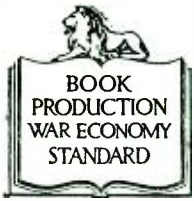
BBC Year Book 1944

CWB

TWO SHILLINGS & SIXPENCE

BBC
YEAR BOOK
1944

THE BRITISH BROADCASTING
CORPORATION
BROADCASTING HOUSE
LONDON, W.1



THIS BOOK IS PRODUCED
IN COMPLETE CONFORMITY
WITH THE AUTHORIZED
ECONOMY STANDARDS

No. 1761

MADE AND PRINTED IN GREAT BRITAIN BY
JARROLD & SONS, LTD., NORWICH & LONDON

UNDER BIG BEN
A British sailor with Ed Murrow, U.S. broadcaster, and Maurice Gorham, BBC

CONTENTS

INTRODUCTION

The BBC completed its first twenty-one years of day-to-day broadcasting at a time when its will and purpose were wholly devoted to the tasks of war. Year by year since the war began, the BBC has been required to stretch and strengthen the complex web of its overseas transmissions. In 1943, BBC broadcasts were reaching out all over the world in forty-eight languages. Rising and falling in volume through the day and night according to the needs of listeners in all the various target zones of the globe, the output never for a moment fell to zero. The transmitters were never all of them silent; by the end of each day they had between them logged a total of nearly 133 hours of broadcast programmes during the previous twenty-four. The transmissions to European countries alone increased by forty per cent during the year. The broadcasts for British forces and for British men and women 'in exile' overseas were reorganized in the form of a new General Overseas Service, which progressively extended its operations so as ultimately to cover twenty hours out of the twenty-four.

This book is thus primarily a record of the landmarks of broadcasting in another year of war. It will, it is hoped, give the reader an idea of the content and purpose of a whole complex of programme services—Home, European and Overseas—which no single listener, other than a linguistic acrobat unremittingly occupied in listening, could possibly sample for himself at the loudspeaker. In particular, it is possible for the first time since the war started to give some details of the technical organization of the constant flow of transmissions outward bound from these islands; in an article 'This is London calling' the BBC's Chief Engineer describes the broadcasting output at the point of development to which it was brought in 1943.

A coming of age calls for a measure of celebration, even in wartime, and the BBC's twenty-first birthday is accordingly given a small chapter of its own immediately following this introduction. It is also a time when it is natural to look back at the record of the past and to take bearings for the future. Sir Ernest Barker has done the one, in an appraisal of the effect of twenty-one years of broadcasting on the national life. And, as for the other, Sir Allan Powell, Chairman of the BBC, had something to say about the future in a recent address to the British Association on broadcasting and science, a reprint of which appears in this book, and Mr. R. W. Foot has outlined the BBC's attitude towards post-war problems in his article 'Looking Forward'.

The resignation, for reasons of health, of Sir Cecil Graves, Joint Director-General, was announced on 24 June, 1943. He had served for seventeen years with the BBC. When it was decided in 1932 to embark on an Empire programme service on short waves, Sir Cecil organized the whole of the programme side of the new undertaking and saw it grow from small beginnings to the present full overseas service reaching to every part of the world. From 1935 to 1938 he was Controller of Programmes and then served as Deputy Director-General until, at the beginning of 1942, he and Mr. Robert Foot were appointed as joint chief executives. When Sir Cecil resigned, the BBC's Board of Governors took the opportunity of expressing publicly their high appreciation of his work for the BBC.

Following the resignation of Sir Cecil Graves, Mr. Foot became sole Director-General and chief executive officer. At the same time, Mr. W. J. Haley was appointed Editor-in-Chief, a newly created post of wide scope. Under this arrangement, the Director-General and the Editor-in-Chief became jointly concerned with the character and quality of the whole of the BBC's programme output. Before his appointment to the BBC, Mr. Haley was Joint Managing Director of the Manchester Guardian and Evening News, Limited, and a Director of Reuters and of the Press Association. Sir Noel Ashbridge, Chief Engineer to the BBC since 1929, was appointed Deputy Director-General and as such turned his attention to the business side of the Corporation's work. Sir Noel remained chief adviser to the BBC on engineering matters. Among a number of other senior appointments was that of Mr. Harold Bishop, who succeeded Sir Noel Ashbridge as Chief Engineer, or, as this post is designated within the BBC, Controller of the Engineering Division. Mr. Bishop had been right-hand man to Sir Noel Ashbridge ever since the latter became the BBC's Chief Engineer.

We record with regret the death in January, 1944 of Margery Wace (Mrs. Ormond Wilson), the BBC's first Empire Talks Director. Margery Wace was a whole-hearted believer in the power of broadcasting as a means of expression; she spared herself no pains in ensuring that in every broadcast talk for which she was responsible, whether the speaker was great in reputation or a humble unknown, the virtue of the microphone should be exploited to the utmost. She had a genius for making friends of all who broadcast for her. Her services to broadcasting were honoured in 1942 by the award of the O.B.E.

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.

Their Majesties the King and Queen at the Merchant Navy Club, on the occasion of a 'Shipmates Ashore' broadcast

GENERAL FORCES PROGRAMME

The following announcement was issued by the BBC on 21 January, 1944:

'One of the important respects in which this war differs from all others is that broadcasting enables the fighting man to have a daily link with home. For British soldiers, sailors, and airmen, wherever they may be, that link is provided by the BBC. As the war progresses, the need will not only be extended but deepened. From more than one quarter there has come confirmation of the fact that the men and women serving overseas wish to share with their families at home the same programmes, thus securing a community of spirit between them and their homes.

'The BBC has decided that starting on 27 February, the General Overseas Service, organized and designed for the British men and women serving abroad, shall be broadcast as the second programme throughout the United Kingdom. It will be called "The General Forces Programme". The present Forces Programme will be dropped, but listeners will find that the new service contains its most popular features.

'As a result of this change, home listeners will have the Home or General Forces Programme to choose from. They will be able to hear what the BBC is broadcasting to their kin abroad. The British fighting services will know that their daily listening is the same as that of their families, and their families will know it too. The new arrangement will also have the benefit of providing listeners within the United Kingdom, throughout all normal hours of broadcasting, with two self-contained and contrasting services.'

When this book appears the old Forces Programme will have disappeared and listeners in the United Kingdom will no doubt have already become familiar with the new programme that will have taken its place.

TWENTY-FIRST ANNIVERSARY

e twenty-first birthday of British broadcasting, which fell on 14 November, 1943, was made memorable above all by a message of congratulation from His Majesty the King. The message is reproduced facing page 6. It was received with feelings of the deepest gratitude and pleasure by all in the BBC. The greatest encouragement was given, not only by His Majesty's generous words about the BBC's past services, but also by his realization of the contribution which broadcasting can make in the future.

It did not seem right, even in wartime, that the anniversary should pass unreflected in the programme. So it was marked in the Home Service on the Sunday evening, 14 November, by a feature entitled 'Twenty-one Years of the BBC', which, to judge from listeners' reports, turned out to be a big attraction.

The friendly comment aroused by this anniversary in the great mass of newspapers up and down the country was another proof of the growing sense of confidence and partnership which exists, and should always exist, between the press and broadcasting.

There is, of course, scarcely any side of the national life with which the BBC has not had its associations during twenty-one years of broadcasting. It was very gratifying to the Governors and staff that distinguished representatives from many widely ranging spheres of activity honoured the BBC with their presence at an anniversary luncheon party on 8 December. In addition to Mr. Brendan Bracken, Minister of Information, who was the chief guest, there were Cabinet Ministers, headed by the Deputy Prime Minister, Mr. Attlee, together with other members of Parliament and leading representatives of religion, science, literature, music, entertainment, local government, the civil service, the law, the press, and many other walks of life. The presence of the Chinese and Soviet Ambassadors, of the High Commissioners for Canada, Australia, New Zealand, and India, and of representatives of American and overseas broadcasting organizations reflected the international significance of broadcasting. Every department of the BBC was represented in the relatively small gathering. Proposing the toast of 'The BBC' Mr. Bracken paid a warm tribute to the work of Lord Reith, the first Director-General, whose absence all regretted, and to the many other men and women who would be remembered as builders of the BBC. Under the leadership of Sir Noel Ashbridge the Engineering Division of the BBC had overcome enormous difficulties. The fact that in the worst period of the blitz the BBC was never off the air would be to their everlasting credit.

Mr. Bracken said that there was plenty of evidence that the British public looked upon the BBC as one of its most trusty servants. The Government had every reason to believe that our fighting men were among the BBC's most appreciative listeners, while being quite willing to suggest improvements and additions to the programmes. The BBC had worked hard to provide programmes for the British Commonwealth and Empire, the worth of which could not be over-estimated. Nor could we exaggerate what would be required of the BBC by the British family of nations in days of peace. In foreign countries an enormous number of listeners knew that they would hear the truth from the BBC.

