempt to give one clear picture of the central figure without omitting from the Gospel records anything that is essential. This task of selection is one of great danger and difficulty. Yet, in fact, Miss Sayers is simply repeating the work of the Gospel writers themselves. Their work was to paint a picture, to give us only a glimpse of Jesus of Nazareth ; of that life of 33 years we have mention of only 40 days, and of all that he said during his ministry of three years we have only six hours of conversation and teaching. The Gospels, therefore, are a portrait in miniature. Miss Sayers's plays provide the same.

In Modern Speech

It was agreed from the very beginning that none of the characters, not even that of Our Lord, should talk in Bible language. All the dialogue is in modern speech. This must mean a loss of the familiar and beautiful language of the Authorised Version, and it must mean paraphrasing some of the sayings of Our Lord, omitting many, and even inventing some words that are not attributed to him in the Gospel records. It is partly this escape from the familiar language which helps us to see Christ as a real human being.

The plays have been written for the Sunday Children's Hour, in which the Children's Hour and Religious Broadcasting Departments collaborate week by week. Though they have not been 'written down' for young children, and are bound to appeal chiefly to older children and adults, they have a dramatic and artistic quality which will be sure to attract nearly all children.

One can hope that most of the homes of this country will be able to listen to this retelling of The Life of Our Lord by one of our greatest living dramatic artists.

Her subject is the most difficult in all the world, and I know Miss Sayers would be the last to say that her achievement is worthy of her subject. But I can with confidence urge all listeners to listen to the whole cycle of plays, and rest content that they will speak their own message in a way that all can understand.

Dorothy L. Sayers' Passion series *The Man Born to be King* (above: RADIO TIMES, 19 December 1941) was the first time since the Middle Ages that Jesus had been impersonated in a play. A storm of objections followed the first play, with the BBC accused of vulgarity and blasphemy. The second play was postponed while the BBC Religious Advisory Committee studied the scripts

'ON THE RUN'. Murder rears its ugly head and starts this story of a kidnapping written by Mabel Constan[illegible] Howard Agg. The first instalment of this new serial play wi[illegible] evening at 6.30.

Above: RADIO TIMES, 13 June 1941. The play was by Mabel Constanduros - who introduced the Buggins family to radio - and Howard Agg, journalist and music critic

6.30 'ON THE RUN'
A serial play in eight episodes by Mabel Constanduros and Howard Agg
Produced by Howard Rose
Episode 1
Cast :
Fay Templeton.....Pamela Brown
Michael Ross.....Jack Livesey
Helen Firth.....Thea Holme

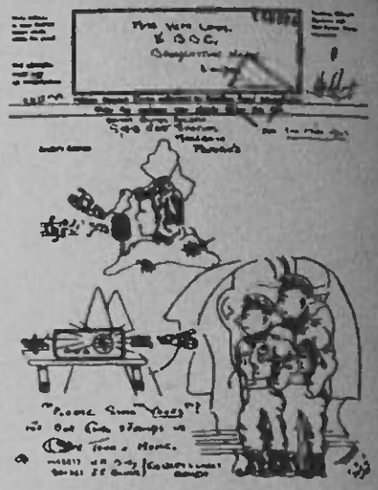
Below: War relief. Basil Radford and Naunton Wayne played the comic bumblers Charters and Caldicott (issue 20 February 1942)

'SECRET MISSION 609'. Charters and Caldicott, still blissfully ignorant of the fact that they are meant to be decoys for two real British agents, find themselves in the heart of enemy territory—Munich—in the third episode of the serial play tonight at 8.0.

AT ONE STOP THE BOYS PRESENTED ME WITH A BOUQUET OF JUNGLE FLOWERS, WITH A BOW MADE OF SURGICAL GAUZE, SAYS VERA LYNN

VERA LYNN CALLING—

—at a London hospital to congratulate a soldier's wife on becoming a mother. She will send another letter in words and music, giving more good news of new arrivals, to men in the Forces on Sunday night, in the fourth of her programmes with Fred Hartley.



A 'FAN-MAIL' AIRGRAPH

Left: RADIO TIMES, 28 November 1941, cover girl Vera Lynn, 'The Sweetheart of the Forces' and, above, a 'Fan-Mail Airgraph' to Miss Lynn from two 'very lonely airmen' published in the RADIO TIMES, 17 December 1943. The programmes for the Forces started on 7 January 1940, and from 18 February were extended to a record 12-hour service from 11 am to 11 pm for 'listeners in His Majesty's Forces, on active service at home and abroad'

It was right back at the start of the war that I became "The Sweetheart of the Forces". The *Daily Express* ran a competition for the British Expeditionary Force when they went to France in 1939, asking them to choose their favourite singer. They chose me, and the *Express* gave me the "Sweetheart" tag.

Sincerely Yours, my request programme for the Forces, first really put me in touch with the boys abroad. I tried to make it as personal as possible. I'd visit their families and girlfriends so I'd be able to say to our boys on the air things like: "Your wife's just had a baby. I went to see her on Wednesday and they're both doing fine."

I tried to keep to the personal touch as much as possible. When I was a teenager I'd written a fan letter to Bing Crosby in America. I was terribly upset when I received a photo of him back – with his autograph rubber-stamped across it. So, when the boys asked me for my photo, I always made sure I signed every one. I still do.

My three-month tour of Burma in 1944 was probably the most memorable part of the war for me. I became a sort of link with home – especially as the Japanese were pushing out propaganda saying I'd been killed in an air-raid! Of all my memories of Burma, a simple, poignant one stands out. At one stop the boys presented me with a bouquet of jungle flowers. They had no ribbon for the bunch, so they had made a bow out of surgical gauze.

GRACIE FIELDS

A recording of the big Navy League concert at which she sang yesterday in Canada will be broadcast for listeners in this country tonight at 9.30

The spirit of the fated British Expeditionary Force in France was boosted by the hauntingly beautiful songs of Gracie Fields broadcast from 'somewhere in France'. But no secrecy was necessary for the big *Franco-British All-Star Concert* (RADIO TIMES, 12 April 1940) – which Gracie starred in with Jack Warner and Jack Hylton and his Band – from the Paris Opera House. The Navy League Concert (issue 19 December 1941) had been recorded in Canada

9.20 GRACIE FIELDS

in

A FRANCO-BRITISH ALL-STAR CONCERT

The programme will include a contribution by French artists

followed by

Gracie Fields

Jack Warner

and

Jack Hylton and his Band

From the Opera House, Paris

The concert organised by Art et Tourisme, Paris, and ENSA, London, to provide huts for Allied troops

'FORCES FAVOURITES'

EVERY day—sometimes twice a day—the programme called 'Forces Favourites' is broadcast in the General Forces Programme to serving men abroad and to listeners here in Britain. The broadcasts, which are looked after by two women announcers, Marjorie Anderson and Joan Griffiths, are, it has been discovered, next to the news in order of popularity with the Forces. Marjorie Anderson has charge of the programme for India and Ceylon, and Joan Griffiths for the Mediterranean and West Africa. Another announcer, Joan Metcalfe, acts as relief for both.

'Forces Favourites' was born in 1941 as the result of a challenge to the BBC issued by a sergeant and two corporals serving with the M.E.F. The letter that did the trick ran as follows:

DEAR BBC,

Just a line from three of the M.E.F. After almost driving ourselves to death to get profits for the purpose of buying a wireless, we find to our dismay that your programmes as broadcast in the African Service hardly warranted our efforts. We appreciate all that you are doing for us lads out here, but we honestly think that your programmes could be a little more cheerful—so come on, BBC, let's hear from you! We remain your devoted listeners who suffer in silence. Can you take it? We lay odds that you can't.

The BBC *could* take it. The letter was broadcast to the Forces in the Middle East, and very shortly afterwards its authors were able to listen with satisfaction to the first 'Forces Favourites'.

'Your programmes could be a little more cheerful.' This letter (reprinted issue 10 March 1944) started *Forces Favourites*

FRANCES DAY, always a favourite with the Forces, will be 'At Home' with the BBC Theatre Orchestra this evening at 7.30 (Forces).

7.30 'AT HOME TO THE FORCES'

Each Thursday evening many civilians invite to their homes members of the Forces stationed in their neighbourhood. This is a new series, planned for the special entertainment of civilians and men of the Army and Royal Air Force who are listening together.

Elizabeth Cowell introduces the programmes, which vary from week to week

This evening: Frances Day and the BBC Theatre Orchestra, conducted by Stanford Robinson. At the piano, Gunner Harry Jacobson. Programme presented by Mark H. Lubbock.

ANNE SHELTON

She will sing in 'Navy Mixture' at 5.15 this afternoon.

5.15 'NAVY MIXTURE'

Entertainment of all kinds blended to suit the taste of the Royal Navy. This week's mixture includes Anne Shelton, Bennett and Williams, Frank Titterton, Stanley Holloway (by permission of Firth Shephard), and Vic Oliver. Geraldo and his Orchestra. Introduced by Petty Officer Jack Watson ('Hubert'), and produced by Gordon Crier and Michael North. (BBC recording)

TESSIE O'SHEA entertains with the British Band of the A.E.F. at 2.30 p.m.

2.30 BRITISH BAND OF THE A.E.F.

Under the direction of R.S.M. George Melachrino, with Tessie O'Shea and Ted Heath. (Recording of last Wednesday's broadcast in the A.E.F. Programme)

The enemy monitored all broadcasts, so security was strict. Yet Frances Day (above, issue 8 May 1942) once made a broadcast reference to Monty's appearance at a London theatre, when there was a censorship stop on reports he was back from France

Anne Shelton (above, in issue 29 January 1943), found fame when *Calling Malta* was the only link with the beseiged isle

The blousy humour of Tessie O'Shea (above, in issue 1 June 1943) kept the boys happy. They called her 'Two-Ton Tessie'

AEF EDITION

RADIO TIMES

JOURNAL OF THE BBC

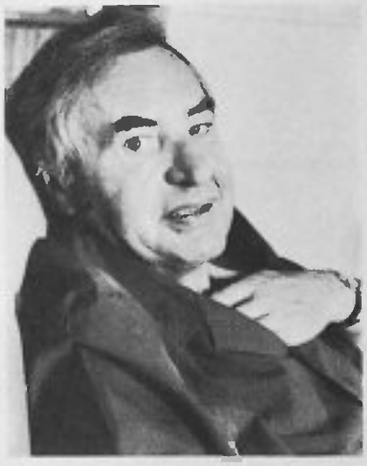
JUDY GARLAND, whose lovely voice will be heard in 'Song Parade' on Wednesday at 07.15

JEAN COLIN is one of the stars who will entertain you in 'Music-Hall' on Tuesday at 19.05

JOAN WINTERS, guest artist in the Air Force edition of 'Merry-Go-Round' on Wednesday at 14.00

EVELYN LAYE introduces song successes in 'The Melody Lingers On' on Friday at 18.30

After the Allies landed in Normandy in 1944, the BBC began the *Allied Expeditionary Force Programme* which had its own editions of RADIO TIMES (above, the cover of 13 April 1945). *The AEF Programme* was immensely popular with the field troops – not all of them Allies! A Canadian corporal wrote to the Programme Director: 'Some of our guys captured a Jerry tank the other day and the wireless set, believe it or not, was tuned to 6.195 Megs. Wonder what Adolf would say if he knew his super-men were listening to the AEF?'



BY 1944 WE KNEW WE WERE WINNING THE WAR. THE QUESTION IN A LOT OF PEOPLE'S MINDS WAS THE FUTURE, SAYS LORD WILLIS

RADIO TIMES

JOURNAL OF THE BBC

ON THE BALCONY OF BUCKINGHAM PALACE

The King and Queen with the Princesses and the Prime Minister acknowledge the cheers of the great crowd that filled every inch of space round the Victoria Memorial on VE-day

ELECTION RESULTS

THE FIRST RESULTS will be given at noon. Five-minute periods will be allotted for the announcement of election results at noon, in the one o'clock news, at 2 p.m., 3 p.m., 4 p.m., 5 p.m., in the six o'clock news, and at 7 p.m. Listeners will be informed of the state of the Parties, of gains and losses, and of any items of special interest such as the return or non-return of Cabinet Ministers. If it is not clear at 7 p.m. which Party has won the election, and results come in between 7 p.m. and 9 p.m., the programmes may be interrupted so that listeners can be told the latest state of the poll. There will be a summing-up in the nine o'clock news when, it is expected, all the results will have been declared

The bulletins of General Election news broadcast by the BBC are copyright and intended for private reception only

TODAY AT HOURLY INTERVALS

'Indeed it is a Great Deliverance'

The ARCHBISHOP OF CANTERBURY

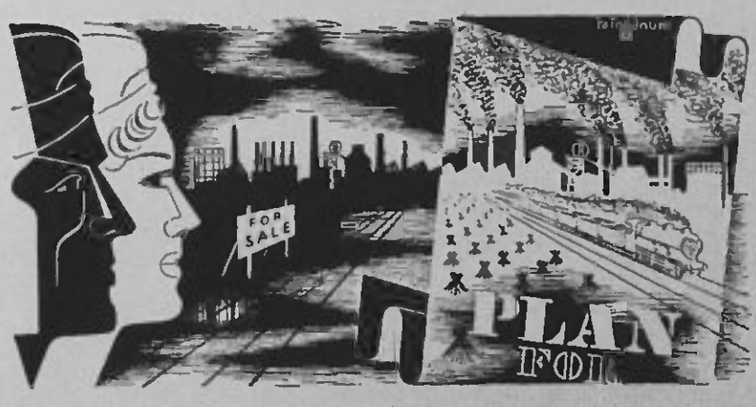
writes on the meaning of our victory in Europe

'Where Do We Go From Here? the play I wrote in 1944 with (then) Senior Commander Bridget Boland, was produced for radio in 1945. It had rather an apt title for me. As a fledgling writer who had written the odd documentary film, I had no idea at the time where the future would take me.

I was writing for the Army Bureau of Current Affairs and the play was originally written as a "Living Newspaper" – a dramatised documentary and very mobile form of theatre – to be performed in Army camps in Britain and Europe.

By '44 we knew we were winning the war and the question in a lot of people's minds was: "Am I going back to what it was like before?" The title of the play emerged during a conversation with a group of blokes at Aldershot. There was a real fear among servicemen that the situation was going to be the same as after the First World War – and they were determined this time things should be different.

So our play started with a bunch of Brasshats and Whitehall bureaucrats congratulating each other and patting each other on the back. Then actors planted in the audience would jump up and say: "Wait a minute. We're not going back to unemployment again. What about this land fit for heroes?" It was controverisal all right, but it gave all points of view and we left the finish open-ended. The dissatisfaction in the ranks was soon to be openly expressed in Churchill's election defeat.



The A.B.C.A. Play Unit in

'Where Do We Go From Here?'

Tonight's play presents in dramatic form some of the problems of organising the nation for the war effort and of switching that war effort back to the purposes of peace. The cast, all soldiers and A.T.S., were mostly professional actors and actresses before the war

At 9.30 p.m.