Mr. Bracken made a digression on critics. He said that it was, of course, quite impossible to please all listeners and that it was to the credit of the BBC that it did not try to do this because people who set out to please everybody in the end pleased no one. The BBC was accused of timidity and this failing was ascribed to Government interference or Government influence. At the beginning of this war the Government was given power to interfere in the affairs of every institution in this country, including the BBC. Mr. Bracken said that, although always willing to take absolute responsibility for all the BBC's doings, he had refused to interefere in the policies of the Corporation. Nevertheless, the Governors and many members of the staff had often consulted the Ministry of Information. The BBC had another set of critics who declared that it was a great encourager of controversy, but he considered that the Corporation would be lamentably failing in its duty if it did not give ample opportunity for discussing controversial issues, knowing that democracy thrives on argument. It should be a great national forum and, like the Speaker of the House of Commons, it should call all sides.

Yet another set of critics accused the BBC of being a monopoly, saying that the best way of making broadcasting flourish in this country would be to allow a number of companies, amply financed by advertisers, to compete for the favours of the public. Mr. Bracken said that a few weeks ago it was rumoured that the BBC was about to take to advertising. There was nothing in it, it was the silliest of rumours. Mr. Bracken saw no reason why healthy competition should not be developed within the structure of the BBC. One of the bad consequences of the war had been the reduction of regional broadcasting. But the contribution of the BBC's regional staffs to broadcasting at home and overseas had been of the utmost importance and he hoped they would be

greatly strengthened in peacetime, with a measure of broadcasting home rule in a number of regions.

In conclusion, Mr. Bracken said that much had been accomplished by the BBC and no one knew better than the staff that there was much more to be done. The future of broadcasting was limitless, and a lively and energetic system was one of the best assets of the British Empire and the British Commonwealth of Nations. 'Show me', he said, 'any institution in this world aged twenty-one with a finer record. And you can all join in the answer: There is none.'

In reply Sir Allan Powell, Chairman of the BBC, said that the BBC, at its onset, had promised that it would maintain high standards of integrity, dignity, and truth, that it would be educational and informative in the best sense of these words, and that it would provide good entertainment. He believed that, by and large, the BBC had fulfilled these promises, especially when full allowance was made for the difficulties of wartime conditions. That did not mean that the BBC was complacent and did not think that it could do better and have an even greater influence on the people in all the spheres in which it could properly influence them.

Sir Allan endorsed all that Mr. Bracken had said about the great service rendered by Lord Reith, and then said that in the newly appointed Director-General, Mr. Robert Foot, the Corporation was satisfied that it had found a chief executive who would not only conserve the tradition of the BBC, but have the foresight and enthusiasm to face new problems. It had, moreover, been fortunate more recently in securing the services of a man of such wide experience as Mr. W. J. Haley, who would share the responsibility for output.

Amazing as the development of radio had been in the span of twenty-one years, broadcasting still stood only on the threshold of its existence. There were great things to be done, and the achievements of science and invention during the war had given some indication of the direction in which progress would be made. With its freedom restored at the coming of peace, Sir Allan was convinced that the BBC of the future, based on its system—which might be peculiarly British, but which was thoroughly acceptable to our people—would bring to its problems the qualities of skill, imagination, and enterprise of which, within the Corporation, there was no lack. In such freedom there must be the widest possible opportunities for many-sided expressions of opinion and for the free interchange of views.

The final 'Prom' of 1943 at the Albert Hall, at which the BBC Symphony Orchestra and the London Philharmonic Orchestra combined under Sir Henry Wood, Sir Adrian Boult, and Basil Cameron

H.M. Queen Mary at a 'Workers' Playtime' concert somewhere in the West Country: John Watt presents Elsie and Doris Waters

BROADCASTING AND SCIENCE

BY

SIR ALLAN POWELL, G.B.E., D.L.

Extracts from the opening address by the Chairman of the BBC to the Radio and Cinema Section of the Conference of the British Association for the Advancement of Science on 20 March, 1943

It will be obvious to everyone interested in science that enormous strides in the technique of certain branches of radio work have been made during the last three and a half years, progress which could not possibly have taken place so rapidly but for the stern necessity of war. We are not permitted to go into the details of wartime developments nor, I am afraid, to consider what effect they may have on post-war broadcasting or television, except perhaps in a very general way. Nevertheless, I feel that I must stress that much water has flowed under the bridge since broadcasting became an instrument of war. When it is again taken up on a peacetime basis the fullest consideration will have to be given to the progress which has been made in other fields, and the use which can be made of it to further this particular branch of radio work. Without giving away any secrets we can at least consider what subjects will immediately present themselves for consideration on the cessation of hostilities—or before.

Prior to September, 1939, the service given by the BBC could be divided into three semi-distinct categories. There was first of all the sound service, which provided programmes of very different types for listeners in this country; then there was the infant service of television, involving as it does a far more advanced technique than anything necessary for purely sound broadcasting; finally there was the overseas or Empire service, similar in many ways to the home service but necessitating the use of short waves, which depend on ionospheric reflection for transmission across the world. True that at the time of Munich we began to talk quietly in three European languages, but it is a key to wartime development that in four years the total has become nearly fifty. These latter services involve very weighty scientific problems; problems for the solution of which the work of scientists all over the world is being constantly watched in the hope of solving the inherent difficulties of transmission by a medium whose vagaries and changes are only partly understood.

Before the war the BBC included in its organization a radio research department which was steadily growing, and its activities ranged from the scientific study of the acoustics of halls and studios to the study of the ionosphere and the application of the work of scientists in elucidating the practical problems of conveying programme material to all parts of the world at all times of the day and seasons of the year. On the outbreak of war some of the work had to be abandoned and the activities of the staff left to us were, of necessity, turned to the immediate problem of conducting a broadcasting service for home and overseas to fit the special necessities and restrictions of war. These I cannot go into, but were I able to do so it would explain immediately why it has not been possible to continue with many of the unsolved problems which we had, so to speak, on hand in peacetime.

Let us consider now what these problems are, and let us turn to the oldest part of the service first, namely sound broadcasting in this country. We have never been satisfied with the reproduction which was obtainable in the homes of listeners, even assuming the excellence of the receiver. We have never thought that the acoustical treatment of studios or concert halls had been satisfactorily solved on a scientific basis. We think that great strides are possible, for example, in giving a feeling of depth to an orchestra, or in the more realistic portraying of scenes in radio drama. Nor have we been satisfied with the coverage, or the number of programmes which it has been possible to produce. Many people may think that sound broadcasting by itself has no great future and that it must very soon be supplemented by television, but it is necessary to bear in mind that the addition of vision to a broadcast programme does not in any way obviate the necessity of maintaining and improving the reproduction of sound. Then again, what about television? It seems obvious that television must be the most outstanding direction in which the art of radio will progress. Whether or not every programme will be accompanied by vision is another matter. When we come to post-war activities it is certain that many programmes will be considered very incomplete without it. Most of us succumb at some time to the temptation to try and lift the veil which hides the future and to seek a vision of things to come. Progress as the result of scientific research is inevitable—it is the speed at which it may come, governed as it is by several factors including finance, which makes one hesitate. Modern science has, of course, very greatly reduced the period of achievement in these days compared with a generation ago. I will venture on the forecast that in less than

twenty years the great majority of listeners will be equipped by one means or another with apparatus which will combine seeing and hearing.

Television, therefore, must be one of the principal preoccupations of the broadcasting authority in any post-war problem. The question of what television in the scientific sense is, is another matter; whether it will be the television which we knew in 1939 or whether it will be a much more advanced form of television, or whether it will be the two together, is a matter on which I cannot attempt to prophesy, but I can say that such problems are already receiving the active attention of the many people concerned.

What of the future of long-distance broadcasting on short wavelengths? Can we look upon this as an established service in which only minor improvements are possible, or, to go to the other extreme, must we say that the unsolved difficulties will prevent its development on any considerable scale? Here I think we can be more definite. The linking together by wireless of various countries in the world must be a factor of the greatest importance in the settling of the gigantic problems which are so much on everyone's lips. Some sceptics might say what good has long distance broadcasting done in the past; has it not in fact spread false doctrines and militated against the development of true civilization? I think my answer would be that if in fact it has done so it is merely a proof that it can act in the opposite direction, and do far more good in the future than any possible harm it may have done in the past. We in this country at any rate have held fast to the view that this great modern invention is for the service of man for constructive purposes, and I believe it has been shown to the world that there has been nothing but loss to those who have sought to prostitute it to base uses. If we are at last to reach the age in which the same standards of conduct and responsibility shall be observed among nations and their governments that are followed by individual citizens in enlightened states, then radio has a great part to play and the conduct of British broadcasting during the war will appear as a valuable contribution to a universal plan.