Ted Willis himself didn't know where he was going when he wrote *Where Do We Go From Here?* (above, issue 7 September 1945). He went on to *Mrs Dale* and *Dixon*

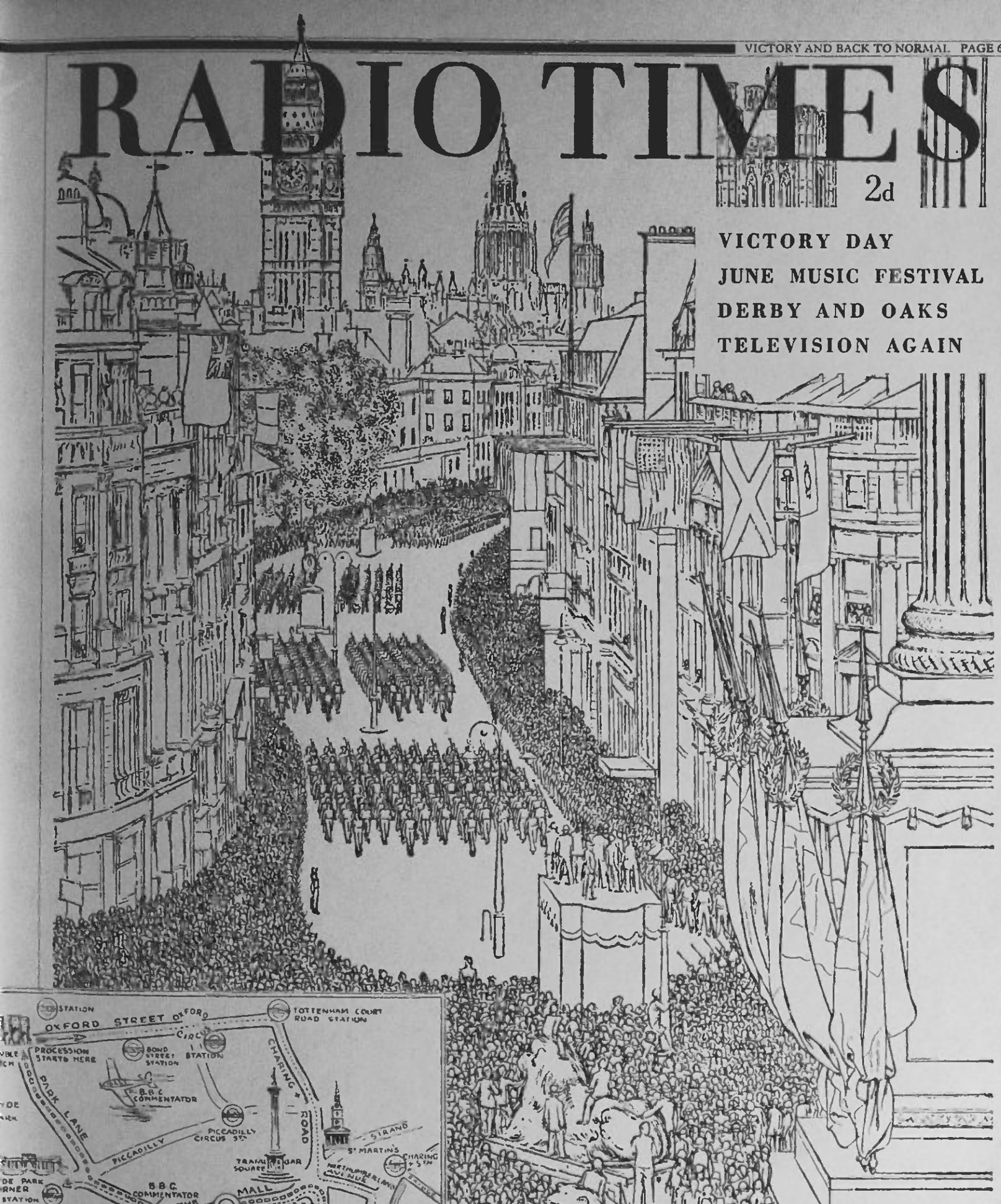

9.30 The A.B.C.A. Play Unit in
'WHERE DO WE GO FROM HERE?'
Characters in order of hearing
Steve ..... Signalman John Boxer
John ..... Pte. Derek Benfield
Corporal ..... Pte. G. Guest James
Bill ..... L/Cpl. G. Tristram Rutt
Bert ..... Gunner Tristram Rutt
Alice ..... Sgt. Jack Hancock
Bill's wife ..... Pte. Joyce Latham
Pte. Sheila Ronald

Top: Churchill with the Royal Family on VE-Day - this picture was on the cover of RADIO TIMES (Allied Expeditionary Force edition), 18 May 1945. The week before, in the main edition of 10 May (above) the Archbishop of Canterbury wrote: 'This country has been within an ace of losing its freedom, its own way of life, its existence.' That Sunday he preached at a Service of Thanksgiving in St Paul's Cathedral, attended by the King and Queen, and broadcast on the Home Service and General Forces Programme. But victory spelt defeat for Churchill, brought into the Cabinet at the outbreak of war and for five years Prime Minister in the wartime Coalition Government. The BBC announced the Thursday election results (above left, RADIO TIMES, 20 July 1945) - a massive 146-seat win for Attlee and Labour

RADIO TIMES

2d

VICTORY DAY
JUNE MUSIC FESTIVAL
DERBY AND OAKS
TELEVISION AGAIN



'While the Home Services concentrate on the Victory celebrations, the Light Programme will broadcast music for the dancing on village greens and in city streets' – RADIO TIMES, 31 May 1946. **Above: more than 20,000 troops and 18 bands march through a rejoicing London. Left: the route the column took**

Trainloads of Variety

The story of the Variety Department in wartime—of the adventures that befell it and of incidents connected with its programmes—will be told in 'Variety Cavalcade,' introduced here by C. LOFTUS WIGRAM, who has written the scripts. The first programme of the series will be heard on Monday evening at 8.0 in all Home Services except North and Midland

ONE parrot, eight babies' cots, forty bicycles, one small mangle, nine perambulators, three cats, two hat-stands, five hundred and fourteen mixed cases, eight dogs, and a hundred and seventy-five trunks. . . . That is not, as might be imagined, an excerpt from a railway lost-property catalogue; it is simply part of what was carried (excluding two hundred and four passengers) on the special train bearing the Variety Department from Weston-super-Mare to Bangor on one of its wartime moves.

During the war something over forty thousand programmes were broadcast.

The series which starts on Monday is intended to fulfil a dual purpose. Primarily it will remind listeners—by means of excerpts, with the original artists playing their original parts—of some of the more popular shows heard in wartime. Secondly, it will tell the inside story of the Variety Department, relating some of the strange happenings which befell it, and describing various incidents connected with the programmes.

Not unnaturally, such a series must be somewhat of an experiment. Is, for example, the memory of the average listener good enough to enable him to appreciate a six-minute excerpt from a show—however popular that show may have been five years ago—taken out of context? We are assuming that it is—but we may be wrong.

Among those who will be heard in the first programme are Tommy Handley, Arthur Askey, Richard Murdoch, Wynne Ajello, Jack Warner, Sandy Macpherson, Webster Booth, Clay Keyes, Joan Winters, Ronnie Waldman, Sidney Burchall, Charles Shadwell, and C. Denier Warren. It is hoped that the second programme will include Robb Wilton, Vic Oliver, Bebe Daniels, Ben Lyon, Kenway and Young, Cyril Ritchard, Madge Elliot, Christopher Stone, Elsie and Doris Waters, Douglas Byng, and Richard Goolden. Throughout the series the programmes will be introduced by John Watt, Director of Variety from 1937 to 1945, and by Kenneth Adam, BBC Director of Publicity. Production is in the hands of Tom Ronald.

The problem of the actual story of the Variety Department during the war, the now-it-can-be told angle, presents a certain difficulty. There are to hand at the moment a hundred and sixty-eight most interesting stories, a hundred and twenty-seven of which could not possibly be told. Could we, for example (confining ourselves to one or two local issues that come to mind) narrate the story of the Home Guard announcer unable to escape in time from his own barricade of barbed-wire? Could we recount the episode of the parochially-famed misunderstanding with the programme censor, or even that of the fire-watcher who, bored with having no fires to watch, set light to the building which he was guarding?

The answer, unfortunately, is No.

Perhaps one of the most interesting aspects of the story from the biographical point of view—interesting, anyway, to the Variety Department—was the growth of good relationships between the Department and the people of Bangor. 'Painted women and acrobats' was the reaction of one Bangor resident when first he heard of the advent of the Department. 'No pubs, no cinemas, everybody in black, and all talking Welsh' was how one member of the BBC prophesied about Bangor.

£3,000 for Bangor Charities

These mutual doubts, however, were soon dispelled. Not one of the interlopers, to the relief of some of the citizens of Bangor, juggled with billiard balls outside the Clock Tower; and not one of the residents, to the relief of some of the Variety Department, patrolled the streets in mourning, carolling Welsh hymns. Gradually a bond was set up between the two communities, and month by month this continued to be strengthened. It ended in an almost embarrassing blaze of good-fellowship, with the Mayor and Corporation presenting the BBC with a plaque in commemoration of the Variety Department's visit, and in token of the fact that artists, through giving their services free at concerts, helped to collect more than three thousand pounds for charity.

The emphasis in *Variety Cavalcade* is, however, not on the background but on entertainment.

Variety by the 'Demobbed'

GORDON CRIER introduces 'They're Out,' a new weekly show cast entirely from the ranks of demobilised Variety artists. It will be heard on Tuesday evenings at 9.15 in the Light Programme

I WASN'T even released myself when I had a note from the Director of Variety, suggesting that research be carried out into the possibilities of a weekly show entirely cast from the ranks of demobilised ex-Service men and women. It had never occurred to me before that Michael Standing was psychic: the same idea had been floating about in my mind for most of the two years I had spent working on the Army side of Service broadcasting, making recordings of all kinds of shows, by all kinds of artists in the Forces, for the entertainment of their comrades overseas. So much good talent had gone into these shows—much of it talent never heard on British wavelengths. A systematic man would have carefully noted and filed these names for future reference. I started looking round for a systematic man.

I found him. He had been released about a fortnight ahead of me, having attained the powerful rank of Battery Sergeant Major, and had returned to his desk at one of London's biggest Variety agencies. After various adventures in the Artillery during the early part of hostilities, he had been put in charge of the booking of artists and bands for the Overseas Recorded Broadcasting Service. I rang him up and told him about the idea. He was enthusiastic, and said he would be round in the morning with a list. Sure enough he was, black Homburg and all. It was a very long list, and for the benefit of the more cynical readers of this journal, I should like to put on record that most of the artists on it were other people's clients!

We also called up the First Commanding Officer of the Army Central Pool of Artists, which supplies the famous 'Stars in Battledress' parties. He promised to let us have a collection of names, and promptly kept his promise.

Meanwhile letters were coming in daily from returning artists, asking for shows and auditions, and the faithful girls in Variety Booking Department were listing the ex-Service applicants. The word got round on the famous theatrical grape-vine that an All-Forces Show was contemplated, and soon my office began to look like a confetti factory. It was obvious that there would be no shortage of talent. I announced that the research period was completed, and asked for a date to get cracking.

And so off we go on February 12. The artists in our first show are a pretty experienced bunch. That doesn't mean we have not got a lot of new names and personalities up our capacious sleeve. We have. Men and women from the afore-mentioned 'Stars in Battledress' parties, from Ralph Reader's famous *Gang Shows*, from all the Royal Navy parties which have taken organised Service entertainment to every fighting front of the war. Our friends at the British Forces Network in Hamburg are keeping careful note of any talent that goes on the air in their programmes—pianists, singers, and players of all types, instrumentalists from divisional and corps dance bands, comics and crooners.

The net is being spread as widely as the willing help of all the Services Welfare Departments and civilian agencies can cast it. A major from SEAC came in the other day, with a list of his boys and girls who had been heard over All-India Radio and the Services stations in the Far East. Prisoners-of-war from Germany and Japan are going to have their chance too; the best of the entertainers who did so much, with such primitive means, to while away those long, long days of captivity, will have all the resources of modern radio production and studio technique at their disposal. Reunion Theatre, perhaps the largest scheme for ex-Service actors now in operation, is playing a big part in the show.

John Burnaby, back in the Variety Department after five years in the R.A.F., will help me to produce the programmes, and everyone concerned—artists, musicians, writers, orchestral arrangers—even the programme-engineer—will be from the Armed Forces.

Above: RADIO TIMES, 8 February 1946. Already the how-we-won-it war stories were starting. This article, by C. Loftus Wigram, introduced a Monday-evening programme that told the wartime adventures of the BBC's Variety Department. *Variety Cavalcade* reminded listeners of the more popular wartime shows, as well as telling the more tellable 'inside stories' of the department. The second article, by Gordon Crier, shows what happened to the Variety Department's troupers: a new weekly Light Programme show, *They're Out*

Radio Times today: TV probes the present and future

On 7 June 1946, nearly seven years after it had closed down at the outbreak of war, the BBC Television Service re-opened (PAGES 72 AND 73) and at the end of September a controversial new dimension was added to broadcasting – the Third Programme (PAGES 74 AND 75). Radio, fresh from wartime triumphs, still reigned supreme. Parents – who had first caught the radio bug from *Children's Hour* back in the 20s – were now encouraging their own children to tune in (PAGES 76 AND 77) and millions of listeners were hooked on the domestic exploits of sagas like *Mrs Dale's Diary* and *The Archers* (PAGES 78 AND 79). But the backlash of the war brought austerity and inflation. Programmes like *Today in Parliament* put politics into perspective, but TV was soon seen as a potent political force (PAGES 80 AND 81). Only a few visionaries then believed that TV would soon knock radio into second place, but the pulling power of TV was impressively demonstrated by the Coronation coverage of 1953. Over 20 million British viewers watched it; under 12 million listened on the radio. Television would never look back (PAGES 82 AND 83). RADIO TIMES front covers illustrated many of the highlights of post-war entertainment (PAGES 84 TO 89). Comedy took on a new lease of life with series like *Take It From Here* (PAGES 90 AND 91) to the abrasive *Till Death Us Do Part* (PAGES 92 AND 93). On TV, the ills of the present were explored by plays like *Cathy Come Home* (PAGES 94 AND 95) and the problems of the future probed with programmes like *The Burke Special* (PAGES 96 AND 97). RADIO TIMES continues to be a part of the nation's life – and a butt for jokes by comedians like Ken Dodd (PAGES 98 AND 99)

Latest issue of RADIO TIMES (20 September 1973). This cover launches BBC2's latest classical serial, *Jane Eyre*, with Sorcha Cusack and Michael Jayston

THERE WERE NO ZOOM LENSES THEN, SO FOR CLOSE-UPS THE CAMERA PEERED DOWN YOUR NOSE, SAYS LEONARD SACHS

"TV was very secondary to radio after the war. You got paid less for TV performances, for a start. But then nobody I knew had a TV and, even if they had, I would never have been able to see the programmes I was in because all TV broadcasts were live.

I'd done quite a lot of television acting before the war, mostly in plays. For many people – especially actors used to a lifetime in the theatre – TV and its technicalities were hard to get to grips with. There were no zoom lenses then, so close-ups were literally that, with the camera peering down your nose.

Scenes had to be carefully grouped, so that all the actors were "in camera," which usually meant that we were bunched ridiculously close together.

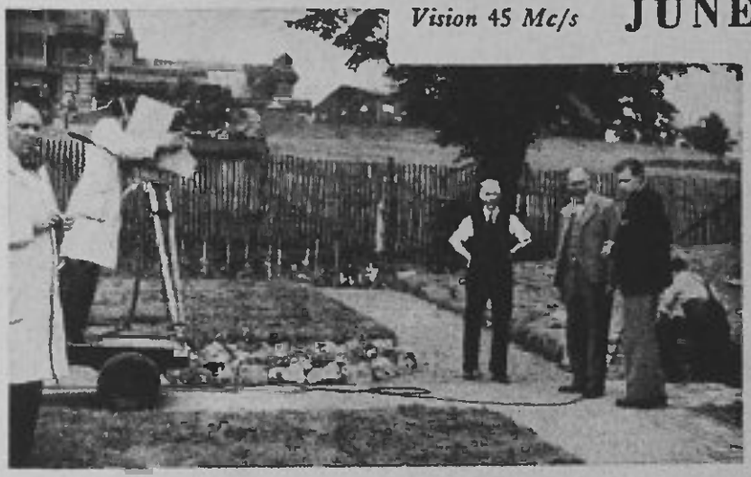
I remember four of us once playing a scene while we were almost standing on top of each other. One of the actors, used to stage work, suddenly threw his arms wide in a grand theatrical gesture. We fell about like skittles.

Before the war I'd been the chairman of the music-hall show *Late Joys*, both on television and at the Players' Theatre.

When TV resumed it was one of the first programmes to be revived, but I can't recall that our return to the studios found them technically much improved. The only noticeable difference in that first week was that they'd got rid of the awful green make-up that they used to daub us with in pre-war days."

PROGRAMMES

Vision 45 Mc/s **JUNE 9-15** *Sound 41.5 Mc/s*



IN THE TELEVISION GARDEN

The late Mr. C. H. Middleton in the small garden he made on the grass slopes of Alexandra Palace. It became an allotment during the war, and F. Streeter is determined to turn it again into a 'thing of beauty.' Mr. Streeter starts work in the garden on Sunday at 3.10 p.m.