As to whether scientific development has taken long-distance broadcasting as far as it can go, I think the answer is emphatically no. There are many types of broadcast programme which it is not practicable to transmit on short waves at the present time, because of the distortion (due to what I have called the vagaries of the ionosphere) being too great to ensure the true reproduction of what the producer is striving to register. But surely this can be got

over. Perhaps it will mean in the future a tendency towards distant reception at a central receiving station, embodying in its design elaborate and highly scientific new principles, while the listener will receive the programme relayed to him by some local method of distribution—either by wireless or wires. Whether or not this will be the case, there is little doubt that gradually the ionosphere will—so to speak—be tamed, and means will be found, to use it more effectively as a means of transmission in almost all its moods.

In its own actual broadcasts both to home and overseas listeners the BBC has played its part in close co-operation with the learned scientific bodies and with outstanding scientists in bringing home scientific truths to the listener in popular and understandable language.

Again, broadcasting to farmers has a great responsibility in describing agricultural research and giving means for the everyday application of scientific methods to the farm. Then too, there is the very valuable work done by BBC school broadcasts. The main school audience for broadcasting is the elementary school, generally without specialist teachers and laboratory equipment. Broadcasting can make with success a real contribution here by providing some simple exercises in scientific methods and habits of thought, telling stories of the work of earlier scientists when the background of knowledge was little wider than the child's own. It can take him along the paths of discovery and heighten his sense of wonder. It can help the non-specialist teacher to satisfy the child's curiosity about himself and the natural world.

Time does not permit of my making more than a brief reference to the cinema. Radio and the cinema have many common problems and will have more in common as television develops. In their relation to one another we meet one of the problems of television. The reproduction of, shall we say, actuality programmes of topical interest in a cinema must surely have a great future, to take only one possibility. If this is to be done effectively the reproduction of a large picture which can be clearly seen by an audience of perhaps 2,000 people sets a problem for the television engineer which has certainly not so far been solved. Then again, what prospect is there of being able to send these pictures to distant places outside the confines of our own country? Up to now this has been achieved on a very large scale by the interchange of films. What are the prospects of transmitting a picture of an event happening in this country to some place thousands of miles away while it is still in progress? We must admit that we do not know how to do

this, nor can we see at the moment how it is going to be done effectively. Nevertheless when I was in America just before the outbreak of war it was claimed that pictures of a sort from our television station in this country, which then was only serving an average area of fifty miles from the station, were received in the middle of the United States. To make them of practical value we may have to wait for some new discovery in connection with ionospheric transmission, or it may be achieved perhaps by means of some form of wireless transmission hitherto hardly thought of, or even perhaps by some new transatlantic cable. I am convinced, however, that a means of solving this difficulty—at present apparently insuperable—will be found. It is claimed that people are more impressed by what they see than by what they hear. However that may be, the cinema has dealt with the problem of combining sound with sight as broadcasting is facing the reverse problem. The cinema, like the radio, should play its part in full measure in combining entertainment with information and instruction, and the question of the right balance between the various services it can provide affects both, though radio, as conducted in our country, is free from the necessity of keeping at least one eye wide open upon financial results.

Realism through the documentary film has had its advances and its set-backs—it has been gaining ground through such excellent work as that done for the Ministry of Information and elsewhere under war conditions. It may well be that the new generation may desire more of actuality, or real things and live people to be shown to them by the cinema, and to hear more by way of commentary on events following that noteworthy development, the 'March of Time'. That, if it occurs in thousands of cinemas across the world, will raise, as it has been raised with sound broadcasting, the question of the proper limits of freedom of speech. There are obviously great possibilities in the cinema, as there are in radio, for bringing nations nearer to one another in general, and for advancing the purposes of the cultural and scientific world in particular.

In all these matters those concerned require the help of science to the fullest degree, as indeed it is urgently required in the whole of the vast field of reconstruction and development in the post-war world. It is indeed not too much to hope that science, which is universal and has no national boundaries, and scientists throughout the world, with their work for mankind as a whole, may in radio communication as in many other directions lead the way to international co-operation in the post-war world.

TWENTY-ONE YEARS OF BROADCASTING

BY

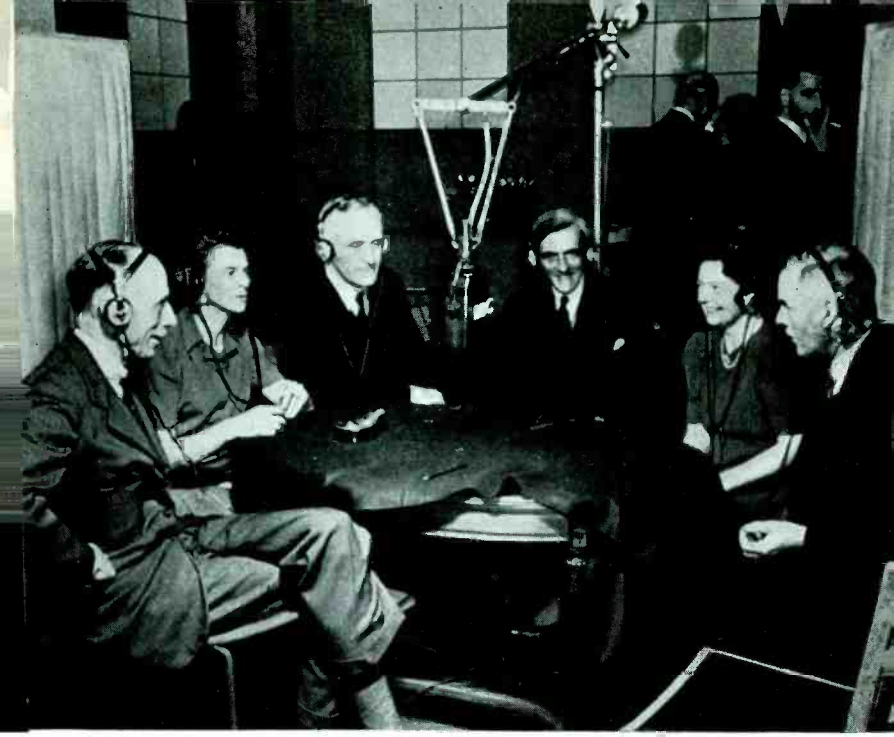
SIR ERNEST BARKER, LITT.D., D.LITT., LL.D.

Sir Ernest Barker, for many years a member of the BBC's Advisory Council, has been invited to look back and give his personal impressions of the effect of twenty-one years of broadcasting on the national life

It was on 14 November, 1922, that the British Broadcasting Company (which subsequently became, in January, 1927, the British Broadcasting Corporation, or the 'BBC' we now know) began its life and started to transmit a daily broadcasting service. What has it done in the last twenty-one years, and what have been the effects of its doings on our national life?

Before we answer those questions, we must face a preliminary question. What has it *been*, in its own nature and composition, and what is it now? Since 1927 it has been, and it still is, a public corporation, composed of a body of governors, appointed by the Crown, who (1) are vested with a monopoly of the service of broadcasting and with an annual income, normally derived from a percentage of licence fees, to be expended by them on that service at their own considered discretion, but (2) are bound by the terms of their charter to act as 'trustees for the national interest' and to use their monopoly as 'a means of information, education and entertainment'. This is what the BBC has been, and what it still is on its twenty-first birthday. As such, it has been served by a distinguished succession of governors and chairmen of governors; as such, it has also been served by an able and progressive staff —directors, controllers, engineers, editors, and general administrators—among whom Lord Reith, one of the earliest and most prominent figures in the history of British broadcasting, deserves especial remembrance.

We may now turn to consider what the service of broadcasting, thus organized and conducted, has achieved in the last twenty-one years. Some few dates and facts will serve to illustrate the landmarks in its achievement. Already, by the end of 1924, there were as many as 1,000,000 licences; already, by the end of 1926, the plan for a double system of national and regional programmes was begun, with the object of providing listeners, in



'Answering you': the Speaker of the House of Commons (Col. the Rt. Hon. Douglas Clifton Brown, M.P.) took part in the 101st edition of this two-way programme broadcast to listeners in Britain and the U.S.A. Reading left to right: the Rt. Hon. Earl Winterton, M.P.; Mary Adams, BBC producer; J. J. Lawson, M.P.; James Maxton, M.P.; Megan Lloyd George, M.P.; and the Speaker

Subedar Thapa, V.C., sends a message from London

Repatriated prisoners from Germany spoke in 'Transatlantic Call'

all parts of Britain, with a choice of at least two alternative programmes of different characters. This was the achievement of the original company, in the short four years of its life which lasted from November, 1922, till January, 1927. The achievements of its successor, the corporation, were naturally far greater, partly because they covered four times that number of years, and partly because they included the crucial and formative period in the general development of broadcasting. Early in 1928 the ban which had originally been imposed on the broadcasting of 'controversy' was removed. That was a landmark in the history of broadcasting as an organ of discussion—and therefore as an organ of democracy. In October, 1930, there came the first broadcast by the BBC Symphony Orchestra of 114 players. That again was a landmark—a landmark in the history of broadcasting as an organ of national culture and a means of education and entertainment. At the end of 1932 the short-wave station at Daventry was opened, and a regular broadcasting service was begun for the whole of the Empire. That was a landmark in the history of imperial relations and of the interconnection of the British Commonwealth. The next main development came in the course of 1938. A service was started in Arabic—the first service addressed to foreign listeners—and this was rapidly followed first by a service in Spanish and Portuguese, for Central and South America, and then, later in the year, by a service in French, German, and Italian. That was a landmark in the history of the international development of broadcasting, by which 'nation speaks unto nation'. Finally in the autumn of 1939, there came the war. The number of licences was now over 9,000,000; and listeners were listening more intently than ever. But the war changed the programmes to which they listened. On the one hand it restricted them. The old choice of domestic programmes gave way, for military reasons, to a single service on a plan designed to avoid giving help in navigation to enemy aircraft. On the other hand the war, by a contrary effect, also served to augment programmes. A new programme for the forces was begun in 1940. Even more important—indeed of singular and crucial importance—was the reorganization and wide extension of overseas services, to carry our news and the principles of our cause to the ends of the earth. The number of languages in which broadcasts are given has been progressively raised until it has reached a total of forty-eight. But that is another story, which demands—and in time, it is to be hoped, will receive—a full and separate treatment.

These are some of the main things which British broadcasting

has done. It remains to consider the nature of their effects upon our national life.

Generally it is clear that broadcasting has added a new dimension to our minds. It is not its fault if our minds have not always widened themselves to the capacity of the new dimension. The listener has his lesson to learn, and his effort to make, as well as the broadcaster. Anyhow the new dimension is there, and it is a dimension of the widest range. It supplements, without supplanting, the power of the press in informing the public mind and helping to form public opinion. It supplements, without supplanting, the power of the school in educating both adolescent and adult. It supplements, without supplanting, the concert hall and the theatre in forming public taste and developing national culture. Above all, it supplements, again without supplanting, the platform —and even Parliament—in the conduct of that great debate, and that give and take of discussion, which is the essence of democracy. It does not do all these things equally well. It is still weak, for example (or at any rate it seems to some of us weak), in its work of forming public taste and developing national culture. It is sometimes too highbrow; sometimes too smart and too much enamoured of tricks of technique; and sometimes, perhaps, too vulgar. But by and large we can only admire the general measure of the success it has achieved in the vast and baffling range of its work. For broadcasting is an all-purpose mode of communication. It is press, school, concert hall, theatre, platform, and even Parliament—all rolled into one. It is a new dimension for everything—and for everyman. Of course it makes muddles. Of course it is guilty of lapses of taste. The wonder is that it does as well as it does. In any case it is indispensable. In any case it gives us a new power and reach of the mind—if we can only stretch our minds to suit and meet its capacity.

For most of us, it is its news that matters—matters above everything else. There is little but praise to be given to its collection and presentation of news. It seems to most of us well done—honestly done—objectively done. To turn on the nine o'clock news is to turn on a cold douche from the fountain of truth. And one listener would like to confess that so far from dulling the edge of his appetite for next morning's newspaper, it actually sharpens it. The BBC is no rival to the press: on the contrary it is its best friend. There is one technique of the BBC in the giving of news which is peculiar to it and peculiarly good. That is the technique of describing a thing which is happening while it actually happens—especially an athletic event. That is not a

matter of cardinal importance for the future of the world; but it is a matter of remarkable pleasure—and even of edification.

Alike by its news, by its talks and discussion (from the Brains Trust downwards—or upwards, for it is sometimes a jest and a cackle of laughter), and by the broadcasts given by our major statesmen and the representatives of our political parties—in all these ways broadcasting has become a new forum and a new dimension of democracy. It would be dangerous to democracy if it could ever be used to 'make an election' or to tune the political pulpit. There has been no sign of that, nor is there likely to be. In our country broadcasting can only serve as a free forum for the expression of different trends of opinion. Perhaps not all trends of opinion have hitherto had free access to the microphone. Rationalists have complained; the political and economic Left has also sometimes complained. But generally there has been shown an even-handed justice.

On its specifically educational side (with which one may also join its specifically religious side), our British broadcasting has been earnest and serious. It is difficult to appraise its specific results. Teaching and preaching are both, in the essence of their nature, speech by a living person to living persons, face to face. Broadcasting can supplement, here as elsewhere; but, here as elsewhere, it can never supplant. It may be doubted whether, in these fields, broadcasting can ever be more than a gentle and modest handmaid. The true, and the great, educational function of broadcasting consists in the dissemination of good news and the frank diffusion of various views on the great general matters of common concern and interest. Opinions will perhaps differ most about the effects of broadcasting in the fields of music and in that of the theatre. In music a quarrel rages between the devotees of light music and the devotees of the classical. Perhaps it will always rage; but at any rate one thing may be said. Broadcasting has done a sovereign service to the cause of musical taste and musical appreciation by its broadcasting of symphony concerts and by the talks about music given by a man (unique and wonderful) such as Walford Davies. Here is the field of its finest triumph; and here it deserves an affectionate and reverent salute. In the field of the theatre it may well be a matter of doubt whether the art of broadcasting will ever achieve any notable triumph. The theatre is essentially two-dimensional: it is a matter of sight as well as sound. This is an inescapable fact; and it is only plays which are essentially talk and argument (let us say, a play such as Bernard Shaw's 'Androcles and the Lion') which make good

matter for broadcasting. The present writer cannot but feel that the actor and theatrical producer have been given too free a hand in the service of broadcasting: that they have sometimes failed to realize the limits of their art; and that (for instance in some 'dramatizations' of aspects and events of the war) they have overstepped, on occasion, the limits of taste and good sense.

But the end of the matter—so far as the present writer can judge—is that broadcasting has done the nation good, and is essentially (as the writers of *1066 and All That* would say) a 'Good Thing'. The BBC has been free from the taint of advertising: it has not been too pedagogic: it has mixed the grave with the gay, and the *utile* with the *dulce*, in a happy combination. It has been objective in presenting news, and fair in presenting views. If there has been sometimes too much playing with tricks of technique—well, a new invention does invite experimentation. If there has sometimes been too much Bloomsbury—well, Bloomsbury is near Broadcasting House, and can easily get to the microphone. A little less smartness, and a little less in the way of tricks of technique, would do no harm. (It is not given to us all to be clever, and the ordinary Briton—at any rate in peace—is content with plain steak and a roasted potato.) But on the whole, and in the main, we may say of the BBC, ''tis enough, 'twill serve'.

M. Feodor Gusev, Soviet Ambassador to this country, broadcast in the Home Service a news talk on the anniversary of the October Revolution (7 November, 1943)

Dr. T. V. Soong, Chinese Minister of Foreign Affairs, broadcasting a postscript in the Home Service

'THIS IS LONDON CALLING'

An account of the engineering development of the BBC's European and Overseas services during the war

BY

H. BISHOP, C.B.E., M.I.E.E., M.I.Mech.E.

(*Chief Engineer of the BBC*)

Listeners to the BBC European Service at 09.00 GMT any morning in early December, 1943, heard this announcement:

> 'This is London calling in the European Service of the BBC, London calling on these wavelengths:—
>
> 1500 metres, 373 metres and on four wavelengths in the 49-metre band, seven in the 41-metre band, eight in the 31-metre band, three in the 25-metre band, two in the 19-metre band, and for North Africa on two in the 41-metre band and three in the 31-metre band.
>
> 'Here is the news . . .'

And, of course, the German monitoring service heard it too; and at the same time they would also listen to the BBC Pacific Service which was broadcast simultaneously on four short wavelengths—and also to the Home Service which was broadcast on three medium waves and one short wavelength. And undoubtedly they would do a little sum in simple arithmetic and conclude that the BBC was operating thirty-four short-wave transmitters.

So it is obvious to them and to listeners in general that the BBC has built short-wave transmitters during the war, for only eight were in operation in September, 1939. Medium and long waves radiating the European services have also increased, from one medium wave in 1939 to three medium and one long wave in 1943. In September, 1939, there were three simultaneous transmissions totalling some forty hours per day. In December, 1943, there were ten totalling 133 hours per day. All this is no news to the enemy so it can be written here, but we shall not enlighten him about future developments or about technical details.

The reader may well ask why so many programmes are transmitted simultaneously—and why so many transmitters are used on one programme. The first question can be answered by looking into the organization of the programme output to find out the minimum number of audiences which have to be covered simultaneously; the second by looking into the geographical distribution

of these audiences and the conditions under which they can listen. And here it is at once found that there is a profound difference in listening conditions inside and outside Europe. The European services have to contend with jamming—the Overseas (or extra-European) services do not—generally speaking. So the problems encountered are different and so also are the solutions. First let us look at the European services.

At the beginning of the war the technical problem was simple: transmitting facilities were restricted and only one European programme could be sent out, with the different languages following each other in one continuous stream. It cannot be pretended that the solution was satisfactory. With but one programme it was inevitable that some languages were crowded out from the optimum listening times whether for early morning' midday, or evening listening. There is a maximum of two hours' time difference across Europe and that was lost for parts of the year due to the operation of daylight-saving time. It became apparent that several languages would have to be transmitted simultaneously to provide broadcasts at optimum listening times in the many European languages the BBC was ultimately required to transmit.