SUNDAY
JUNE 9

3.0 **FILM**

3.10 **'IN OUR GARDEN'**
F. Streeter revisits the television garden in the grounds of Alexandra Palace and gives viewers some practical hints

3.30 **CARTOON FILM**

3.35-4.0 **FOR THE CHILDREN**
The Hogarth Puppet Circus
presented by Jan Bussell and Ann Hogarth
Fred Woodward as Hank the Mule
Eric Cardi, conjuror
Presentation by A. Miller Jones

★ ★ ★

8.30 **FILM**

8.40 **'THE IMPORTANCE OF BEING EARNEST'**
A Trivial Comedy for Serious People, by Oscar Wilde

John Worthing, J.P. — Robert Eddison
Algernon Moncrieff — Mackenzie Ward
Rev. Canon Chasuble, D.D. — David Horne
Merriman, a butler — J. B. Stringer Davis
Lane, a manservant — Alban Blakelock
Lady Bracknell — Margaret Rutherford
Hon. Gwendolen Fairfax — Margaret Vines
Cecily Cardew.....Dorothy Hyson
Miss Prism.....Betty Potter

Scenes: Algernon Moncrieff's flat in Half Moon Street, W., the garden at the Manor House, Woolton, and the drawing-room at the Manor House, Woolton

Settings by Barry Learoyd
Produced by G. More O'Ferrall

Robert Eddison is appearing at the St. James's Theatre, and Dorothy Hyson at the Haymarket Theatre

10.10-10.20 News (sound only)

MONDAY
JUNE 10

3.0 **FILM**

3.10 **HARRY ROY AND HIS BAND**
with
Eric Whitley
Eve Lombard
Harry Kaye

3.40 **WRESTLING**
A demonstration of heavyweight wrestling
Harry Anaconda v. Bert Asserati
Arranged by S. E. Reynolds
Commentator, E. R. Voigt

4.0-4.15 **BANK HOLIDAY AT ALEXANDRA PALACE**
The television camera takes you into the grounds

★ ★ ★

8.30 **SYLVIE SAINT-CLAIR**
the French singing star
JACK and EDDY EDEN
in songs at the piano

8.45 **FILM**

8.55 **'LATE JOYS'**
Viewers are invited to a Music-Hall entertainment of the late 1890's. Sing the choruses with artists from the Players' Theatre, who include
Don Gemmell
Joan Sterndale Bennett

'THE HOGARTH PUPPETS'

Jan Bussell and Ann Hogarth manipulate their amusing puppets. They are presenting a circus show for children on Sunday afternoon at 3.35

LEONARD SACHS
takes the chair, and the tankard, at a presentation of the Players' Theatre entertainment 'Late Joys.' Join them in the choruses of the 'nineties on Monday night at 8.55

Bill Shine
Bill Rowbotham
Hattie Jacques
Betty Lawrence (at the piano)
Under the genial chairmanship of Leonard Sachs
Presented for television by Philip Bate

9.25 'TRANSATLANTIC QUIZ' In this first televised edition viewers will see the London end of the famous contest between Professor D. W. Brogan and Jan Struther, with Quiz-Master Lionel Hale, and the New York team—Christopher Morley and John Mason Brown, with Quiz-Master Alistair Cooke
Produced by Mary Adams

Opposite: RADIO TIMES billing of the first full week of TV's return (issue 7 June 1946). In these early days, TV took second place to radio - the week's TV programmes were tucked away at the back of RADIO TIMES. Top: Leonard Sachs helped TV's lift-off - at the Players' Theatre

What's my Line?

Left to right, Marghanita Laski, Jerry Desmonde, Elizabeth Allan and Gilbert Harding

What's My Line? **started in July 1951 and the inspired casting of its panel (left: RADIO TIMES, 15 August 1952) made Gilbert Harding into television's first superstar. A young Eamonn Andrews (above, right) steered the games with light but sure authority**

MARGARET LOCKWOOD'S TELEVISION DÉBUT

'Drying up' was the dread of actors and actresses in the early days of TV - when everything went out live. Above: Margaret Lockwood makes her TV debut as Eliza Doolittle (RADIO TIMES, 6 February 1948)

First Television Programme

from the Other Side of the Channel

Calais en Fête

On Sunday evening BBC Television reaches out from the land across the sea for the first programme to be televised direct from the Continent. Here CECIL McGIVERN tells viewers about the programme; and a BBC engineer describes how the signals will be brought across the Channel to Alexandra Palace and Sutton Coldfield. Children's Hour visits Calais on Wednesday at 5.40 p.m.

An engineer adjusting the receiving aerial on the cliffs of Dover

The Hôtel de Ville in Calais—scene of Sunday's programme

Above: The first cross-Channel TV programme (RADIO TIMES , 25 August 1950). The broadcast was made possible by development in light, compact portable television radio links – previously the working range for the outside broadcast units was little more than 25 miles

THE THIRD PROGRAMME GAVE BROADCASTING A NEW DIMENSION AND TOOK IT OUT OF A STRAIT-JACKET, SAYS SIR WILLIAM HALEY

An Introduction by the Director-General of the BBC,

SIR WILLIAM HALEY, K.C.M.G.

WITH the opening of the Third Programme on Sunday the pattern of the BBC's post-war broadcasting for listeners in the United Kingdom will be complete. Within that pattern there will, we hope, be many advances and improvements. Each of the three separate services must continually seek to experiment, to innovate, and to raise the general broadcasting standards in its particular field. But the overall pattern itself should for a considerable period remain set. The complications of radio engineering, the difficulties over wavelengths, and indeed the convenience of listeners all demand a settled system of programmes so long as it is well-conceived and adequate.

The start of the Third, on 29 September 1946, gave the BBC the post-war cultural leadership in Europe. For those who thought of us as Philistines or, as Kipling put it, "muddied oafs," it was an astonishing and significant revelation. Suddenly we had the whole cultural world to roam in.

I don't feel that I should comment on what my successors have done with the Third but, as it was my conception, I do think it important now that my inaugural objectives should be re-stated, because this generation does not know the Third programme as it was.

First, it gave broadcasting a completely new dimension because there were no fixed points – no set times for news or weather. Until then radio had been in the carpentry business, fitting programmes together. Now, from six to midnight, we could do what we liked with no obstacles. If a concert lasted eighty-nine and three-quarter minutes, it ran for that time. Thus composers or writers said what they wanted to say in the time they wanted to say it – without cuts.

The Third did not seek to segregate cultural material. It was not conceived in isolation, but as part of a pattern involving the Light and the Home. For example, the Light might play the waltzes from *Der Rosenkavalier*; the Home could give one act and the Third would go and broadcast the whole opera, dialogue and all. The Third took broadcasting out of a strait-jacket.

Sebastian Shaw, Grizelda Hervey, and Esmé Percy

in the first broadcast performance in its entirety of

BERNARD SHAW'S

'MAN AND SUPERMAN'

Roebuck Ramsden	John Garside
Octavius Robinson	Leonard Sachs
John Tanner	Sebastian Shaw
Ann Whitefield	Grizelda Hervey
Mrs. Whitefield	Elsa Palmer
Miss Ramsden	Henrietta Watson
Violet Robinson	Belle Chrystall
Henry Straker	Roger Snowdon
Hector Malone, Jnr.	Nick Stuart
Mendoza	Esmé Percy
Narrator	Denis Johnston

Others taking part include Joyce Cathie, Franklyn Bellamy, Andrew Churchman, George de Warfaz, Stanley Groome, William Heaven, Williams Lloyd, and Preston Lockwood

PRODUCED BY PETER WATTS

ACT 1

Roebuck Ramsden's study, Portland Place, London

ACT 2

The carriage drive of a house near Richmond

ACT 3

Evening in the Sierra Nevada

ACT 4

The garden of a villa in Granada

The Third Programme – now Radio 3 – started on Sunday 29 September 1946 (top: Director-General Sir William Haley introduces the programme in RADIO TIMES, 27 September). The idea was to use the Third to present the great classical repertoire in music, drama, literature and the arts, in their entirety. Left: The first week saw Shaw's *Man and Superman*, which ran for 110 minutes. Above: RADIO TIMES, 8 November 1946 – Third-degree culture-cramming with dad

Living for a Week in 1851

This week the Third Programme transports its listeners to the year of the Great Exhibition. Nothing will be broadcast that could not have been heard or read in 1851. The aim of the experiment, described here by PETER LASLETT, historian and Fellow of St. John's College, Cambridge, is to recapture the aesthetic atmosphere of the Great Exhibition year

APRIL
SUNDAY 22
EVENING FROM 6.0 P.M.

6.0 p.m. H.M. QUEEN VICTORIA

Her Majesty's Address on the occasion of the Opening of Parliament on February 4, 1851

Reader, Mary O'Farrell

7.5 Maurice Denham and Charles Heslop in

'BOX AND COX'

A Romance of Real Life by John Maddison Morton

James Cox, a journeyman hatter ..... Charles Heslop
Mrs. Bouncer, a lodging-house keeper ..... Barbara Trevor
John Box, a journeyman printer ..... Maurice Denham

Produced by Charles Lefeaux
(BBC recording)

To be repeated on Friday

APRIL
MONDAY 23
EVENING FROM 6.0 P.M.

8.20 LIFE AMONG THE LONDON POOR

1—The Urban Nomads

Compiled by Douglas Cleverdon and Laurence Kitchin from the conversations recorded by Henry Mayhew

Mayhew ..... Carleton Hobba

with
Harry Locke, Joe Sterne, Charles Lena, Harry Fowler, Ernest Jay, Charles Lamb, Vida Hope, Diana Maddox

Production by Douglas Cleverdon

In 1851 Henry Mayhew published the first volume of his 'London Labour and the London Poor: the condition and earnings of those that will work, cannot work, and will not work,' which consists mainly of verbatim reports of his conversations with men and women who followed every kind of occupation in mid-Victorian London

(BBC recording)

Second programme: Friday

APRIL
TUESDAY 24
EVENING FROM 6.0 P.M.

6.30 PROGRESS IN NATURAL PHILOSOPHY

Reports of communications in the sciences by L. Foucault, H. Fizeau, Michael Faraday, and others

Reader, David Lloyd James

9.10 PRE-RAPHAELITISM

An answer to the critics of the Pre-Raphaelite Brotherhood

by John Ruskin

Reader, R. H. Ward

APRIL
WEDNESDAY 25
EVENING FROM 6.0 P.M.

6.40 THE CRYSTAL PALACE 1851

Some contemporary opinions and criticisms of the building and its exhibits

Material supplied by the BBC news information research unit

7.10 Part of A CONCERT

given at Buckingham Palace before H.M. Queen Victoria on May 13, 1851

Il cor e la mia fè (Fidelio) ..... *Beethoven*
C'en est fait le ciel même (Le Préaux-Clercs) ..... *Hérold*
O Isis und Osiris (Die Zauberflöte) ..... *Mozart*
Se i miei sospiri ..... *Stradella*
Pensa e guarda (Margherita d'Anjou) ..... *Meyerbeer*
Marinaro in guardia sta (Soirées Musicales) ..... *Rossini*
Invocation to Harmony ..... *H.R.H. Prince Albert*

Joan Alexander (soprano)
Eleanor Houston (soprano)
Richard Lewis (tenor)
Denis Dowling (baritone)
Stanley Clarkson (bass)
Clifton Helliwell (accompanist)
BBC Chorus
(Chorus-Master, Leslie Woodgate)
New London Orchestra
(Leader, Leonard Hirsch)
Conducted by Warwick Braithwaite

(The works by Meyerbeer and Prince Albert have been orchestrated by Philip Sainton)

(Eleanor Houston, Denis Dowling, and Stanley Clarkson broadcast by permission of the Governors of Sadler's Wells)

11.30 JONATHAN SWIFT
by W. M. Thackeray

A shortened version of the first of six lectures on the English humourists, originally delivered before a distinguished literary audience in London on May 22, 1851

Reader, Donald Boyd

APRIL
THURSDAY 26
EVENING FROM 6.0 P.M.

6.45 POPULAR SONGS OF 1851

as performed at the Canterbury, Vauxhall Gardens, the Cyder Cellars, and Evans's

The programme compiled and produced by Douglas Cleverdon

The songs recovered from contemporary sources by Archie Harradine

and sung by
Philip Godfrey (as W. G. Ross)
Archie Harradine (as Sam Cowell)
Diana Maddox
(as Miss Jolly Caulfield)
Ian Wallace (as Charles Sloman)
Robert Irwin (as Sam Collins)
with a solo on the cornet à piston by Jack Mackintosh (as Mons. Arbani)
Pianist, Betty Lawrence
(BBC recording)

APRIL
FRIDAY 27
EVENING FROM 6.0 P.M.

10.0 LISTEN WITH MAMMA

Ten minutes of songs and stories for little people under five, designed to entertain and instruct the infant mind

followed by

WOMAN'S HOUR

A pot-pourri for the edification and instruction of ladies at home

Including notices of the new Bloomer costume, replies to correspondents, comment on newly published works, and the latest instalment of a serial story by Mrs. Trollope

To be repeated tomorrow

APRIL
SATURDAY
EVENING FROM 6.0 P.M.

8.10 THE NEWS of the year

The last of seven nightly broadcasts in the course of which the news of 1851 is reviewed

9.45 REPRESSION IN NAPLES

An eye-witness account of the treatment of political prisoners in the Kingdom of Naples

by the Rt. Hon. W. E. Gladstone, M.P.

Reader, Deryck Guyler

12 midnight Close Down

1851

In 1951 the Third pulled off a spectacular achievement. For one week the programme took listeners back a century to the Great Exhibition year of 1851. Every programme every day that week, from 6.0 pm to close-down at 11.50, could have been heard or read 100 years earlier. Above: From the week's programme pages of RADIO TIMES, 20 April 1951 - a cross-section of programmes, from Queen Victoria's address at the Opening of Parliament, to the 1851 hit parade and a lecture by Thackeray

WE ALWAYS TREATED CHILDREN AS CO-EQUALS, WE SOWED SEEDS AND OPENED WINDOWS FOR GENERATIONS, SAYS DAVID DAVIS

I joined *Children's Hour* in 1935 as an accompanist. I'd been a teacher before and I played the piano, so I would play the piano music which took the *Hour* off the air. At that time the "uncles" and "aunties" titles were a dying tradition and we all decided that we'd call ourselves by just our Christian names. But somehow the public stuck to "uncle" and I was often referred to as Uncle David, though I never called myself that on the programme.

I became head of *Children's Hour* in 1953 and stayed with it until they axed the programme, to my great rage and disappointment, in 1964. Of course, it changed a lot over the years, but we always tried to treat children as co-equals and I do think we sowed seeds and opened windows for generations.

A lot of now well-known people started with us – Vanessa and Corin Redgrave, Petula Clark and dancer John Gilpin. And *Children's Hour* was far more than just serials like *Jennings*. We drew on all departments for our material and there were, for instance, many memorable items about music, with people like Sir Malcolm Sargent and Sir Adrian Boult talking for us.

I think we gave a terrific boost to children everywhere. If we educated, it was a sense of values that we tried to teach. Values and standards were implied very much in everything we did. We had a certain dignity, a refusal to be flashy. I suppose, with the morality of the 70s, we would be labelled fuddy-duddy.

A Children's Hour Letter

by Geoffrey Dearmer

HULLO, children. I wonder how many of you are budding literary critics and recognise the names of our top authors? Will any of you, I wonder, look through our programmes for this week and say: 'Wiz, David's going to tell a story by Ken Francis on Wednesday, and there's another by Olive Dehn on Friday, which is bound to be bang on. And there's Alison Uttley as usual on Monday . . .' Alison Uttley, Ken Francis, Olive Dehn, three first-class authors. Of course, the *Tales of Little Grey Rabbit* appeal not only to the younger ones but to many others too. They are longer, they include a first-class singer in Diana Maddox, and David's original and charming settings for the songs. The attractiveness of *Little Grey Rabbit* is obvious, and so it ought to be. The merit of Ken Francis's story *Seringapatam* is not at all obvious. It's about two children who go in search of an impossible adventure and have an extraordinary experience of a completely different kind. Yes, Mr. Francis is a wizard, though his stories are not fairy tales.

Regional Round is probably the only programme on the air in which *all*—and generally, as on Wednesday, it is *all*—the seven Regions of the BBC are linked together for a friendly quiz and intelligence competition. We do try very hard to be fair in making all the questions in each Round equally easy or difficult, but it is like handicapping runners in a race, almost impossible to do with complete impartiality. You will enjoy *Regional Round* all the more, by the way, if you compete yourselves as though you were in the studio, and see how you get on. Perhaps you will win while your Regional Representatives lose. That would be a triumph—but you will need to write down the answers. Listeners to quizzes have a way of conveniently forgetting the questions they can't answer.

Don't fail to switch on to Part 2 of *Hide-Away House* on Thursday because you happen to have missed Part 1. Aubrey Feist's thrilling play has only just got under way and you won't have any difficulty in picking up the story. Thrilling, did I say? So it is already, but *just you wait!*

A script conference in Mac Jenkin's office. Left to right, David Davis ('David'), Mac Jenkin ('Elizabeth'), Head of Children's Hour, and Josephine Plummer

Children's Hour was first broadcast on 23 December 1922 - John Reith defined its aim as 'to provide an hour of clean, wholesome humour, some light music and a judicious sprinkling of information, attractively conveyed.' For well-to-do children, Reith thought listening would take its place among their 'carefully supervised routine,' while for the poor '_Children's Hour_ must come as a wonderment, truly a voice from another world.' Above: Authors who wrote for the programme (RADIO TIMES, 19 October 1951). Right: result of a vote for listeners' favourite _Hour_ (issue 28 March 1952). _Children's Hour_ took the classics, like _Tales of Little Grey Rabbit_ (right: issue 19 October 1951) into many bookless homes

5.0 p.m. CHILDREN'S HOUR
'Tales of Little Grey Rabbit'
by Alison Uttley
Arranged with music
by David Davis
4—'Little Grey Rabbit and the Weasels'
Singer, Diana Maddox

Grey Rabbit didn't much like going down Shady Lane, where the weasels lived. The weasels were robbers—during the day they robbed anyone who went by. So Grey Rabbit hurried along the lane, holding her basket tight, looking here and there, keeping a watch for robbers. She was rather frightened, so she sang a little song, which is a good way of keeping oneself brave:

The sun and the moon came down one day,
To live in the animals' wood.
[illegible] them safe, and drove away
[illegible], and helped the good.

A Report on the Ballot

Here are the first twenty results in order of popularity:

Jennings at School, by Anthony Buckeridge
More about the Bell Family, by Noel Streatfeild

The final instalment of Noel Streatfeild's latest play about the Bell family will be broadcast again on Sunday

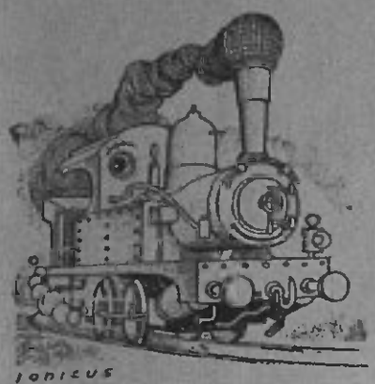
Tiger Mountain, by Angus MacVicar

'Tiger Mountain': the concluding episode of Angus MacVicar's story of adventure in South America can be heard again on Thursday

Norman and Henry Bones, by Anthony C. Wilson
The Luck of Quong, by William Harris
Toytown, by S. G. Hulme Beaman
Mission for Oliver, by David Scott Daniell
Hideaway House, by Aubrey Feist
Said the Cat to the Dog, by Martin Armstrong
Green Sailors, by Gilbert Hackforth Jones
Autumn at the Tadpole, by Benedict Ellis
Cherry Tree Cottage, by G. M. Wilson
Nature Parliament
Regional Round
Little Grey Rabbit, by Alison Uttley
Kidnapped by Gunrunners, by Sea-Lion
The Chang Tang Expedition, by Marjorie Wynn Williams
Bunkle Went for Six, by M. Pardoe
Worzel Gummidge, by Barbara Euphan Todd
Stories from Hansard, by Stephen King-Hall.

Clara Chuff and Her Friends

By RICHARD LONGLAND



TEN years ago, Clara Chuff was doing an important job on Poole quay, in Dorset, where the railway lines run alongside the moored ships. The long train of trucks she was pulling held up Harry Harrison in his car, and from that moment he knew there could only be one engine in his life—Clara Chuff. In those days she was known as Engine No. 30093, but to Harry Harrison and to thousands of young—and older—listeners in Britain, she has become Clara Chuff, the gallant, rather fussy, kind-hearted, and busy little yard engine, whose adventures have entertained us ever since.

Clara, of course, is no ordinary engine. Not even the most famous fliers of today have what Clara has—the freedom of the lines: for, as listeners to the first episode may remember, she was given that high privilege by the directors of the railways. So Clara, while doing plenty of useful work, sometimes roams at her own sweet will and becomes mixed up in every sort of scrape. She meets the queerest people, birds, animals, and objects. Clara is the 'Dame-Errant' of the railway lines, always getting somebody out of trouble, always putting something right, and always showing that her sturdy little frame holds a lot of common sense.

The tales of Clara Chuff, as written by Harry Harrison, always begin in the same way, being told to Peter and Pinkie, his sister, by Mr. Forty-Fifty, the goods engine with whom they made friends, and these familiar voices will introduce 'Clara Chuff's Christmas Eve' this week. One of the best of all the Chuff characters takes part in this, that strong-minded domestic pet, Sir Thomas Cat, and he and Clara together succeed in getting Father Christmas to his destination on a snowy Christmas Eve.

Clara Chuff is one of the favourite characters of Mollie Austin, West Region Children's Hour producer, and on Mollie's mantelpiece there is a most life-like model of Clara, while on the opposite wall is a photograph of the real engine which Harry Harrison saw—30093.

In Children's Television . . .

ON Monday Eric Robinson will be in the studio to act as compère for the *Spot The Tune* competition results. This competition, which has been run several times before in Children's Television and has always proved very popular, consists of 'spotting' a number of tunes hidden in a piece of music specially written for the occasion. All the hidden tunes will be played again on Monday, this time in full.

On Friday, with Christmas just over a week ahead, Shirley Abicair will be inviting a number of her young friends to come home with her in a bobsleigh. Then, in front of a cosy fire, she will lead them in a number of Christmas songs.

Four New Plays about Biggles

By TREVOR HILL

PERHAPS the only person who knows Biggles and Co. almost as well as Captain W. E. Johns, the author, is Bertha Lonsdale who adapts the books for radio. For over a year, Bertha Lonsdale and myself have been looking for another of the Biggles adventures which would make a good serial. A few months ago we came across *Biggles and the Pirate Treasure*—not a full-length book, but a series of short stories concerning this popular character, together with his chums, Algy, Ginger, and Bert. The result is that on Friday you will be able to hear the first of four Biggles plays, each one complete in itself.

This week's play goes under the title of the book and deals with pirate treasure. Of course there's plenty of skulduggery from the villains of the piece, before those concerned are brought to justice. No, Von Stalhein isn't the chief villain; in fact Biggles's arch-enemy doesn't enter into any of the four plays. I am not going to say anything about those who do cross Biggles's path for fear of spoiling your enjoyment. However, I can tell you that someone you've heard of before turns up both in *Biggles and the Pirate Treasure* and in the third adventure, *Biggles and the Unknown Diamonds*, and that is Marcel Brissac, our friend's opposite number in the Paris Sureté. In the affair of the diamonds, and in No. Four, in which *Biggles Nets a Fish*, Air Commodore Raymond puts in an appearance, and as you will no doubt remember, Raymond, of the special Air Section at Scotland Yard, is Biggles's chief.

And the second story? That is entitled *Biggles and the Case of the Obliging Tourist*. Strange how it all began really. You see, Biggles broke a sock suspender while dressing, and if he hadn't popped out to buy another pair, he might never have bumped into Alice Hall. Alice, former W.A.A.F. Hall, served on Biggles's wartime station. Well, of course, they got talking and soon Alice was telling Biggles all about her Continental holiday and about the package which she has brought back to England for a certain Carlo Antonio Barrosa. You can hear the sequel next week.

So there you are—four brand-new stories, each with the same main character yet all widely different.

A Letter from Uncle Mac

HULLO CHILDREN, EVERYWHERE!

Now that I am receiving your request postcards for *Children's Favourites* once again, I want to say how much I hope you really will ask for your *favourite* records, even though they may not rank among the so-called 'populars.'

Many parents have told me that so far as standards go, *your* choice of records is higher than that generally found in request programmes for grown-up listeners. That is a fine compliment. It proves that you are real individualists—that you know what you want, and ask accordingly.

A word about birthdays, special messages and cards from adults: If I am to be fair to all of you—which I *do* want to be—then I cannot include birthday greetings. It is fine for the few, but means that masses of you would not get a look in. Then—no special greetings, though I shall continue to remember those in hospital, and no records requested by grown-ups for children unless those concerned are too small to write themselves.

Will you kindly pass on these notes to any of your friends who don't see the RADIO TIMES?

DEREK MCCULLOCH (UNCLE MAC)

I look forward to playing more of your records at ten-past-nine in the Light Programme on Saturday morning.

Above: Some of the *Children's Hour* favourites - Clara Chuff (in RADIO TIMES, 9 December 1955); Biggles (issue 23 September 1955). The cartoon: a 'gay gathering' for the Toytown Christmas Party (issue 9 December 1949). Left: Derek McCulloch ('Uncle Mac') writes to children (issue 9 December 1955). At first, everyone had been 'uncle' or 'auntie,' but these titles were generally dropped in 1926, to the disappointment of some (inset: letter to RADIO TIMES, 5 December 1947). *Children's Hour* died in 1964, after children had to choose between sound and screen

Nattering and Pounding

I FEEL that Gale Pedrick's reference to 'underpaid uncles and aunties' who 'nattered archly and pounded out nursery rhymes on the piano' should not go unchallenged.

While still enjoying the present-day Children's Hour, I wish sometimes that the jolly spontaneity of Uncles Arthur, Caractacus, Jeff, Rex, and Aunty Sophy (to say nothing of 'Aunt Priscilla') could be recaptured.—*Jessie Cattermole, Barton, Cambridge.*

'MRS DALE'S DIARY' WAS REAL. WHEN BOSUN THE DOG DIED PEOPLE EVEN SENT IN WREATHS FOR HIS GRAVE, SAYS DEREK HART

For 21 years the daily life of the Dale family unravelled in *Mrs Dale's Diary*. Above: from the cover of RADIO TIMES, 27 January 1950 – Dr Dale (Douglas Burbridge), Mrs Dale (Ellis Powell) and son Bob (Derek Hart). The serial had started two years earlier (right: from the RADIO TIMES column 'Both Sides of the Microphone,' 2 January 1948). In early months the names of the actors in *Mrs Dale's Diary* were kept a closely-guarded secret. But the newshounds of Fleet Street ferreted them out

"When I took over the part of Bob Dale in 1950, it was just another broadcast for me. After all, Bob was a fairly straightforward fellow, enormously complicated and really rather a bore. But, for some, *Mrs Dale's Diary* was real. And not only listeners. People in the cast started living their parts, too.

Lots of now-famous names took bit-parts in the Dales then. I remember film director John Schlesinger, Rupert Davies and Billie Whitelaw in my time. Newspapers made out that I was the heart-throb of the *Diary*, receiving proposals of marriage by the score. Not true. We all got an immense amount of fan mail, but a lot of it was really about the characters we were playing.

I remember I was once supposed to be having an affair with a lady named Poppy Coffin – an "older woman" and therefore a rather scarlet lady in the eyes of the residents of Parkwood Hill. People wrote in advising me how to handle her. Mrs Dale was asked to solicit medical advice from her husband. When Gwen was pregnant she received lots of little gifts for "the baby." And when the dog Bosun died people even sent in wreaths for his grave.

But people took a great deal of note of what was happening in the *Diary*. The Salvation Army once launched a vitriolic attack on us for inciting the populace to drink. Mrs Dale, you see, would often offer her guests a glass of sherry."

A Chronicle of Farming Life

'THE ARCHERS,' farming family of the air, are now to be heard in the evening at 6.45 (Light Programme) instead of in the morning at 11.45—the time at which they have broadcast since January.

Dan Archer and his wife, Doris, run a hundred-acre farm, with the help of Simon the farmhand, and the young townsman, Bill, who joined them fairly recently. Mr. and Mrs. Archer have a family of three—Jack, the eldest, who married a London girl when he was in the army and who now has a smallholding; Philip, who went to an agricultural college and is now a junior manager at a bigger farm in the neighbourhood; and Christine, the youngest, who is on the technical staff of a Government department concerned with milk testing.

The main story is built around these characters, but it introduces other farmers and people in the district who make up the pattern of country life—squire, parson, policeman, publican, district nurse—and gives glimpses of the Women's Institute, the Cricket Club, the Farmers' Union, and the Young Farmers' Club.

Many town-dwellers have written to say that the programme takes them back to scenes and experiences they have been told about by their parents and grandparents. For country folk it re-creates the life they understand so well.

The script-writer and producer hope that those listeners who have come to know and love the characters portrayed will be patient while they set the scene and make a new beginning for the wider audience which the programme will now reach.

MEET the Dales. . . . The new radio family (Dr Dale, his wife Mary, their son Bob, and their daughter Gwen) makes its debut in the Light Programme at four o'clock on Monday and thereafter its adventures will be broadcast at the same time each day from Mondays to Fridays inclusive under the title of *Mrs. Dale's Diary*.

The Dale family live in a cosy house at Kenton, Middlesex, where Dr. Dale has been a 'G.P.' for the last twenty-five years. Bob Dale is twenty-two and just demobilised from the Army; his sister Gwen is three years younger and works in an office in London. Others in the family circle whom listeners will hear from time to time are Mrs. Dale's sister Sally (a completely contrasting character to Mrs Dale and always a welcome visitor), Katharine Mackintosh, the doctor's Scots dispenser, Mrs. Freeman, Mrs. Dale's mother, who lives nearby, and Mrs. Morgan, the domestic 'help.'

Cleland Finn tells us that for the assistance of the script writers, Jonquil Antony and John Bishop (both of whom had a hand in *The Robinsons*), the Dale family have been 'documented' in great detail—even down to Mrs. Dale's waist measurement!

Left: A time-change for *The Archers* (RADIO TIMES, 30 March 1951). If Light Programme listeners missed the 15-minute weekday broadcasts, they could catch up on the 60-minute Sunday Omnibus Edition (below: RADIO TIMES, 23 July 1954). *The Archers* was created by Godfrey Baseley. In 1955 telephone lines to the BBC were jammed for hours after Baseley killed off the popular Grace Archer in a stable fire. The sudden death completely upstaged the opening of ITV in the press next morning

★

Breakfast with the Archers

Listeners may join the family (left to right: Philip, Doris, Dan, and Christine)

at 9.10

★

DAILY SERIAL

Dick Barton begins his career as a special agent this evening at 6.45. You can follow his adventures at the same time every day from—

MONDAY TO FRIDAY

DICK BARTON DOES IT AGAIN!

6.45 'DICK BARTON—SPECIAL AGENT'

Episode 2 of the new thriller

6.45 'DICK BARTON—SPECIAL AGENT'

Episode 3 of the new thriller

6.45 'DICK BARTON—SPECIAL AGENT'

Episode 4 of the new thriller

6.45 'DICK BARTON—SPECIAL AGENT'

Episode 5 of the new thriller

Right: *Dick Barton – Special Agent* makes the RADIO TIMES cover (31 January 1947). Two weeks later the serial's 100th episode was broadcast. ***Barton*** had started the previous year (above: RADIO TIMES illustrations for the first week's episodes, issue 4 October 1946) – the same week saw the start of ***Women's Hour***. Barton had a juvenile audience, so he had to renounce smoking, drinking and women – even his housekeeper had to go. Noel Johnson played the hero of radio's first daily thriller serial. It ended in 1950

★

Although the cast of 'Journey into Space' spend their radio lives in a high-speed rocket ship when they leave the studio they take their places quite happily in a bus queue. (Left to right) Andrew Faulds ('Jet'), Guy Kingsley Poynter ('Doc'), Bruce Beeby ('Mitch'), and David Kossoff ('Lemmy')

★

7.30 'JOURNEY INTO SPACE'

A Tale of the Future

'The Red Planet'

Episode 1

Jet Morgan.....Andrew Faulds
Lemmy Barnet.....David Kossoff
Doc Matthews..Guy Kingsley Poynter
Stephen Mitchell.....Bruce Beeby

with David Jacobs and Anthony Marriott

Music composed and conducted by Van Phillips

Written and produced by Charles Chilton

(BBC recording)

(Guy Kingsley Poynter is appearing in 'The Teahouse of the August Moon' at Her Majesty's Theatre, London)

To be repeated on Sunday at 6.0

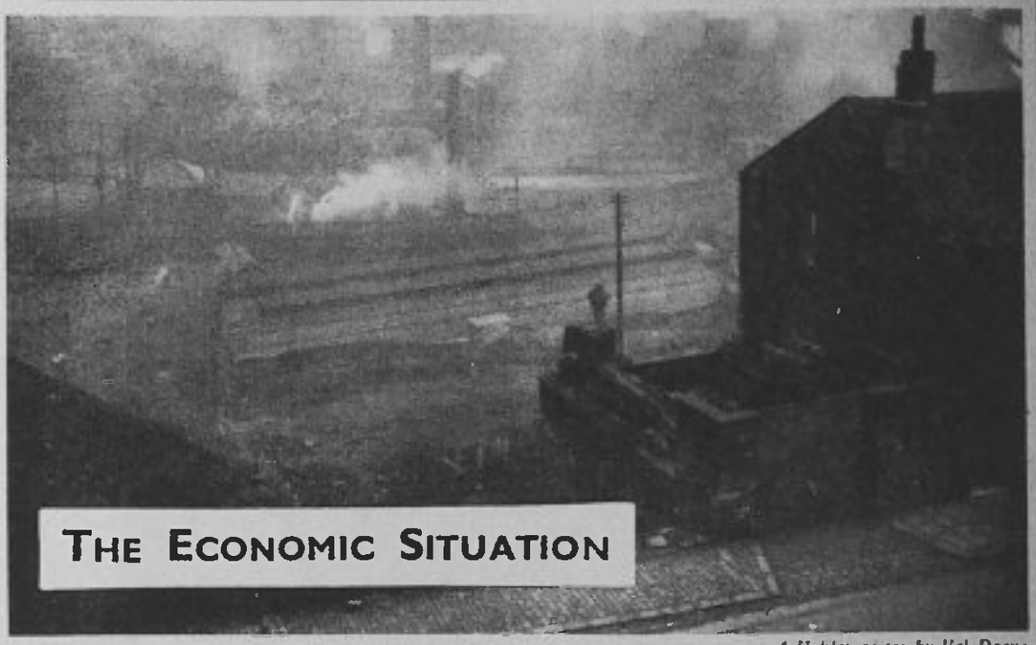
See 'Both Sides of the Microphone'

Jet Morgan and his space rocket crew begin another interplanetary adventure in *Journey into Space* (above: a RADIO TIMES launch, 3 September 1954). Hundreds of listeners had written in asking for another serial, ranging from ex-RAF pilots with a lingering interest in the skies, to children. In RADIO TIMES Charles Chilton, writer/producer of the programme, said: 'On the whole, I think the serial is more enjoyed by adults. It's a novelty to them, whereas most youngsters nowadays are brought up on space fiction.' **Chilton, who made his radio name as writer/producer of the Western serial *Riders of the Range*, was himself an enthusiastic amateur astronomer – he had built a small observatory in his back garden and he took pride in the technical accuracy of *Journey into Space*** adventures. In this new serial, Jet led an expedition to Mars from an advance base on the moon. The year this happens: 1971!