The question was, how many: three, four or five? Initially plans were made for one programme all in German, one all in French, one all in Italian, with the other languages divided up into two further programmes making five in all; but ultimately, both for programme and technical reasons, it was deemed better to organize European output into three simultaneous programmes. The choice of languages per programme sequence was made chiefly on technical grounds in order to make the most effective use of directional transmission (which has the same effect, over a limited area, as an increase in transmitting power). Thus, European programme **1** contains broadcasts to France, Belgium, Holland, Germany, Poland, and Czechoslovakia transmitted by means of two main directional aerial systems on several short waves as well as on long and medium waves. European programme **2** contains broadcasts to Italy, Austria, Hungary, Yugoslavia, Albania, Greece, Bulgaria, and Romania—also transmitted on two main directional aerial systems on several short waves. Medium waves are also used for Italy at night. European programme **3** contains broadcasts at certain times to Finland, Sweden, Norway, Denmark, and Iceland and at other times to Spain and Portugal. As far as possible European services are arranged cyclically and the main languages are broadcast at the same time each hour, e.g. German at the hour, French and Italian

at the half-hour. For a number of reasons it has not been possible to follow this at all strictly for all languages.

For convenience in preparing operational documents the programme sequences or 'networks' as they have been called, have been given a colour code description—number **1** being BLUE, number **2** YELLOW, and number **3** GREY. Transmitters can be switched between programmes as desired and when there is only one European programme—as for instance at 09.00 GMT when English is transmitted or at 11.00 when German is transmitted—the single programme can be sent out on all transmitters to give a general European coverage on many waves.

Extra-European coverage is needed for certain bulletins. For instance some of the French output is wanted in Syria, the Belgian programmes in French and in Flemish are wanted in the Belgian Congo, and the Dutch programmes in the Dutch East Indies. Additional short-wave transmitters, working on suitable wavelengths with suitable directional aerials, are attached to the European 'network' in question to provide this extra-European coverage.

There is another reason for using a large number of transmitters for a small number of programmes—it is to overcome jamming. Jamming is done by transmitting speech or some other noise on the same wavelength as the station it is desired to jam: it is just like 'shouting down' someone. For a jamming organization to be completely successful it must prevent all listeners from hearing any news all the time. To do this it is necessary to have a large number of transmitters spread over the country where it is desired to produce the jamming and, since each group can jam but one wavelength at a time, the multiplication of wavelengths on which strong transmissions are available means a similar multiplication in the jamming system. For instance, if the enemy needed some 100 jammers to stop listeners in France from hearing one of our wavelengths transmitting French then some 500 would be needed to stop five waves being heard. In fact, the enemy jamming system imposes a continuous strain on his radio organization, in supply of apparatus and in personnel for its operation and maintenance. And yet it is not preventing all listeners from hearing the BBC. Far from it. It certainly has a nuisance value—but that is all. And the truth from London is heard—even in Germany.

The problem set by the extra-European or Overseas services—as they have come to be called since coverage outside as well as within British territories became necessary—was essentially different. First, very great distances and wide areas had to be

BBC SCHEDULE OF OUTPUT, December, 1943.

Details of the services broadcast in the European programme sequences are given on page 23, and of the Overseas sequences on page 26. Broadcasts in Welsh and Gaelic were included in the Home Service.

covered. Secondly, there were great time differences—up to twelve hours. Thirdly, there was no deliberate jamming, or practically none, to be overcome. It was ultimately decided that up to five programme sequences would have to be sent out simultaneously to meet the needs of the different audiences.

The Overseas services of the BBC have been organized in seven separate services. It has proved possible to arrange the output of these seven services in five simultaneous programme sequences or 'networks' and they have been given colour code names as follows:

GREEN	The General Overseas Service
RED	The Pacific Service
	The African Service
	The North American Service
PURPLE	The Eastern Service
BROWN	The Near Eastern Service
	The Latin-American Service in Portuguese for Brazil
PINK	The Latin-American Service in Spanish

The grouping of the services into one or the other colour programme chain (each of which includes studio, control position, and lines) has no significance except that they were chosen because the programmes do not take place simultaneously. All the programmes are not on the air for the same number of hours per day; for instance, the Green (General Overseas) is the longest, for 19½ hours per day, Purple (Eastern) for some six hours per day, is the shortest, and includes some special transmissions to other areas at times when this programme chain would otherwise be free.

Short-wave transmitters—each connected to a directional aerial —are switched to the programme sequences to carry them to their destinations. Since the Green 'network' has the widest coverage it generally has the most transmitters to carry it, and as many as twelve wavelengths are used at certain times of the day. In contrast, the Afrikaans programme (Red) needs only two transmitters, since the area over which it is required to be heard is limited. Any transmitter can be used for any programme so as to secure the utmost flexibility and to make the fullest use of available technical facilities.

The diagram on pages 24 and 25 shows the output schedule of the different services as it stood at the close of the year—the ten programme sequences being Home, Forces, three European, and five Overseas. It will be seen that ten exist simultaneously for a

short period only—16.15 to 16.30 GMT—while for the period 03.45 to 04.00 GMT there is only one. It will also be seen that at no time in the twenty-four hours is the BBC completely off the air.

In the European and Overseas services, programmes are generally timed in fifteen-minute units, the last twenty seconds of each quarter-hour period being available for switching when it is necessary to change over a transmitter from one sequence to another.

The arrangement of the schedule is such that in most areas of the world the listener has the choice of two or more programmes from London. For instance, during the main evening listening period the listener in S. Africa has a choice between the General Overseas (Green) and the African (Red) while in Latin America in the main evening listening period the listener has a choice between Spanish, Portuguese, and English—the last being the General Overseas Service.

In practice it has been proved necessary to assist the listener to identify the programme to which his set is tuned, because with the average receiving set it is not possible to be sure to which precise wavelength it is adjusted. The presentation departments of the European and Overseas services have therefore devised different identification signals which are broadcast in the switching intervals. All the three European programmes are identified by the drum beat V rhythm. They are already differentiated by language. The Overseas Red programme (Pacific, African, and N. American services) use the notes B-B-C played on a celeste, while the Green programme uses 'Bow Bells'. Further, to help listeners to differentiate between the two services in English the news in the Red programme is always preceded by 'Heart of Oak' while in the Green programme it is preceded by 'Lillibulero'.

There is now no real difficulty in most parts of the world in hearing, on simple receivers, 'This is London calling' with considerable regularity and in several languages. The development of this world-wide short-wave service, which started with the Empire Service in 1932, has been described elsewhere* in complete technical detail up to the end of 1938. The technical description of the many interesting developments will be brought up to date when security considerations permit. For the present the glimpses which it has been possible to give in this article must suffice.

* Journal of the Institution of Electrical Engineers, Vol. 85, No. 513, September, 1939.

BROADCASTS DEPICTING THE WAR

BY

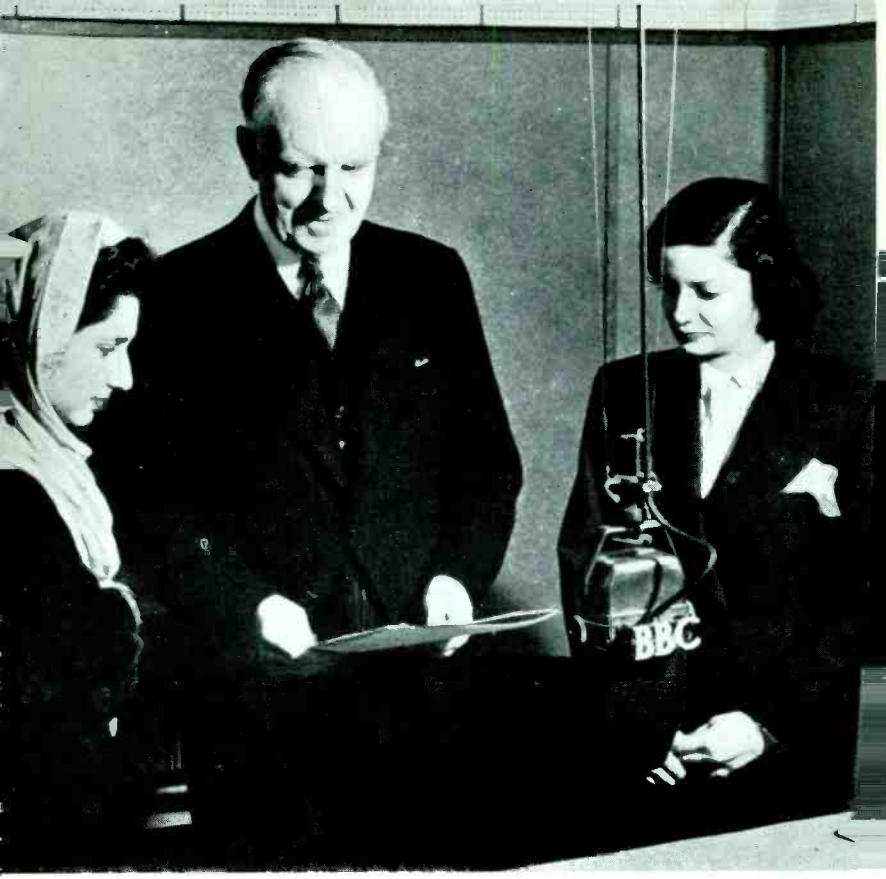
FRANK BOWMAN

'F.B.' of the Birmingham Post *here contributes his personal impressions of the BBC's work in depicting the war for listeners in Great Britain*