Into the Future

Jet Morgan (Andrew Faulds) makes another 'Journey into Space' at 7.30

I WAS TOLD I WAS TOO ACADEMIC ON TV, AND I THINK THEY TRIED TO MAKE ME SEEM MORE HUMAN, SAYS LORD BUTLER



THE ECONOMIC SITUATION

A Halifax vista: by Val Doone

The Prime Minister broadcasts on Tuesday and Mr. Anthony Eden on Thursday. The two talks—on 'The Economic Situation'—will be heard in all BBC Home Services at 9.15 p.m. and are the first of the Party Political Broadcasts, details of which are announced on this cover

"I wouldn't be surprised to see party political broadcasts – as we know them now – on the way out. I think there is a great deal of resentment that they have to be shown on all channels at the same time. It bores the public. I prefer the straight talk with someone like Robin Day, to the rather fake broadcast that uses bits of film like an illustrated lecture.

The interview system seems far more sensible. You are not restricted to party politics. And I firmly believe that when you leave the technique to the politician the result is never as good as when you leave it to the professionals. But political broadcasts laying down party lines should be retained at election times.

It's extraordinary how the camera brings out the man. I think Heath comes across well, though he tends to go straight ahead like a bulldozer and you lose him, if you're not careful. Wilson does himself a lot of good with his broadcasts, yet Sir Alec Douglas-Home, one of the best speakers in the country, was never at his best broadcasting. He was nervous, I think.

I was never nervous, though I had to be coached when I first started. I was told I was too academic and I think they tried to make me seem more human. I smiled at a given signal and stopped at another. It was hopeless. The more artificial you make it the more artificial it seems. But at the beginning I was sort of paralysed. Now that I'm older, I'm more relaxed."

PARTY political broadcasts of a controversial character are to be resumed. Agreement has been reached between the BBC and the main political parties whereby a limited number of controversial party political broadcasts will be allocated to the various parties in accordance with their polls at the last General Election. The arrangements will be reviewed from year to year.

Provision will be made for up to twelve such broadcasts this year—Government six, Conservative Opposition five, Liberal Opposition one. The subjects of the broadcasts and the speakers will be chosen by the parties, and either side will be free, if it wishes, to use one of its quota for the purpose of replying to a previous broadcast. The BBC has reserved its right, after consultation with the party leaders, to invite to the microphone in connection with these broadcasts a member of either House of outstanding national eminence who may have become detached from any party.

In order to distinguish this series from other political broadcasting, each broadcast will be designated 'Party Political Broadcast' and numbered. The Budget broadcasts will remain outside the series. In addition, it is recognised that the Government should be able to use the wireless from time to time for Ministerial broadcasts which, for example, are purely factual, or explanatory of legislation or administrative policies approved by Parliament, or in the nature of appeals to the nation to co-operate in national policies. Should any such Ministerial broadcast be deemed controversial, arrangements have been made for a right of reply without drawing on the quota of Party Political Broadcasts. Other broadcasting by M.P.s and round-table controversial political discussions, which the BBC will continue to originate, will be unaffected by these arrangements.

Party Political Broadcast No. 1 will be given by the Prime Minister on Tuesday, March 18, and Party Political Broadcast No. 2 will be given by Mr. Anthony Eden on Thursday, March 20. Both broadcasts will be at 9.15 p.m. in the Home Services and their subject will be: 'The Economic Situation.'

PARTY POLITICAL BROADCAST—1

The Rt. Hon.
C. R. ATTLEE,
C.H., M.P.
speaks on
The Economic Situation
TONIGHT AT 9.15

PARTY POLITICAL BROADCAST—2

The Rt. Hon.
ANTHONY EDEN,
M.C., M.P.,
speaks on
The Economic Situation
TONIGHT AT 9.15

Above: A new series of Party Political Broadcasts (RADIO TIMES, 14 March 1947). These broadcasts had long been controversial; in 1927 the Post Office told Reith the BBC must abstain from 'speeches or lectures containing statements on topics of political, religious or industrial controversy.' Reith protested and they withdrew the ban. Below: R. A. Butler MP gets his 15 minutes-worth (RADIO TIMES, 11 February 1949)

9.15 Party Political Broadcast
The Rt. Hon.
R. A. BUTLER, M.P.
Chairman of the Conservative Research Department and deputy chairman of the Conservative Foreign Affairs Committee in the House of Commons

REPORT TO THE NATION No. 13

WHO'LL KILL INFLATION?

"I" says John Bull,
"I speak for the nation—
We'll work with a will
And we'll thus kill Inflation."

WHO'LL STRIKE THE FIRST BLOW?
"I," says the Director,
"I'll keep prices low
And dividends down—
I'll strike the first blow."

WHO'LL SEE IT DIE?
"I," says the Housewife,
"For if I don't buy
Things I don't really need,
Then I'll soon see it die."

WHO'LL RING THE BELL?
"I," says the worker,
"I'll make more to sell
And not ask for a rise
Till I have rung the bell!"

WHO'LL BE CHIEF MOURNER?
"I," says the Spiv,
"If I can't make a 'corner'
In goods that are short,
Then I'll be chief mourner."

WHO'LL DIG ITS GRAVE?
"We," say the people,
"We'll work and we'll save
By getting together
We'll all dig its grave."

Credit Column

THE Electric Lamp Manufacturers' Association, representing most of the industry, have reduced prices of electric bulbs by 5% to 12% according to size.

SAINSBURY'S home counties grocers, have reduced prices of certain foodstuffs by 6% to 25%. All Jaeger non-utility woollen clothing prices have dropped 10%.

"SOMETHING DONE"
Fully illustrated, it describes some post-war achievements of the British people. It is on sale at booksellers everywhere, 1/6.

TUBE Investments engineering group have reduced prices of electrically welded tubes by 2½%. By introducing new managerial methods they have increased production in many of their factories.

Issued by His Majesty's Government.

Britain's Crisis: 'Ways and Means'—1

'Is it just a question of working harder?'

A discussion between:

Sir Norman Kipping, Director General of The Federation of British Industries

Lewis Ord, expert consultant in British and American production methods

George Woodcock, Assistant General Secretary of the T.U.C.

Chairman, Sir George Schuster

Tonight at 9.15

Sir George Schuster

Lewis Ord

Sir Norman Kipping

George Woodcock

'What Have we Got to Look Forward to?' asked a RADIO TIMES headline, issue 2 May 1947. 'Cuts, taxes, coupons, points, queues . . . crisis, and again crisis. How long will it last? Can we get over it? Or is Britain sunk?' Above: a billing from that issue. Left: a Government ad (RADIO TIMES, 2 April 1948) suggests the remedy

THE BRAINS RELAX
Question-Master Donald McCullough and Dr. Joad share a joke. You will hear them in the Brains Trust at 8.15 tonight

When *The Brains Trust* was being planned, its brief was 'it must be serious in intention, light in character.' It started on 1 January 1941 and within a month 30 questions a day were pouring in. Left: Question Master Donald McCullough with Dr Cyril Joad (RADIO TIMES, 6 December 1946). Below: issue of 4 October 1946 – Question Master Lionel Hale

'And here are the Questions . . .'

LIONEL HALE *(right) is the Question-Master in tonight's Brains Trust and puts listeners' questions to—*

Col. WALTER ELLIOT
BARBARA WOOTTON
Dr. C. E. M. JOAD
LORD SAMUEL

Tonight at 8.15

IN THE EARLY YEARS THE PUBLIC ATTITUDE TO THE QUEEN WAS PRETTY HYSTERICAL, AS IF SHE WERE A POP STAR, SAYS AUDREY RUSSELL

I first started commenting on Royal events 26 years ago, and I've watched Royal occasions thaw from the rather stiff and starchy World tour of 1953, to impromptu walkabouts like the one the Queen and Prince Philip gave during their Silver Wedding celebrations in London in 1972.

In the early years the public attitude to the Queen was pretty hysterical, as if she were a film personality or a pop star. But I think the Royal Family have always been ready to play down the protocol; it's the public who weren't, at first, ready to accept it. The first off-the-cuff walkabout I can remember was in St John's, Newfoundland, in 1959. The crowd were so bewildered by this break from tradition that they pressed in on the Queen from all sides. She took it very calmly, but in the end had to be rescued by the police.

State visits were often one continuous sophisticated party, with receptions in one magnificent palace after another, but Royal tours began to prove more and more informal, meet-the-people events.

I remember in Australia in 1963 the Royal party stayed in a very modest, isolated bungalow at one point. A man came on a motorbike with the mail to find Prince Philip reading the paper on the verandah. "I've got some letters for the Queen," the man said nervously. "Well, you'd better go in then," said the Duke. The postman went in, to find the Queen eating a boiled egg.

In Honour of Queen Mary's Eightieth Birthday

A programme of music, drama, and variety approved by Her Majesty

7.15 BBC THEATRE ORCHESTRA
and BBC THEATRE CHORUS
(Chorus-Master John Clements)
Conductor, Walter Goehr
Guest Conductor, Stanford Robinson
Lorely Dyer (soprano)
Redvers Llewellyn (baritone)

God Save The King ..... *arr. Elgar*
(Conducted by Walter Goehr)

Soloists, chorus, and orchestra:
The Soldiers in the Park (The Runaway Girl) *Monckton*
The Indian Love Call (Rose Marie) *Friml and Stothart*
Jack's the Boy (The Geisha) *Monckton*
Under the Deodar (The Country Girl). *Monckton*
Recit. and Waltz Song (Toni Jonas) ... *Cuvillier*
The Sleepy Canal (Miss Hook of Holland) *Rubens*
Finale, Act 1 (The Country Girl). *Monckton*
(Conducted by Stanford Robinson)

Orchestra
Waltz: The Blue Danube ..... *Johann Strauss*
(Conducted by Walter Goehr)

7.45 MUSIC OF SCOTLAND AND NORTHERN IRELAND

'Highland Laddie,' played by the pipes and drums of the Highland Infantry Training Centre

Traditional pipe music played by Pipe Major Nicholls From Balmoral

'Will ye no come back again?' and 'Road to the Isles,' sung by a children's choir

A new tune composed for Queen Mary's birthday played by the pipes and drums of the Highland Infantry Training Centre

Medley of jigs and reels played by the Irish Rhythms Orchestra: conductor, David Curry

8.0 'THREE BLIND MICE'
An original mystery thriller by Agatha Christie
Produced by Martyn C. Webster

Giles Davis ..... Barry Morse
Molly Davis ..... Bella Cherystall
Mrs. Boyle ..... Gladys Young
Major Metcalf ..... Richard Williams
Mr. Paravicini ..... Raf de la Torre
Christopher Wren ..... Alan McClelland
Detective-Sergeant Trotter ..... Lewis Stringer
Mrs. Lyon ..... Lydia Sherwood
Other parts played by Marjorie Westbury, David Kossoff, and Duncan McIntyre

8.30 MUSIC OF WALES AND THE NORTH COUNTRY

The Bells of Aberdovey ..... *arr. Evelyn Evans*
David of the White Rock ..... *arr. J. Morgan Lloyd*
Cherry Ripe ..... *arr. Hugh Roberton*
sung by the Penarth Ladies' Choir
Conductor, Hubert Williams

March: Pennine Way ..... *Maurice Johnstone*
A Dale Dance ..... *Arthur Wood*
played by the Bickershaw Colliery Band
Conductor, William Haydock

8.45 GALA VARIETY
Introduced by
Richard Murdoch and Kenneth Horne
with
Elsie and Doris Waters
Tommy Handley
with Diana Morrison and Joan Harben
Anne Ziegler and Webster Booth
Eric Barker
with Pearl Hackney, Jon Pertwee, Richard Gray, Humphrey Lestocq, and George Crow
Albert Sandler
Luton Girls' Choir
Directed by Arthur E. Davies
Augmented BBC Variety Orchestra
Conducted by Rae Jenkins
Produced by Ronald Waldman

9.30 'THOSE WERE THE DAYS!'
with Harry Davidson and his Orchestra
(Television Edition)

Barn Dance: Those Were the Days ..... *Lutz*
Waltz: Nights of Gladness ..... *Archer*
Two-step: The Mosquitos' Parade ..... *Whitney*
Waltz: Dreaming ..... *Joyce*
Lancers: Merrie England ..... *German*
Waltz: Septembre ..... *Godin*
Schottische: Lily of Laguna ..... *Stuart*
Master of Ceremonies, A. J. Lellmer. Items introduced by Patric Curwen. Produced by Stanton Jefferies and Walton Anderson

Queen Mary was delighted when the BBC asked her to help select this programme for her 80th birthday (RADIO TIMES, 23 May 1947). When the BBC was initially refused permission to televise her grand-daughter's Coronation (below: RADIO TIMES, 29 May 1953) it is said Queen Mary's intervention tipped the scales and the event was young TV's first great triumph

Top: our cover of 27 April 1951 shows King George VI arriving at St Paul's to open the Festival of Britain. Above: the Royals on a 1939 visit to Broadcasting House (issue of 23 April 1948)

A WEEK TO REMEMBER

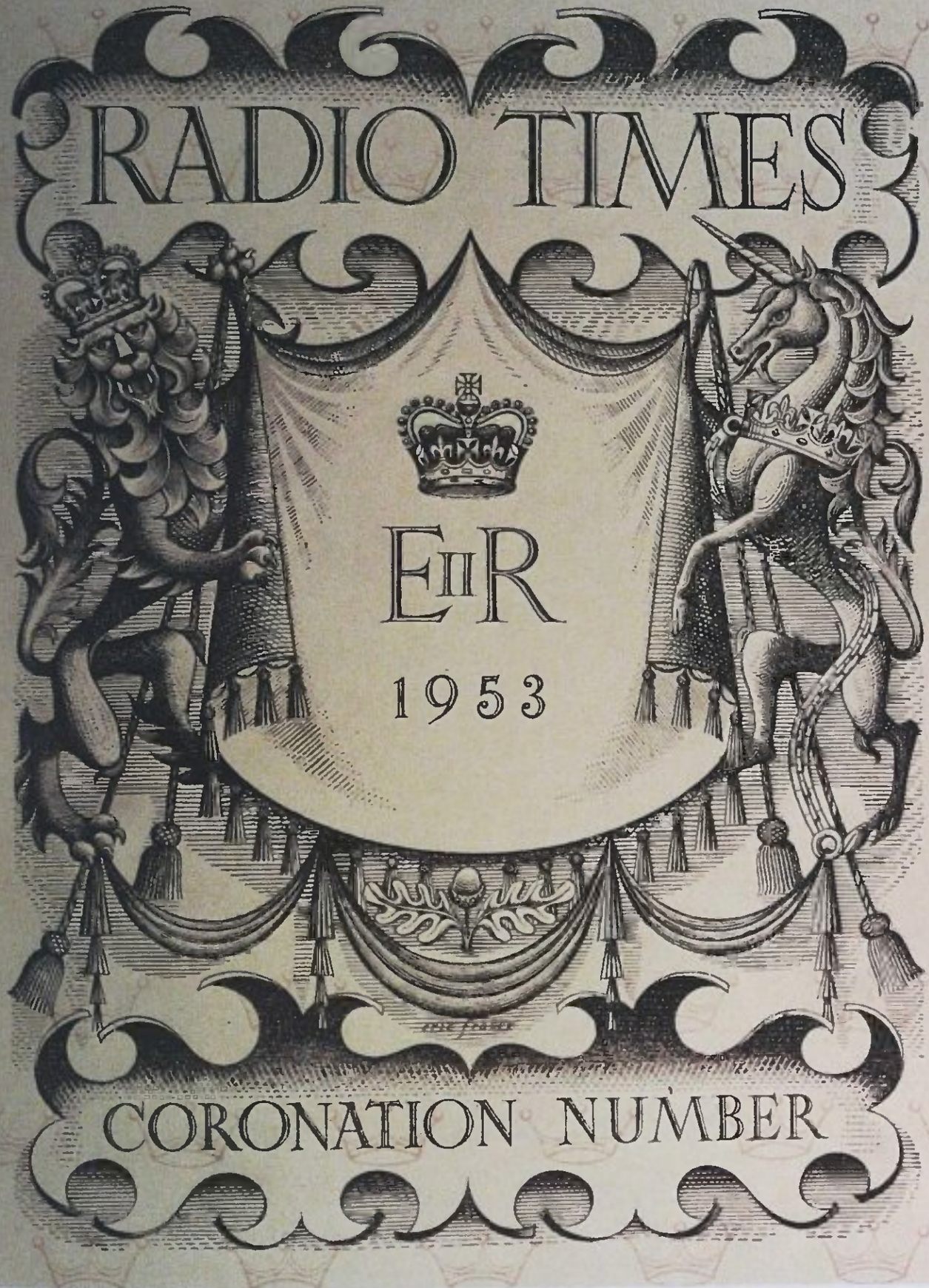
HIGHLIGHTS OF CORONATION WEEK CHOSEN FROM BBC PROGRAMMES OF REPORTS AND REJOICINGS FROM THE UNITED KINGDOM AND THE COMMONWEALTH

Produced by Laurence Gilliam

at 8.0

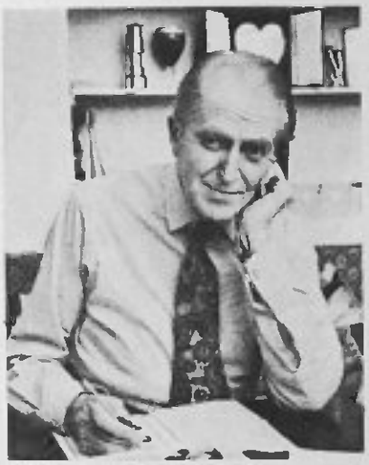
NORTH OF ENGLAND EDITION

SOUND AND TELEVISION
MAY 31—JUNE 6 3d



29 MAY 1953

Eric Fraser's Coronation cover was the first in colour since the war. Inside, RADIO TIMES said: 'The eyes of millions will be upon Her Majesty – for the marvel of television will annihilate distance and range far-off multitudes with the congregation in the Abbey'



SOME PEOPLE SAY I'M TOO OLD TO PLAY A COPPER. BUT IF I LOOK RIGHT AND FEEL RIGHT IT DOESN'T MATTER IF I'M 102, SAYS JACK WARNER

I'm the only copper who ever came back from his own funeral. Dixon was created for the film *The Blue Lamp* back in 1950. He was shot dead – by a character played by Dirk Bogarde – after 21 minutes on the screen. People said to me: "Don't play that little part." But I'm a great believer in small parts. Look where that one led me.