In the last few years the BBC microphone has gathered so many tales of bravery, endurance, cruelty, kindness, tragedy, comedy, defeat, and victory that the poets, playwrights, and producers of radio programmes should not lack material for generations to come. At the outbreak of war the BBC was faced with the double duty of acting as the voice of Britain in the external ether, and of framing programmes for the encouragement and information of the population of these islands. The external activities of the BBC are outside the scope of this article, but even at this stage of the war listeners on the home front can appreciate how well they have been served. All phases of the war, on all the far-flung battlefronts, have been brought vividly before them. They have been kept informed of the progress of affairs, and have become familiar with the sound of the actual voices of the leading personalities of this and other countries. The nation has been woven together by the thread of sound carried by the shuttle of radio.

As I look back over the war period and sift out in my memory the dominant radio impressions I have gathered, it is the actuality that stays most readily in the meshes of my mind. Like millions of other listeners I have been entertained and instructed, advised and adjured, but I have valued my radio set most for the close contact it has affected with crowding events. In order of time, of course, it all started with Neville Chamberlain's voice on that Sunday morning in September, 1939—'It is the evil things that we shall be fighting against . . .' At the time of that broadcast, and later in the day, our wireless receivers were the centres of national life. There were many other occasions when the microphone brought listeners very close to events of war. I remember very vividly the voices of two Scotsmen who saw the forced landing of German aviators in the Lammermuirs early in November, 1939; a relay of a concert behind the lines in France, with the most moving broadcast of the National Anthem I have ever heard; Mr. Churchill's broadcasts as First Lord of the Admiralty; the

W. J. Haley, BBC Editor-in-Chief



Lord Woolton, who broadcast to India on food control, with Princess Indira of Kapurthala (right), and Damyanti Sahni, both of the BBC's Eastern Service

King's grave words on Empire Day, 1940, when the Army in Flanders was fighting its way back to the beaches of Dunkirk. Then the culmination of it all, the full report of Mr. Churchill's fighting speech when he became Prime Minister—'I have nothing to offer but blood, toil, tears, and sweat'.

The news reporters and the recording cars sent out to the various battlefronts have gained in skill as the years have gone by. A somewhat bitter memory is a relay displaying the ingenuity of the Maginot Line, and a big concert in Paris where the twin stars were Maurice Chevalier and Gracie Fields. Edward Ward's dispatches from Finland were the first to catch the surge of battle and translate it into an effective radio picture. Charles Gardner covered the activities of the R.A.F. very well, and his most memorable broadcast came from the cliffs of Dover during the Battle of Britain. Above his voice listeners could hear bombs exploding, anti-aircraft guns firing, aircraft engines roaring, and the excited voices of the gunners. Richard Dimbleby travelled widely in France, Egypt, Greece, and Albania, but he was unlucky in that for most of the time his themes were not inspiring. It was not until the start of the offensive at El Alamein that the Middle East commentators came into their own. Then there started a notable series of broadcasts. The prologue was a relay of the 'Messiah' from Cairo Cathedral. It may not have provided perfect reproduction from the musical point of view, but coming as it did when the air was heavy with the weight of things to come it was very moving. Shortly afterwards we heard the thunder of the guns as the great offensive started. All across Africa a tireless succession of commentators brought the noise and news of battle to the microphone, and my mind recalls most vividly the clanking bell of Tobruk, ringing almost simultaneously with our church bells in Britain on the first Sunday that they were released from their wartime function as the heralds of invasion.

In the programme field the tasks of documenting and explaining the war have fallen chiefly on the Features Department and the Talks Department. Every aspect of the war has been covered. Only a month after the start of the war the Features Department presented 'Children in Billets'—an assemblage of children's voices telling of their adventures in country quarters. Few listeners will forget the damning indictment of the Nazis contained in the serial feature 'The Shadow of the Swastika'. The terse and forceful narrative of this fateful story, founded on proved facts, was made even more effective by the remarkable impersonation of Hitler by Marius Goring. I must diverge at this stage to mention a light

entertainment production in the early months of the war that performed a really useful function in helping us to overcome our communal perplexities by communal laughter. For a long time before the war British listeners had tried to make sense of the hysterical screams of Hitler. When at last *our* patience was exhausted and diplomatic politenesses were dropped, the BBC Variety Department set us all laughing in sheer relief to hear, in 'Adolf in Blunderland', a song entitled ''Tis the Voice of the Führer'.

The external activities of the BBC in the Overseas services and the monitoring service were very efficiently documented in 'The Ear of Britain', 'London calls the World', and 'The World hears London'. After the fall of France the links that bound the British Commonwealth together were more than ever vital, and the BBC strengthened them by several notable features. The Empire Day link-up 'Brothers in Arms' served to accentuate the fact that the British Empire stood united against the world. Then Mr. Herbert Morrison's talk with the concluding slogan 'Go to it!' was followed by numerous programmes describing the huge national effort to make the tanks, guns, aircraft, munitions, and ships that were so sorely needed.

'London after Dark' was a feature programme arranged at the behest of one of the American chains, and it was scheduled for broadcasting on both sides of the Atlantic on 24 August, 1940. Observers were stationed at various points of the city with instructions to give word pictures of life in the blackout, primarily for the benefit of transatlantic listeners who had never experienced it. As it happened they got more than they had bargained for, for just as the programme was going on the air enemy aircraft approached the capital. Home Service listeners were detached from the programme, but Overseas listeners heard the wail of the sirens as they sounded in Trafalgar Square. This raid was apparently not taken very seriously, for at one of the observation points, a Hammersmith dance hall, the patrons went on dancing.

In the period of heavy raiding the BBC continued without a break to document the war effort, but listening became very difficult. The recorded feature describing the Coventry raid in November, 1940, was notable. Devised with no pretensions, as a plain piece of radio reporting, it somehow evolved almost as a work of art. The people interviewed were too near to tragedy to take any thought of their manner of speaking, and there was the fine conclusion of the chiming of the clock of the ruined Cathedral. Some months after the conclusion of the Battle of Britain the

Features Department broadcast an effective dramatization of the best-selling booklet.

It was about this time that our thoughts and hopes began to turn to America, and this was reflected in the programmes linking towns in this country with their namesakes across the ocean; a documentation of the state of American public opinion 'America makes up her Mind', and later by the various transatlantic features such as 'Britain to America', 'An American in England', and 'Uncle Sam at War'.

Talks have ranged so wide and covered such varied interests that no one listener can judge their aggregate effectiveness. All classes of the population have been expertly advised about their wartime problems—A.R.P., food, health, salvage, blackout, national service, etc., etc. I think it is true to say, however, that those speakers whose voices have expressed their personalities clearly have scored the greatest degree of success. Listeners turned for information, counsel, encouragement, and help to the voices that retained their distinguishing overtones of age and local colour. I can remember with gratitude the uncompromising brogue of Maurice Healy, the sturdy north-country inflections of J. B. Priestley and John Hilton, the Scottish commonsense implicit in the voices of Anna Scarlett and Mary Ferguson, and the wise maturity expressed by the voice of Wickham Steed. For our comfort in the dark days the BBC gathered some friendly voices from America. There was something about the forthrightness of the American way of speaking that was a solace. The American directness, freedom from inhibitions, and the common usage of good terse English words, warmed our hearts. Apart from the stirring speeches of President Roosevelt and the accurately measured surveys of Raymond Gram Swing, the first American to fight for us with her tongue was Dorothy Thompson. Her acid comments on the Nazis in the series 'Let's face the Facts' were first heard in Canada, and a recording was given by the BBC in July, 1940. There were also Quentin Reynolds's addresses direct to Goebbels and Hitler, and the stimulating talks by Alexander Woollcott and Wendell Wilkie. When the bonds between the U.S.A. and Britain began to tighten the BBC was quick to reinforce them by several admirable series of talks on the background of American affairs.

In the peak period after the nine o'clock news the war has brought us a really outstanding series of talks. All the leaders of the various sections of the war effort have come to the microphone to explain the work of their departments and to relate it to the

wartime life of the people. In war commentaries experts in all fields have surveyed the actual fighting. The Sunday postscripts in particular have attained a special place in the listening calendar. J. B. Priestley's admirable talks started just after the withdrawal from Dunkirk, and he undoubtedly interpreted well the spirit of Britain in those stirring days. Among his successors at the microphone for this important period there have been many notable speakers, and I hope that one day the BBC will gather these very specialized broadcasts together, and give them some degree of permanence in print as one of the mementoes of the war.

This survey of radio occasions is a personal one. Each listener will have his own group of mental pictures etched by the ethereal acid of broadcasting. From these, and those, and others still to come, will one day be contrived a living sound picture of history in the making. I hope it may not be long before we hear it complete.

REGIONS IN WARTIME

BY

KENNETH ADAM

(BBC Director of Publicity)

Who was it said that the greatest blessing of radio was that now every child in Britain could be born within the sound of Bow Bells? Certainly not one of those doughty champions of regionalism who lose no opportunity of crossing a lance with London's windmills. Certainly not J. B. Priestley, or Edwin Muir, or Dylan Thomas, Syd Carter of Stratford or Walter Barnes of Brixham, men typifying the 'much in little' which is Britain; men who will have no truck with uniformity of thought and speech, and all men well known to radio.

It must have been a Cockney after all, moved possibly to civic pride during a prolonged interval in the BBC programmes. Incidentally the choice of such a signal, whose restoration has been a feature of the past year, ought not to be misconstrued. There are those who would declare it characteristic of a metropolitan-minded BBC. Why not, they would say, the bells of Coventry, or Llandaff, or Armagh? But then there are equally those who cling to the idea that Broadcasting House is a graveyard of individual accents, when the truth is, of course, that never before in the country's history have so many men with such different ways of speech been truly national figures.

For Pickles, for Middleton, for Blake, for Wightman, the audience, gathered as much for the way they speak as for what they say, is to be numbered in its faithful millions. And which among these powers of broadcasting—the list could be greatly extended—has an 'Oxford' vowel to bless himself with? In peace and in war, the BBC is the nurse of that national diversity of whose forms of expression speech is only one. It believes, with Edward Shanks who says somewhere in his book *My England*, that 'nothing but good can come of a difference between Birmingham and Sheffield over the best type of fire engine'!

Here local patriots may well cry a halt. In peace, perhaps. But, in war? After all, regional programmes, as separate entities, closed down for security reasons when war came, and have not reappeared since. The natural assumption, perhaps, is that this has put an end to regional broadcasting. For a few months after the outbreak of hostilities it was certainly true. Staffs at old regional

centres were pared to the bone. There was only a skeleton activity in which, still somewhat mysteriously, 'defence' loomed a great deal larger than programme output. Or else there was a great deal of unfamiliar activity, as at Bristol and Manchester particularly, where head office departments had to be accommodated under the evacuation scheme.

However, regional broadcasting turned out to be a light casualty only, and for a very good reason. The forms of regional dissemination, so far as radio was concerned, were two. In one it acted as a tributary to the main current of national life; in the other it reflected more narrowly and immediately, local interests, news, culture, pride. While the increasing demands on transmitters for vital war purposes made anything like a restoration of that secondary function impossible, the need to preserve the cross-reflection of the life of one part of the nation to the others soon showed itself an urgent one. To have dispensed with such contributions, especially after the summer of 1940, would have done violence to the reality of a whole nation in 'arms against a sea of troubles'. The industrial and social upheaval which accompanied that process of arming, the shifts of population and loosening of local roots which resulted from the stern demands of total war, did not lessen the importance of the region as an area of experience; on the contrary, the changes, which were often both rapid and profound, brought out hitherto undiscovered colour that modified the conventional pattern and demanded expression and explanation, on the radio as elsewhere.

So the regional units of the BBC were gradually restored, on a modified but widespreading basis. Once again the regional directors, 'local ambassadors of the Corporation', as their senior member has described them, found themselves at the head of a staff which, in each case, comprised a complete broadcasting unit, with a programme director responsible for programme output and having working for him representatives of all the programme departments, such as music, drama, variety, talks, outside broadcasting, and so on, and with specialists in the fields of engineering, education, administration, and publicity.

The story of the contribution which those staffs have made to the overall picture of British broadcasting in the second Great War is still incomplete. Even so, and limited, as under, to a personal valuation, it is at once complex and individual enough to invalidate the charge of over-centralization at the BBC, and full enough of energy and vitality to underline the dynamic reality of the BBC's regional grouping, which started, in more than one

instance, as a mere spatial expression dependent on transmitter coverage, and ended by creating a twentieth-century heptarchy in these islands.

It is, perhaps, in song and in music that the regional contribution has continued to flower most abundantly, and at the same time to make the widest general appeal. One thinks of the north country choirs, those massive, disciplined musical forces, and of the fierce, liquid beauty of Welsh congregational singing. Of the tin-miners of Pendeen, robust voices tamed in the rendering of an ancient Cornish carol not to be found in any published volume, and of James McCafferty of Londonderry singing that exquisite fragment, the title of which is a poem in itself, 'Black Sheelagh of the Silver Eye'.

Then one laments the passing of Leslie Heward, remembering the inspiration he gave to the City of Birmingham Orchestra, one of the stalwarts of concert broadcasting. Think, too, of the mellow bells of Coventry's defiant tower, and the gay quality of the Midland Light Orchestra, and wonder if Mr. Belloc was so right, after all. No need to have been a Scot to have enjoyed that virtuoso, Pipe-Major William Ross of Edinburgh. What a revival of pipe-music this war has seen! Will anyone forget the broadcast of the entry into Tripoli? No call to have been born across the Marches either, to salute the enterprise behind the wartime Eisteddfod, or to share in the emotional release of that unique national festival.

So the tale could be continued. In terms of industry, of the front behind the front line, take your choice between Oldham, typical cotton town, showing its wartime paces, and that unnamed Midland factory which turned over from shoes to tanks, and those unnumbered occasions, on the other hand, when the workers themselves, the men and women from the benches, provided midday entertainment for the nation at large. With all their faults, both types of programme had a common denominator which gave them grace. They were genuine. They were part of wartime Britain.

But once all this is said, and much more could be, even when the impact of regional personality—Walter Elliot, Wilfred Pickles, Lyn Joshua, Romany, these and other abiding friends of the listening public—is granted, and when the news reporters have had their say, as for instance, when our men came back from the wars to Avonmouth and to Leith, even then, the record is incomplete. For it has taken no account of the way in which the regions now thread their material through the vast new fabric of broadcast

services to all parts of the world. Services to Scotsmen in Ohio who are still glad to hear the story of their clan. To Welshmen in ships at sea who write complaining if the weekly edition of 'Welsh Rarebit' does not come up to scratch. To Americans who listen on Thanksgiving Day to a celebration from a ruined church in Plymouth. To all those serving men overseas who want to hear the intimate and precious detail of their locality, from the fortunes of the football club to the latest births, marriages, and deaths.

Regional broadcasting will not have failed in its wartime job if, with its help, Kipling's lines come true:

'I am the land of their fathers,
In me the virtue stays,
I will bring back my children,
After certain days.'

Mr. and Mrs. Hedley Longford, with Joyce III— 'At Longford's Farm'

An 'O.B.' from a farm in Northern Ireland—potato grading

M. Hubert Pierlot, Belgian Prime Minister (above) and Theodor Brock, Mayor of Narvik, both broadcast in the European services

LOOKING FORWARD

BY

ROBERT FOOT

(*Director-General of the BBC*)

Up to the moment of victory the BBC will remain at 'action stations'. Much important work lies ahead of us and meanwhile there will be no relaxation of our aim, which is to contribute everything to the nation's war effort. Nevertheless, it would be wrong at this stage if the BBC were not also planning for the future. When the clouds were gathering in 1939 the BBC planned for the possibility of war and when war came its plans were ready. Now the time has come for plans to be made for the certainty, as we believe, of victory and peace. Already there are signs of interest stirring in the future of broadcasting and this will no doubt gather force as the end of the BBC's present Charter approaches. Although the Charter is not actually due for renewal until the end of 1946, no one realizes more clearly than the BBC itself that decisions on many important and difficult questions affecting the future of broadcasting, both national and international, may be necessary at an earlier date than that.

Indeed, the time has already come for decisions which will affect the pattern of the BBC's future programme services. As I write, the BBC is preparing to bring into effect a new plan, the object of which is to create a close daily link between the fighting man serving overseas and his family at home. I hope that, by the time this book appears, this broadcasting link, with its daily opportunities for sharing the same programmes, music, news, entertainment—yes, and worship as well—will have become fully understood and firmly established.

Plans for the post-war period will be based on a determination to restore programme services rapidly to the highest possible level of technical and artistic quality. This will be no scheme based on a metropolitan concentration of resources in London. Our island is a small one and our broadcasting problems are different from those of countries of wide extent, but no country could be richer in variety of interest and resource. A picture is given in another article in this book of the way in which the broad stream of programmes, in the BBC's Home and Overseas services, feeds all the time on the tributaries which flow in from Scotland, Wales, Northern Ireland, and the broadcasting regions of England.

Our plan for the future will give greater emphasis still to regional resources, and added responsibility to those in charge of regional broadcasting.