Like *Dixon of Dock Green*, my other long-running series, *Meet the Huggetts*, also sprang from a film – *Holiday Camp* – in 1947. The Huggetts ran for nine years on radio and *Dixon* is now 18 years old – the longest running TV series ever. In that time I've been shot twice and coshed once.

It was an immediate popular success. After all, the public had never seen a policeman portrayed with a family background before and we coupled that with another (then) novelty – an authentic look at police station procedure. We've gone through stagnant stages, but we've kept up with the times. With all due respect to *Z Cars* and *Softly, Softly* – and I'm not being cocky – ours is *the* authentic police serial.

The very fact that Sergeant Dixon walks into people's homes every week is a responsibility to me. Kids believe me and take note of what I say. It's ridiculous to think that a great deal of our fans today were not even born when the series first started. Some people say I'm too old to play a copper. But if I look right and feel right then I don't see that it matters if I'm 102.

14 SEPTEMBER 1945

No relief from the austerities of war for RADIO TIMES, although *ITMA* returned with its first peace-time edition. Also that week: Episode 1 of *Lorna Doone*

14 NOVEMBER 1947

Only 28 pages and the wedding of the future Queen to cover. But it's all there: Westminster Abbey service, processional route and the Massed Bands

23 APRIL 1948

The Silver Wedding of the King and Queen. The BBC broadcast a Service of Thanksgiving from St Paul's Cathedral. John Snagge was the commentator

7 OCTOBER 1949

In 1947 *Take It From Here* crept unheralded into the programme pages. But now Jimmy, Dick and Joy, with scriptwriters Norden and Muir, were famous

27 JANUARY 1950

***Mrs Dale's Diary* is two years old – with another 20 to run! Here Ellis Powell is Mrs Dale; the title role was taken over by Jessie Matthews in 1963**

12 SEPTEMBER 1952

Archie Andrews, Peter Brough and a young fan. The cast of *Educating Archie* included names like Max Bygraves, Harry Secombe and Beryl Reid

30 JANUARY 1953

Gilbert Harding (on the right) was Personality of the Year; Rene Cutforth reported on the war in Malaya and *The Colditz Story* was adapted for radio

27 NOVEMBER 1953

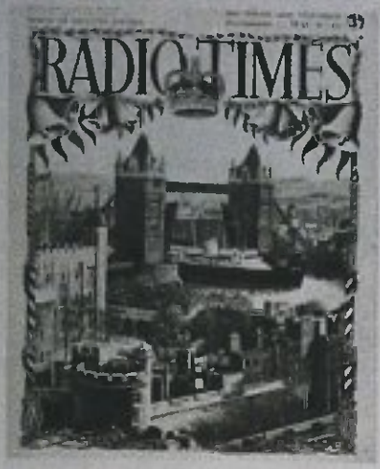
The adventures of the Lyons, Bebe and Ben, entertained Britain in war and peace. Here, with Barbara and Richard, they plan a *Life with the Lyons* show

8 JANUARY 1954

This week Richard Burton played Danny in Emlyn Williams' *Night Must Fall*; 13 nights later he was in the first broadcast of *Under Milk Wood*

3 MARCH 1954

A laugh with Ted Ray and Kitty Bluett on the Home; and on the same night Archie Andrews, the Lyons or *Take It From Here* on the Light. It's all laughs!



7 MAY 1954

The Queen returns to London from her Commonwealth tour – a neat calculation by the artist, C. W. Bacon, getting *Britannia's* topmasts under Tower Bridge

14 MAY 1954

Joe and Ethel Huggett (Jack Warner and Kathleen Harrison) – 'all dressed up regardless' – invited listeners to meet them on Thursdays in *The Huggetts*

19 NOVEMBER 1954

A landmark in the life of *The Archers* – Dan and Doris Archer grin over the farmyard gate at Ambridge as their 'story of country folk' is 1,000 episodes old

10 DECEMBER 1955

A television cover for Victor Silvester, the doyen of dance instructors. He was introducing the finals of an Inter-Regional Ballroom Dancing Contest

25 MARCH 1955

Television had its own 'family' too. Three generations of Groves had lasted for 52 weeks – the redoubtable Grandma with the assistance of a hot water bottle

16 NOVEMBER 1956

The Melbourne Olympics posed a problem for radio reporters. Harold Abrahams 'hoped to hear Chris Brasher had reached the steeplechase final'

4 JANUARY 1957

'From the beginning, Jack *was* Dixon' – Ted Willis writing in RADIO TIMES about actor Jack Warner, on the cover for a new series of *Dixon of Dock Green*

15 MARCH 1957

Dimbleby's *Panorama* now had the largest audience of any TV programme in the country – as Gerald Beadle noted after 18 months of ITA competition

22 NOVEMBER 1957

'We must remain anonymous,' said the bearded Goon to a RADIO TIMES reporter. The magazine's psychiatrist reassured him: 'Don't worry, it's all in the mind'

16 MAY 1958

Sir Vivian Fuchs was to tell the story of his epic Trans-Antarctic Expedition for the BBC – a scraperboard portrait of the leader by T. L. Poulton

3 OCTOBER 1958

Freddie Grisewood, a pre-war announcer, became famous as the Travelling Question-Master of *Any Questions?* And he introduced *Gardeners' Question Time*

IT'S NICE TO HAVE 'THE NAVY LARK' WHEN EVERYTHING AROUND SEEMS TO BE TURNING BLUE, SAYS LESLIE PHILLIPS

I'd done very little radio before *The Navy Lark*; a few plays and a couple of parts in *Mrs Dale's Diary* and that was about it. But when Lawrie Wyman wrote the trial programme back in 1959 he had me in mind for the Sub-Lieutenant. I had, after all, played a lot of idiots and a lot of servicemen in a lot of films.

I remember reading the first script and thinking: "What a load of rubbish." But Jon Pertwee, Dennis Price and myself tried it out – and it clicked. Now it's in its 15th year and has become an extraordinary sort of cult.

Why? Well, people have always wanted to laugh about nothing and *The Navy Lark* certainly isn't very deep. But more than that it's fun and it's clean and it is rather nice to have a comedy series that's ostensibly wholesome when everything else around seems to be turning blue. For me, it's a delight. I've been in every episode and I've flown back from all over the world to make sure I don't miss a recording, sometimes spending more on air fares than I get in my fee.

In the course of more than 200 episodes it's changed a bit, of course. The originals were more situation comedy and now the humour is quite gooney. And I've tried to make the Sub-Lieutenant change, too. He's straighter, not quite so clichéd and maybe a bit more believable now. Everyone's getting older, you know. I can't carry on playing a young idiot Englishman for ever.

2 JANUARY 1959

In his 60th year, Billy Cotton – 'Mr Wakey-Wakey' – recalls his first broadcast as a band-leader on 28 January 1928. His first TV *Band Show* was in 1956

6 MARCH 1959

George Cole was the eternal bachelor in *A Life of Bliss*. For the radio, Percy Edwards was Psyche the dog – George's only true friend and confidante

13 MARCH 1959

David Attenborough went to the zoo to renew his acquaintance with some of the animals he had brought back from his travels, and posed for this cover

17 APRIL 1959

Charlie Drake stumbled on unexpected riches; Eileen Fowler kept everyone fit; and John Gielgud was heard again in his memorable *Hamlet* of 1948

8 MAY 1959

Professor Jimmy Edwards said *Whack-O!* on television; the WVS celebrated its 21st birthday and NATO its 10th; Carleton Hobbs played Sherlock Holmes

11 SEPTEMBER 1959

From small beginnings in 1951, Eric Robinson's *Music for You* had come to feature such great artists as Tito Gobbi, Yehudi Menuhin and Alicia Markova

9 OCTOBER 1959

Within two weeks of the first *Navy Lark* episode in 1958, Herbert Wilcox offered to make a film of it. The soundtrack of it was also broadcast this week

22 JANUARY 1960

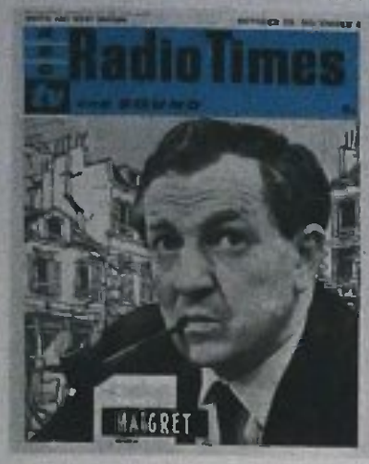
Sykes teamed up with Hattie Jacques and Richard Wattis for the first time and had some trouble with their telephone – said Johnny Speight's script

16 SEPTEMBER 1960

***Face to Face* with John Freeman; on the panel of *What's my Line? Twenty Questions; Round Britain Quiz*; record reviews on the Third – Gilbert Harding's week**

13 OCTOBER 1960

A new-style cover designed by Abram Games. Kenneth Horne launched another series and Her Majesty launched the first nuclear-powered submarine



27 OCTOBER 1960

To a memorable signature tune, Simenon's Maigret first struck that match to light his pipe. The Parisian background was from a drawing by David Knight

12 JANUARY 1961

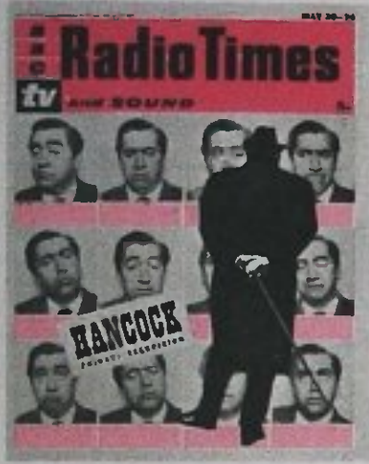
Lord Reith thought that *Juke Box Jury* corrupted the young. On this occasion David Jacobs was abetted by Dick Bentley, Steve Race and Catherine Boyle

26 JANUARY 1961

The luscious Della was always just the perfect secretary, and Counsellor Perry Mason always got the better of the DA when the case came to court

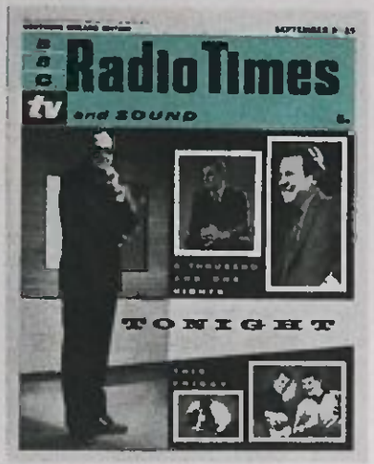
2 FEBRUARY 1961

'Yes,' said Benny Hill, 'back on the old telly; writing the scripts myself, an' all,' in a RADIO TIMES interview introducing his new monthly series



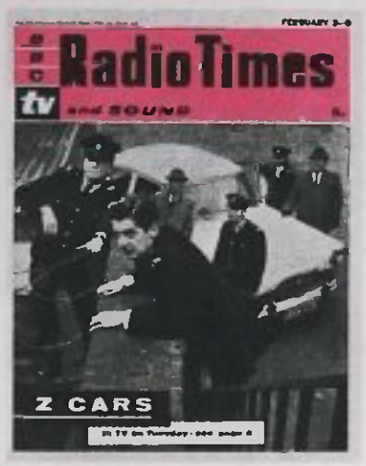
18 MAY 1961

Tony Hancock's seventh BBC TV series started this week. Each show ran for 25 minutes. 'You'll never be able to call it 'Ancock's 'Arf-hour again,' said Tony



7 SEPTEMBER 1961

This Friday: a Thousand-and-one nights of *Tonight*, the 6.50 pm current affairs programme that Cliff Michelmore first introduced on 18 February 1957



1 FEBRUARY 1962

'The call sign is Zulu – they call them Z Cars.' This one was manned by PCs Steele and Lynch – watched by Sgt Watt and Det Chief Inspector Barlow

14 JUNE 1962

The 50th issue of *Compact*, the TV soap opera about a women's magazine on which the affairs of the staff never gave way to proofs and printing schedules

25 OCTOBER 1962

Young Dr Kildare was the most idolised of all the television doctors. Later Richard Chamberlain graduated to Henry James' *Portrait of a Lady*

24 JANUARY 1963

TW3: 'It's over let it go. But not till it's been mutilated with relish by David Frost, William Rushton, Roy Kinnear, Millicent Martin and the others . . .'

7 MARCH 1963

The first of three nights when the Light Programme took its stars to the Royal Albert Hall. Or you could stay at home and see the Red Army Choir on TV

MY BIGGEST CHALLENGE WAS PLAYING HOT-TEMPERED, DOMINANT SARAH – IN EVERY WAY DIFFERENT TO ME – SAYS SUSAN HAMPSHIRE

Lady Glencora, the heroine of the new BBC serial *The Pallisers*, which I'm currently working on, will be the fourth woman I've played in classic TV serials in the last six years. First there was Fleur in *The Forsyte Saga*. Then there was Becky Sharp in *Vanity Fair* and, after her, Sarah Duchess of Marlborough in *The First Churchills*.

If they've had one thing in common it is that they were all totally human and therefore had a tremendous number of faults. I like that. I find it very dull and thankless playing nice people. Sarah Churchill was the biggest challenge. She was hot-tempered, dominant and domineering – in every way different to me. I really felt I was able to stretch myself with her.

I'd already done two TV series – *Katy* and *Andromeda* – before the Forsytes, but Fleur was the biggest TV part I'd then tackled. It was a marvellous serial to do, because we weren't thinking of it in terms of whether it would be successful or not. Everybody was worried about getting it right and therefore the right kind of energies were going into the production.

There are things I like and dislike about working for television, but one of its greatest merits is that it is a totally truthful medium. On TV it's easy to detect acting that is false. I like working on a number of episodes, too, though one is often hampered by not having enough rehearsal time. But I would always rather do first-rate TV than second-rate films.

8 AUGUST 1963

The difficulties of the newly-wed Starlings (Richard Briers and Prunella Scales). That competition was to fit the right eyes, nose and teeth on Joan Sims

5 SEPTEMBER 1963

Our favourite British doctors, who with their faithful Janet put Tannochbrae on the map in 1962. Barbara Mullen made the 'RT Portrait Gallery' in 1964

3 OCTOBER 1963

Brian Matthew had 11 million 'mates' for his *Saturday Club* on the Light. They'd started five years before with rock; now it was all rhythm and blues

2 JANUARY 1964

The Steptoes had started off with *The Offer* in *Comedy Playhouse* in 1961. 'Every actor has to get into a dustbin sooner or later,' said Wilfrid Brambell

20 FEBRUARY 1964

William Hartnell had been the first *Dr Who* to take off in the Tardis. This week he had to contend with two title fights, one being Ali versus Liston

28 MAY 1964

The Great War lasted 1,561 days, from 1914 to 1918. This first BBC2 TV series traced these years in 26 weekly programmes – each of 40 fearsome minutes

30 DECEMBER 1965

By now Stratford Johns was a Det Chief Inspector in charge of a Regional Crime Squad. John Welsh was the Chief Co-ordinator of this abrasive force

1 APRIL 1965

'A harsh and clanging world of steel,' was how the TV producer described Shakespeare's chronicles. It was Fraser's first full colour cover since the war

8 DECEMBER 1966

That was the Year that Was! Alf Ramsey's team won the World Cup; Muhammad Ali was the Greatest; Jack Brabham was the World Motor Racing king

7 JANUARY 1967

The story of the series was a saga in itself – 21 hours in 26 parts. And inside RADIO TIMES: a 36-shoot family tree introducing viewers to the Forsytes

23 FEBRUARY 1967

An invitation to listeners to pick a song for Sandie to sing in Vienna – and they chose 'Puppet on a String.' After six seconds this became a winner

13 APRIL 1967

First devised by George Inns for the Royal Exhibition of 1957, *The Black and White Minstrel Show* won the Golden Rose at the Montreux Festival in 1961

22 JUNE 1967

For the first time TV 'brought man face to face with mankind,' from Canberra to Cape Kennedy, Moscow to Montreal, Samarkand to Söderfors

30 NOVEMBER 1967

Colour came to BBC2 with *Billy Smart's Circus*, and Susan Hampshire as Becky Sharp in *Vanity Fair* – altogether 29 colour hours in the first week

28 DECEMBER 1967

New Year's Eve with Alf Garnett, a scandalous national figure since he came to the defence of the Establishment with *Till Death Us Do Part* in 1966

31 OCTOBER 1968

Who was to succeed Lyndon B. Johnson in the White House? BBC tv broadcast discussions, predictions and minute-by-minute results for three days

19 JUNE 1969

Richard Cawston's unique documentary film showed a year in the life of the Royal Family. This cover picture is of the Queen with Prince Charles

4 SEPTEMBER 1969

The first cover of an entirely reorganised and redesigned RADIO TIMES. The inside feature compared three of TV's coppers: Barlow, Dixon and Stone

24 AUGUST 1972

A prophetic cover for the first week of the Munich Olympics. In spite of some prematurely chauvinist complaints, Valeri Borzov *was* 'fastest man alive'

28 SEPTEMBER 1972

Reflections of 22 November 1957 (see page 85). No longer anonymous, the Goons came together again after 12 years for *The Last Goon Show of All*

3 MAY 1973

The shape of things to come? Dr Bronowski, the polymath of broadcasting in previous years, considered *The Ascent of Man*. And the future of us all

6.45 CRAZY PEOPLE

featuring
Radio's Own Crazy Gang
'The Goons'
with Harry Secombe
Peter Sellers, Michael Bentine
Spike Milligan, Margaret Lindsay
and the Ray Ellington Quartet
The Stargazers
Max Geldray

Material compiled by
Spike Milligan
The Dance Orchestra
Conducted by Stanley Black
Produced by Dennis Main Wilson
(BBC recording)

(Peter Sellers is appearing in the London Palladium; Michael Variety at the Empire Thea

ICONOCLASTIC THINKING, THAT'S WHAT WAS BEHIND THE CREATION OF 'TAKE IT FROM HERE'S' RON AND ETH, SAYS FRANK MUIR

In 1948 Denis Norden and I had both been writing independently for a Jimmy Edwards radio series called *Navy Mixture*. We were asked if we'd like to have a shot at doing a show together for Jimmy, Dick Bentley and Joy Nichols. For a working title we just put down something that was a current phrase at the time. We never did like it, but as with so many other working titles, it stuck. It was *Take It From Here*.

As writers, Denis and I are both very literary based, very concerned with films and books. And for the new series we had a one-sentence guideline. We reckoned that all our listeners had been to school, read a daily paper and had read one book. It sounds silly now, but it was quite iconoclastic thinking at that time because the only humour then was pier-end concert party stuff. Ours was broad humour, but it looked sophisticated. We went to the edge of people's awareness; we gave credit for intelligence.

The show ran for 13 years and I suppose the Glums – with Ron and Eth – were our most popular creations. There were lots of warm family serials then like *Mrs Dale's Diary* and *The Archers*, and we thought it would be fun to tell the everyday story of an awful family. I always thought engagements were a strange process, like driving with one foot on the accelerator and the other on the brake, and poor engaged Eth (played beautifully by June Whitfield, who later took over from Joy) became almost a tragic character.

Dick Bentley

Joy Nichols

★ 'TAKE IT FROM HERE' at 7.30 ★

Jimmy Edwards

Wilfred Babbage

Take It From Here **was devised by producer Charles Maxwell as a vehicle for ex-RAF fighter pilot Jimmy Edwards, Australian actor Dick Bentley and former child prodigy Joy Nichols (above: with Wilfred Babbage in RADIO TIMES, 19 March 1948). By 1950, with 20 million listeners,** ***TIFH*** **was radio's most popular comedy**

FRANKIE HOWERD IN
'Fine Goings On'
AT 7.30

Humour written to serve Frankie Howerd's personality blossomed in the radio scripts of Eric Sykes and Sid Colin, his scriptwriters in ***Fine Goings On*** **(above: RADIO TIMES, 12 January 1951). Howerd found lucrative TV fame in** ***The Howerd Crowd***

Spike Milligan

Peter Sellers

Michael Bentine

Harry Secombe

Top, left: debut billing of the Goons (1951-1960) in RADIO TIMES, 25 May 1951. Top: script conference (issue 18 January 1952) with, left to right, producer Dennis Main Wilson, Jimmy Grafton, Milligan and scriptwriter Larry Stephens. In the background: Secombe, Bentine and Sellers. The portraits, above, from issue 25 May 1951

The Lyons Family

Bebe, Ben, Barbara, and Richard in another instalment of their life-story at 3.30

BOK
... or a sort of radio show
INCLUDING
Hugh Paddick
Betty Marsden and
Kenneth Williams
at 8.31

In ***Beyond Our Ken*** **(RADIO TIMES, 1 February 1962), which starred the late Kenneth Horne, Kenneth Williams (above right) played Arthur Figley, the pompous cockney; Rodney (of Rodney and Charles); Somerset farmer Arthur Fallowfield. Whatever the dialect, all bore the unmistakable stamp of the Williams voice. Left: early days in** ***Life With The Lyons*** **(issue 7 December 1951) – it started in 1950, continued until 1961, with repeats up to 197**

'IT'S A PITY TO CUT THAT JOKE OF YOURS, MURDOCH!'

A 'last rehearsal' is over . . and it has exceeded the allotted time by thirty seconds. While the audience is queuing up outside, the cast decides on the fateful cut. From the left: Sam Costa, the producer's secretary, Stanley Black, Barbara Valerie, Leslie Bridgmont (producer), Janet Davis, Kenneth Horne, Dickie Murdoch, and effects man Johnny Ammonds

Above: A *Much-Binding-in-the-Marsh* rehearsal (RADIO TIMES, 9 January 1948). The series chronicled capers at a RAF station-turned country club with, below left, from the first RADIO TIMES billing, 27 December 1946: Kenneth Horne (right) as station commander-turned-managing director; Richard Murdoch (left) as adjutant-turned-assistant; and Sam Costa (inset) as their ex-batman

Three ex-Servicemen of Much-Binding-in-the-Marsh — Richard Murdoch, Kenneth Horne, and (inset) Sam Costa, have turned the old aerodrome into a roadhouse. First broadcast from there is in the Light Programme on Thursday

An amiable smile from Tony Hancock as Sidney James (left) and Bill Kerr (right) help themselves to old 'Ancock's wallet

★

Above: Tony Hancock's new show *Hancock's Half-Hour* is launched with this picture in the 'Both Sides of the Microphone' column of RADIO TIMES, 29 October 1954. This was Sid James' debut in radio variety, but Bill Kerr was already a favourite as the dismal character from Wagga-Wagga. Moira Lister was Hancock's girlfriend, with Kenneth Williams playing the rest. They lived together in Railway Cuttings, East Cheam

Tony Hancock

Moira Lister, Bill Kerr, and Sidney James in

HANCOCK'S HALF-HOUR

The first of a series of programmes based on the life of the lad 'imself from the files of the Police Gazette

The 'Hancock Theme' and other incidental music composed by Stanley Black

Written and adapted from 'The Junior Goldfish Keepers Weekly' by Ray Galton and Alan Simpson

Produced by Dennis Main Wilson

at 9.30

DRAMATIS PERSONAE

Tony Hancock (a waif).....Mr. Anthony Aloysius St.John Hancock II
Moira Lister (Tony's girl friend).....Miss Moira Lister
Bill Kerr (Tony's best friend).....Mr. Bill Kerr
Sidney James (a friend?).....Mr. Sidney James
Coatsleeve Charlie.....Mr. Gerald Campion
Lord Dockyard.....Mr. Kenneth Williams

A MAN'S BEST FRIEND

In David Bliss's bachelor life Psyche is a friend in whom he can confide his recurring doubts and difficulties. If she could talk she could not be more understanding. George Cole plays the part of David in the twentieth episode at 7.0

Above: George Cole as the bewildered bachelor David Bliss, in RADIO TIMES, 7 January 1955. During the 1954 run of *A Life of Bliss* there was an occasion when Cole was as confused as the character he played. He telephoned producer Leslie Bridgmont to announce he was abandoning bachelorhood – and named the wedding day. 'But that's the day we record the programme, remember?' said Bridgmont. So Cole had to postpone his wedding for a few days

Above: The first *Hancock's Half-Hour* billing in RADIO TIMES, 29 October 1954. Its scriptwriters, Ray Galton and Alan Simpson, were both 23. Two years later the show became a brilliant TV success. It ran until 1961 when Hancock, fearing he and Sid James were becoming another Laurel and Hardy, demanded a chance to develop on his own. But he could not make up his mind on a script Galton and Simpson wrote for him, so they left him. Hancock committed suicide in Australia in 1968. Right: Ted Ray of the great domestic comedy *Ray's a Laugh*, in RADIO TIMES, 21 December 1951

I'D RATHER INSULT PEOPLE, MAKE THEM MISERABLE EVEN, AS LONG AS I MAKE THEM AWARE, SAYS JOHNNY SPEIGHT

DAD'S ARMY

Jimmy Perry's *Dad's Army* shrugged off the cliches and sentimentality which had previously addled service comedies. Above: first parade of the Walmington Home Guard (RADIO TIMES, 25 July 1968) with, left, its Captain Mainwaring (Arthur Lowe). The 1960s saw the birth of a wave of satire shows (below: start of the first, *TW3*, issue 29 November 1962). Satire created new stars - David Frost was *TW3's*; it also unearthed new TV writers from Fleet Street, brought in after old-style TV scriptwriters failed to come up with the cocktail of sharpness, crude wit and smut that the show's format required

Above: Harry Worth in Paris for a RADIO TIMES cover story (issue 17 October 1963), the week a new *Here's Harry* comedy series started on TV. The scriptwriters Vince Powell and Frank Roscoe

There's parts of Alf Garnett in all of us, and that's really the power of the character. I'm like him at times, even if I don't share many of his convictions. He's a right-wing Tory and a monarchist. I'm a left-wing Socialist, an atheist and a republican. But I am a bit of a male chauvinist pig. Ask my wife – she has to put up with me.

I knew a lot of Garnetts when I was a kid in Canning Town. I still know a lot in Northwood, where I live now – only they speak with different accents. But I was naive when I first created him for a *Comedy Playhouse* in 1965. I didn't realise just how many people were like him. I thought most of them had died out years ago with Mosley and his crowd.

Of course, I write comedy with a message. I have no time for useless laughter. I want to provoke. I'd rather insult people, make them miserable even, as long as I make them aware. I don't know if I convert anyone. Shaw didn't know, either. But if you make people think and not sweep things under the carpet, then that can't do anything but good.

The intolerance and prejudice I attack goes right through the whole of our class system. Aristocrats only deal with rich coons, but they'll sit down cross-legged and eat sheep's eyes if there's a drop of oil involved. And the people who laugh *with* Garnett, not *at* him? Well, evolution (hopefully) or revolution will get them in the long run.

That Was The Week That Was

10.50

How has this last week seemed to you—good, bad, or indifferent? Are you saying with relief, 'Thank goodness it's nearly over'—or are you exclaiming with surprise and satisfaction, 'Goodness, how it flew'? Whatever your mood you should be able to enjoy tonight's irreverent look at the events of the past week in the world at large. Among your guides will be that up-and-coming comedian **Roy Kinnear**, **David Frost**, late of Cambridge University, and **Lance Percival**, the revue and cabaret artist.

TILL DEATH US DO PART

A new comedy series by Johnny Speight

Above: meet the Garnett family (issue 2 June 1966) as the *Till Death Us Do Part* series begins. Here, left to right, are Rita (Una Stubbs), her husband Mike (Anthony Booth), Else (Dandy Nichols) and Alf Garnett (Warren Mitchell). The series, a 'spin-off' from BBC1's *Comedy Playhouse*, gave writer Johnny Speight a launching pad for his often-virulent attacks on prejudice, intolerance and ignorance, his fall guy being Alf Garnett, East London docker, diehard Tory and arch bigot

Harold—tv Engineer?

1 8.20

IN tonight's episode, 'The Diploma,' Harold (Harry H. Corbett) attempts to better himself, and rise above the social level of the rag-and-bone trade. He ventures into the world of the correspondence course, and enrols for 'So You Want to be a Television Engineer.' Unfortunately the course involves the dismantling of the TV set, and Albert (Wilfrid Brambell) doesn't approve at all

Above: Wilfrid Brambell (left) and Harry H. Corbett, the father-and-son junkmen of *Steptoe and Son* (RADIO TIMES, 13 July 1967). The series was written by Galton and Simpson, from a *Comedy Playhouse* single, *The Offer*

Above: Michael Crawford makes his debut in television, as disaster-prone Frank Spencer (illustration by Peter Brookes, RADIO TIMES, 8 February 1973) in *Some Mothers Do 'Ave 'Em*. Said Crawford: 'I'm doing all the stunts myself. I've already been shaken from a 20-ft ladder into a tree.' He observed that his insurance premium cost the BBC more than his fee

'CATHY' REALLY SHATTERED PEOPLE WHEN IT CAME OUT, BUT I'VE MY DOUBTS WHETHER IT DID ANY LASTING GOOD, SAYS RAY BROOKS

I was out of work for six months after making *Cathy Come Home*. People just didn't realise I was acting, you see. They thought it was real, a documentary. I was yelled at and virtually physically attacked by one man in the street who demanded to know why I'd left my "wife and children."

It was Carol White who suggested to Ken Loach, the director, that I play Cathy's husband. Carol's young children were to be Cathy's kids in the play and Carol was worried that the filming would upset them. As I knew the family quite well, Carol thought the children would be all right if I played the husband. So I was a sort of chaperon, too.

A lot of *Cathy* was unscripted. There was a working basis and an overall concept but, around that, *Cathy* made itself as it went along. We'd do "real" scenes with microphones hidden up our sleeves and cameras in the back of cars. Carol (with pillows stuffed up her) and I would answer genuine accommodation ads. But when people saw she was "pregnant" they invariably turned us away.

We visited some awful places. Dickensian tenements in the East End, rat-infested with five or six people in a room. Of course, *Cathy* shattered people when it came out. It really hurt. But I've my doubts whether it did any lasting good. It made people more aware at the time and Shelter probably took its impetus from *Cathy*. But there are still homeless people.

CATHY COME HOME

'I reckon it's just us now. Just you and me. Have some kids, eh Cath?'
'I'd like that.'

1 9.5

CATHY is blonde and attractive with an open, determined face. Just up from the country and in the big city she meets Reg and falls for him. He is so easy-going and relaxed and full of laughs. She dreams of settling down, building a home and having some babies. A natural thing to want, one might think, and something we all have a right to look forward to.

Just a simple love story. But things don't turn out for her quite like that. Events cruelly overtake her and Reg—and later their children. They begin a journey through Britain, but it is a Britain many of us have never seen. What happens to them we may scarcely believe. But it is happening now, and is likely to go on happening to lots of people for a long time.

Everything in tonight's play the author Jeremy Sandford has seen with his own eyes. It is something he feels deeply and his passion and his anger leap out at us from this story of two human beings trying to make a home for themselves and their children. Trying, with humour and love and courage, to live decent lives and keep their self-respect.

Cathy Come Home is directed by Kenneth Loach, whose outstanding contributions to 'The Wednesday Play' last year included *Three Clear Sundays* and *Up the Junction*. Carol White and Ray Brooks play the young people.

TONY GARNETT

CATHY?

TO BRITAIN'S SHAME, THERE ARE STILL TOO MANY LIKE HER

JEREMY SANDFORD writes

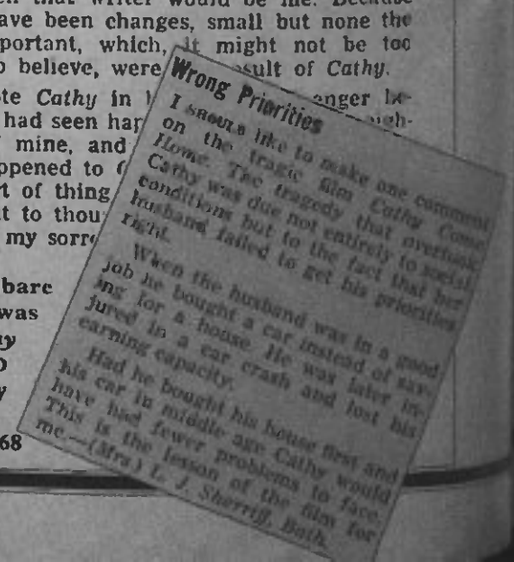
1 WED 9.10

IF ANY writer ever hoped that an idea of his would be accepted by the public as valid and taken to their hearts, then he would have hoped for the reaction that has followed my *Cathy Come Home*.

If any writer ever hoped that what he wrote would be embodied in flesh and blood with power, accuracy, beauty, then he would have hoped for a director like Ken Loach, and a performance such as Carol White's.

And if ever a writer hoped that, in however small a way, what he wrote would result in changes in the manner that his country was run, then that writer would be me. Because there have been changes, small but none the less important, which, it might not be too much to believe, were a result of *Cathy*.

I wrote *Cathy* in ... anger be-
cause I had seen har... neigh-
bour of mine, and ...
that happened to ...
this sort of thing ...
her—but to thou...
creased my sorr...


Wrong Priorities

I should like to make one comment on the tragic film *Cathy Come Home*. The tragedy that overtook Cathy was due not entirely to social conditions but to the fact that her husband failed to get his priorities right.

When the husband was in a good job he bought a car instead of saving for a house. He was later injured in a car crash and lost his earning capacity.

Had he bought his house first and his car in middle age Cathy would have had fewer problems to face. This is the lesson of the film for me.—(Mrs.) L. J. Sherriff, Bath.

***Cathy Come Home*, Jeremy Sandford's play that brutally laid bare the anguish of homeless families in contemporary Britain, was screened in stark black-and-white in a 75-minute *Wednesday Play* production (above left, and picture, from original RADIO TIMES billing, 10 November 1966). Stars Carol White and Ray Brooks were unknowns; Ken Loach directed the shot-on-a-shoestring play. Right: Reader reaction, issue 21 November 1968**

Rex Harrison, bringing back the age of chivalry

Cover story However odd the antics of the original Quixote might have been, the goings-on while filming his adventures ran them a close second. Ann Leslie went out to Spain to report

Play of the Month – The Adventures of Don Quixote, Sunday 8.15 BBC1 Colour

'SILENCIO por favor': The motley crowd on the hillside stop in their tracks and stiffen into silent figures in an empty, surreal landscape. The air is heavy with the scent of thyme, and the only sounds are the buzzing of cicadas in the scrub and a carillon of larks tumbling joyously overhead in the sun-bleached sky.

A cloud of red dust rises in the distance, heralding the slow approach of a white nag: its ribs gleam like driftwood through its scabby flanks and it bears a skinny old man perched like a wishbone on its back. In his nut-brown, wrinkled face, his pale old eyes shine with a vague and noble madness . . .

'OK, cut and print! Lovely, Rex, lovely.' Another scene from **The Adventures of Don Quixote** is in the can. A moment of strange magic evaporates, and showbiz takes over.

So do the horseflies. Leggy little make-up girls dart about with powder-puffs.

The ground-swell of gossip takes up again where it left off: 'How's your broken toe, then, Pete?' '. . . ants so big I've seen 'em walking off with bacon sandwiches on their backs . . .' '. . . tell Austen his tree's keeled over.'

Don Quixote dismounts nervously from his nag Rozinante and stumps off down the hill to the cool of his air-conditioned caravan.

'The Spaniards think we're quite mad to work in this heat, and I'm rather inclined to agree with them,' he tells me later, dabbing wearily at the sweat dripping off his wig. 'To be frank, I'm not used to working quite as hard as this.'

But Rex Harrison, at 64, is prepared to put up with a great deal – including a drop in his usual film-star salary – to play Quixote, the eccentric 17th-century bookworm who longed to restore the golden age of chivalry to his own more prosaic times.

Apart from Harrison himself the BBC has assembled an impressive array of talents to recreate Cervantes' comic and poignant masterpiece. Among them is director Alvin Rakoff,

Rex Harrison as Cervantes' Don Quixote

Harrison – yes!

Having just enjoyed *The Adventures of Don Quixote* I feel that I must extend my thanks for such a wonderful evening's viewing; the subject was realised in a most sensitive and sometimes moving way, and Rex Harrison was absolutely top notch.

By the way, Rosemary Leach's rather modest description of herself in the RADIO TIMES cover story of the filming (4 January) cannot go unchallenged. Miss Leach has always been my favourite actress, and there is beauty enough in the eye of this beholder.

A. J. Bennett
Clifton, Bedfordshire

Harrison – no!

'For me alone was D. Quixote born, and I alone for him.' So says Cervantes at the end of the book. And certainly D. Quixote was not born for Rex Harrison's interpretation, or for the producer's adaptation of the story in this television play. Particularly abominable in this adaptation was the intrusion of Dulcinea in the death-bed scene.

As the play ended I was muttering Clarke's free version of Cervantes' warning to those who tamper with D. Quixote:

Avant ye scoundrels all and some,
I am kept for no such a thing.
Defile me not, but hang yourselves,
and so, God save the King.

Apart from the poor characterisation and adaptation, the actors made no effort to pronounce the well-known names of the novel in their proper Spanish sounds. And the use of English phonetics, in such a production, is not good enough in this day and age of British Hispanism, and general study and knowledge of the Spanish language.

Maria Victoria de Lara
Wirral

The other extreme in TV drama: *Play of the Month's The Adventures of Don Quixote* (above: RADIO TIMES, 4 January 1973), a lavish the-sky's-the-limit BBCtv-Universal Pictures Television co-production shot on location in Spain. Super-star Rex Harrison was the eccentric 17th-century Quixote, living out his fantasy wish to be a knight-of-old; Frank Finlay was Sancho Panza and Rosemary Leach was Dulcinea. Right: Reader reaction, issue 25 January 1973

Christmas round the Moon IN APOLLO 8

IT'S THE SCIENTISTS WHO DICTATE WHAT WE DO TODAY, NOT THE ARTISTS. ANYTHING IS POSSIBLE, SAYS JAMES BURKE

"I didn't even take science at O-level. But then, for what I'm doing, I think it's important not to be a scientist. Because if I can understand it, anybody can. Science excites me, but doesn't amaze me. I think anything is possible. It's the scientists who dictate what we do today, not the artists or the philosophers.

For the Apollo missions I spent weeks learning the language, because spaceman's talk is a new language. And I underwent various tests at NASA, including weightlessness. You get into an aeroplane with the inside stripped out and fly to 33,000 ft. Then you dive to 22,000 ft, the pilot pulls back on the stick, idles the engines and the plane describes a parabola, during which time its push is equal to the pull of gravity. So there is no gravity. You float. Mind-boggling.

The future for television? Flat screen Three-D very soon, certainly. And maybe I'm sticking my neck out, but I think TV will be seen on two levels – one theatrical (as we have now), the other a sort of informational flow. Today, TV's a one-way system. We just look. The "goggle box." In 50 years time it could be a two-way communications device, so that you can press a button for the Town Hall to ask about your rates, or switch over to your friends for a game of TV bridge. With cablevision there'll be hundreds of channels – probably a special one for programme news. Imagine *The Radio Times Show!*"

6.0 a.m.-10.30
APOLLO 11

The First Man on the Moon

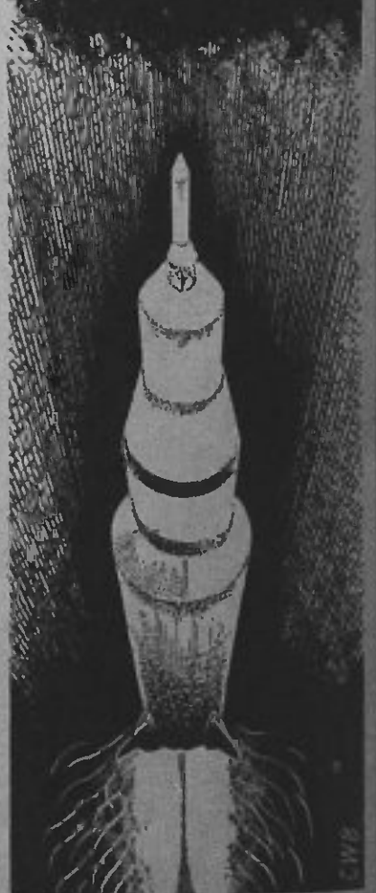
Shortly after 7.0 this morning astronaut Neil Armstrong should set foot on the moon. As he goes down the steps Armstrong will switch on the black and white television camera to beam live pictures back to earth. That transmission should also cover the moment when Edwin Aldrin joins Armstrong on the surface and continue throughout the two hours and forty mins. of the Moon Walk.

Before that more live pictures are expected from the Command Module as Michael Collins looks towards the moon and the landing ground from sixty miles up.

A report by James Burke
with Patrick Moore
from the Apollo Space Studio
and Michael Charlton
at Houston Mission Control

Top: RADIO TIMES logs Apollo 8's course (issue 19 December 1968). Above: Historic Apollo 11 (issue 17 July 1969; cover 10 July)

Above: *Tomorrow's World* covers. Left: girl of the future (issue 25 April 1968); right: programme paraphernalia (5 November 1970)



Back row (left to right) Michael Charlton, BBC commentator in Houston; Cliff Michelmore, who introduced the BBC1 coverage of the Apollo 12 mission; Patrick Moore, who commented on the moon walks; James Burke, who gave minute-by-minute reports. The three astronauts in front: Pete Conrad (Spacecraft Commander), Dick Gordon and Al Bean in RADIO TIMES, 13 November 1969

RADIO TIMES built this 'moon buggy' for Patrick Moore and James Burke, commentators on the Apollo 15 mission (issue 22 July 1971)

Switching from fact to fiction . . .

STAR TREK

—introducing a space series packed with pointers to our galaxy-trotting future

1 SAT 5.15

THE longest journey has to begin with a single step. So now, as man makes his first hesitant leap to another planet—even though it's just Earth's nearest neighbour—he can legitimately start thinking about voyaging farther out towards whatever other populated worlds may exist.

And it is overwhelmingly probable that there are such worlds. Astronomers say that even if just one in every billion of the known stars possesses planets, and if only one in each billion of such planets is of roughly the same size and composition as earth, then there would still be nearly three million worlds capable of sustaining life like our own.

That's the premise of *Star Trek*, the new space-adventure series. It looks to a near future in which human behaviour is still much as it is now, but in which space travel is well established. There are planets to be colonised, controlled, policed—and all these jobs concern the starship *Enterprise* under her captain James Kirk (played by Canadian William Shatner).

RADIO TIMES, 20 November 1969, looks ahead to man's life in 2000. His world is a cell in a building that is a city. One TV set keeps him in touch with his office and offers him news, information and entertainment from anywhere in the universe. He sits on a column of air and operates his TV by floating controls. The same week that Apollo 11 carried Armstrong to the moon saw blast-off for *Star Trek* (top right, issue 10 July 1969)

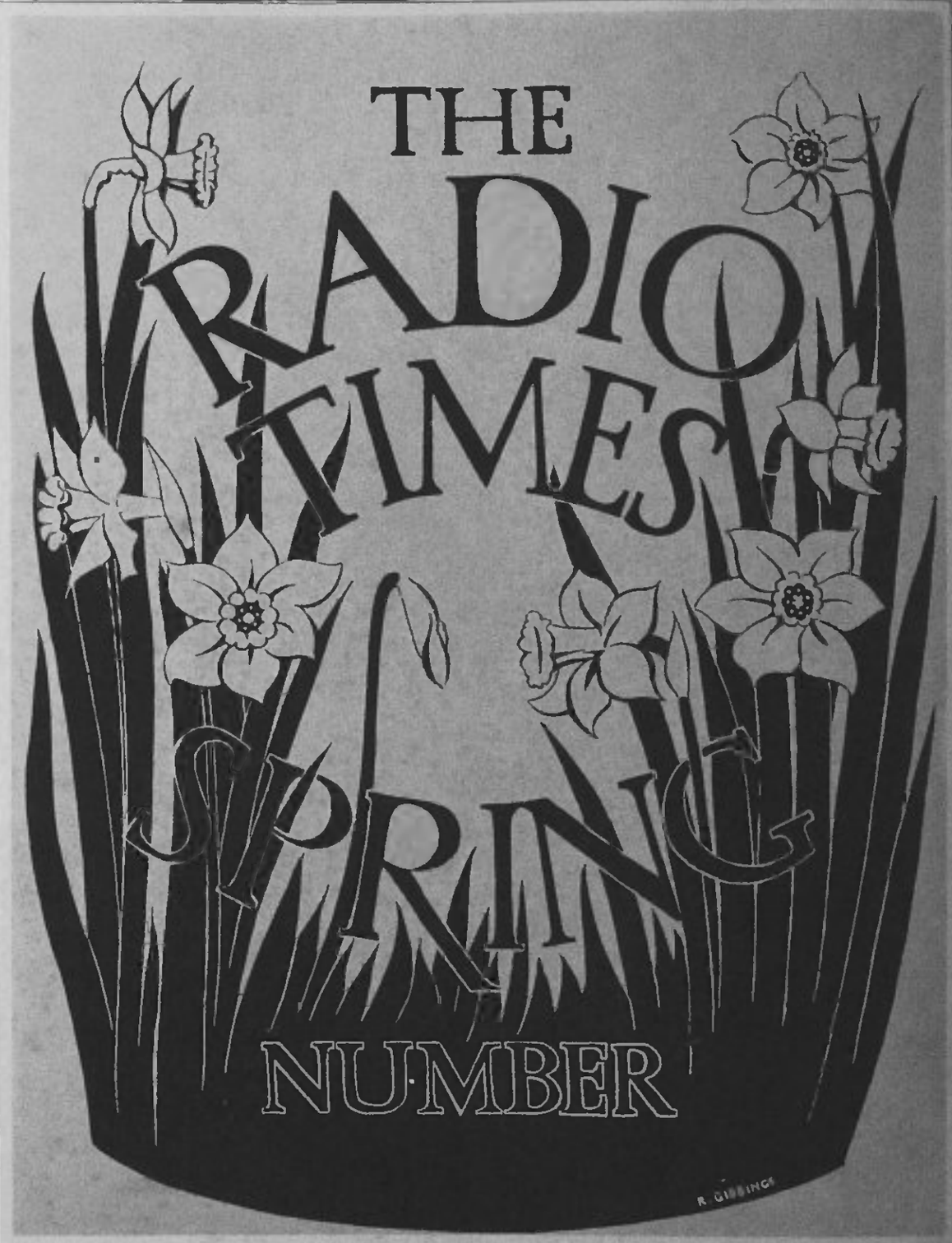
RADIO TIMES USED TO BE A BIT STRAIT-LACED. MY JOKES WERE A WAY OF UNLACING AUNTIE'S CORSET, SAYS KEN DODD

I started writing gags about RADIO TIMES in my TV shows in the early 60s. National institutions are fair game for comedians and RADIO TIMES seemed one national institution that had never been "done." We soon put that right – we turned RADIO TIMES into a stand-up spot.

I'd come on with the current issue and say: "Here we are, folks, the BBC's own comic. Fourpennorth of fun and frolics for all the family. Oh, they've got some saucy programmes this week. Look at this – *Blue Peter*! My favourite page is the back page – corsets and coalbunkers, learn-a-language and build a shed!" And so I'd proceed to tear RADIO TIMES to pieces.

It was an affectionate send-up, but RADIO TIMES had – and still has – a lot to offer a comedian. I mean, I love the layout with ads on the same pages as the programmes. You'll find *Show of the Week* next to an ad for aspirin, and under the details of *A Man Called Ironside* there's an advertisement telling you how to prevent rust.

Mind you, I know I'm playing with fire. I've grown up with RADIO TIMES and it's always had the reputation of being strictly autonomous, a law unto itself. We were very wary of how far we could go because I had the sneaky suspicion that if I upset RADIO TIMES I would never get the title of my show back in again. But it used to be a bit strait-laced and the jokes were my way of unlacing old Auntie's corset.



Opposite: A selection of the legendary 'sheds and corsets' ads from RADIO TIMES, 1928 to 1966. Traditionally, their place was on the back cover, but they lost this niche with the introduction of a colour cover in 1969, which made small ads no longer practical there. Another RADIO TIMES tradition – this time one that is still alive: daffodils on some Spring covers. Above: issue 3 April 1936; far left: issue 26 March 1964; and finally, issue 10 May 1973, with the fresh addition of Spike Milligan among the flowers – and a pun heading