Apart from the task of planning operations for an immediate post-war future, there are big possibilities and problems ahead. Fundamentally important will be the question of international understanding in the sphere of radio. We have seen how broadcasting can be used as an instrument of aggression and warfare. But, paradoxically, its use in the service of mutual understanding and friendly exchange between the peoples has also grown immeasurably during the war, largely as a result of the immense power and world coverage of the broadcasting systems of the United Nations and the way in which broadcasting has been used as a bond between the freedom-loving peoples. That is the use to which we all want broadcasting to be put after the war—not for bullying or for sowing dissension, suspicion and fear. We want more broadcasting between the nations, not less—provided it is honest broadcasting, based on the broad principle of reciprocity. 'Nation shall speak Peace unto Nation' is a motto that is still to be made good. The BBC has played a pioneer part in working towards this ideal not only within the British Empire but throughout the world. The line of advance is clear and we shall keep to it with undiminished energy after the war.

There is little doubt that in the broadcasting service of the future vision will be added to sound. How quickly and on what technical basis this development can be pressed on is a matter of great national interest which is already receiving close attention. Television was proved by 1939 to be a practical proposition, attractive enough to be desirable and within reach of a considerable public. Research since then has undoubtedly made it potentially an even better proposition and one that can be brought within reach of the great mass of the public. It was a bitter moment for the BBC's television staff when an engineer stepped in front of the camera and turned down his thumbs—meaning simply that the message had come which was to put a stop to a great British enterprise just as it was getting into its stride. That was on 1 September, 1939. There is scarcely anything that the BBC looks forward to more than the moment when an engineer will signify by a contrary movement of his thumbs that television is on the air again.

Then there is 'frequency modulation', which, though still a mystery to the average layman, is a technical development to be taken into serious account, though it cannot yet be

said what part it may eventually play in the British system of broadcasting.

Radio manufacturers—the makers of wireless sets—have been doing a full wartime job in vital fields closely connected with the war effort, but when the time comes they will be fully equipped to concentrate their energies on wireless sets of the most up-to-date and efficient design.

Wired reception of broadcast programmes is already a facility familiar to many listeners, especially those living in blocks of flats and built-up areas generally. This method of reception can take various forms and in one way or another there is little doubt that it will play an important part in the distribution system of tomorrow.

Among many other technical and semi-technical problems requiring solution, there will be the question of the allocation of wavelengths between the nations on a fair basis to meet their post-war needs. This will be a matter for international settlement and there is no doubt that technical control generally, including, for example, control of the location and power of transmitting stations, will be a most important element in the working out of a sound basis for broadcasting in its international aspects, the importance of which has already been stressed. On all these topics the BBC will be ready to express its views and make its contribution when the time comes.

The future of the BBC itself is not for the BBC to decide. Whether its Charter should be renewed, and with what modifications or changes; how the broadcasting service should be financed; whether advertising programmes should be introduced —these and other such questions will, if precedent is followed, come under review by a Government committee in due course, and the final decision will rest with Parliament. One thing is certain. If the BBC is instructed to continue the trust which it has held for twenty-one years, it will continue to strive always to speak to, and for, the nation as a whole. Broadcasting has become a potent and indispensable element in the national life and in the lives of the great majority of individual people. As long as the BBC has the job of conducting this great service we shall never forget that it belongs to the people—all the people—of our country and we shall try and run it in the kind of way that we believe the people as a whole would want and expect it to be run—responsibly, independently, without fear or favour, and as near first-class in all fields of broadcasting as human endeavour can make it.

RADIO REVIEW, 1943

THE NEWS SERVICES

What people the world over want first and foremost from the BBC in wartime is news. Throughout 1943, the news continued to be broadcast on medium waves for listeners in Great Britain in the form of six daily bulletins which have become an institution as familiar as the postman's knock. But, all round the clock, news was being broadcast also on short waves, roughly at the rate of one bulletin every hour, for English-speaking listeners in all the more distant parts of the world. Since the creation of the 'News Division' in the autumn of 1942, these news services have been carried on as a single whole under unified direction. To be accurate, this is not exclusively a service in English; bulletins in Afrikaans for South Africa and in French for French Canada are an integral part of the output, as are also the bulletins in Welsh and Gaelic. But the foreign language services generally, including all European services, fall outside the scope of the News Division and are handled by the appropriate regional units within the BBC organization.

The first business of the news services was, as ever, to give a trustworthy summary of all the latest news that could safely be broadcast—safely, that is, from the point of view of the conduct of war operations. Second was the job of illustrating the news in voice and sound. This is where the war correspondents and recording engineers came in. Godfrey Talbot followed the war front from Alamein to Tripoli, while Denis Johnston reported the war in the air. Frank Gillard described the Eighth Army's advance through the Mareth position and northwards from it. Meanwhile, Robert Dunnett and Howard Marshall were with the First Army. The end of this chapter was told by Marshall in front of Tunis and by Gillard in Bizerta. Gillard followed up the campaign with stories of the Sicilian landings and of the fighting which followed in Sicily and later in Italy, where he was joined by Denis Johnston.

In this task of illustrating the war every help was necessary; the voices of most of the radio correspondents of the Allied nations were heard from time to time and many of the high lights on the news came from men in the services themselves. There were, for example, Commander Anthony Kimmins's description of what he saw at Salerno, Squadron-Leader Barwell's account of the raid on Ploesti, and Chief Petty Officer Fuller's story of the action of a

convoy escort against a German squadron in northern waters in January, 1943.

Twice during the year BBC correspondents went to Berlin by air for news—Richard Dimbleby first and later, Reginald Pidsley, a recording engineer, and Wynford Vaughan-Thomas, of the outside broadcasting staff, who between them brought back a record of the conversation in a Lancaster over Berlin which must rank as some of the most memorable material that has ever been recorded in the air. And this was followed, towards the end of the year, by a brilliant piece of broadcasting by Ed Murrow, of the Columbia Broadcasting System, who had just made the same journey.

The outstanding fact about the short-wave news service for listeners overseas is that during the course of the year its output was doubled; news broadcasts in this service now occupy over six hours out of the twenty-four.

By the end of the year, news in headlines was being given once every hour of the day and night (with the single exception of 3 a.m.) for British troops overseas, apart from special bulletins giving them news from home, a weekly review of Parliament and, of course, football fixtures and results at week-ends. There is authoritative evidence that this full service of news broadcast from home is something that the man on active service depends upon and rates highly.

The world audience as a whole continued to be served by a rough system of zoning, the aim being to cater during the night for the evening audience in the American continent, during the forenoon for the evening audience in the Pacific area, in the afternoon for the evening audience in the East, and in the evening for Africa and the Middle East. But the fact that the same BBC bulletin would be picked up and rebroadcast by local stations in places thousands of miles apart for quite separate audiences shows how involved these time factors are. The African Service is clearly heard in Iceland. A bulletin rebroadcast by All India Radio in the late evening is also rebroadcast by the Canadian Broadcasting Corporation at midday in Canada. A bulletin broadcast from London just after midnight is broadcast simultaneously before lunch in New Zealand and in the early evening of the day before in the U.S.A.! It is against this background of an infinitely complex world audience that the BBC aims at making its bulletins not only objective and accurate but also vivid and up to the moment with the latest news.

As on the home side, there is a great demand in wartime for

explanation and background to the news items of the day. This need has been met in the Overseas services by the Radio Newsreel, one of the BBC's best-liked programmes; its signature tune, 'Imperial Echoes', has proved a favourite tuning-in signal. In 1943, it was presented in three editions daily—North American, Pacific, and South African—and consisted of recordings from the battle fronts, dispatches from war correspondents, first-hand stories of war experiences, and explanations by experts. The programme is prepared and broadcast with the speed and urgency that is called for in dealing with news of the day. Radio Newsreel was rebroadcast in 1943 by the broadcasting systems of Canada, Australia, and South Africa and by some stations in the United States. At the end of the year a similar programme was being produced in French for listeners in French Canada.

In September, the North American edition of Radio Newsreel, which had run daily without a break since July, 1940, was altered in form so as to include a regular fifteen-minute 'Round-up' feature conducted by the Canadian, J. B. McGeachy. 'Round-up' consisted of questions about the day's news answered by London experts. On Sundays, however, it became a world round-up, in which experts in Moscow, Washington, New Delhi, Algiers, and elsewhere answered questions about the news of the week. This weekly programme was rebroadcast in the United States and was reported to be popular there. The BBC collaborated during the year in another weekly 'Round-up', organized by the Blue Network of the United States and consisting of five-minute bulletins from London, Moscow, Melbourne, and Chungking. This took place at breakfast time on Saturday mornings.

CHURCH BELLS AGAIN

On 16 May, North African victory peals from belfries which had remained silent since 1940 were broadcast by the BBC and transmitted round the world. Another reminder, small but eloquent, of the change in our national fortunes was the reintroduction of the Bow Bells interval signal after a similar period of retirement. The familiar recording was used again on Sunday, 29 May, after a short talk by the priest-in-charge of the church of St. Mary-le-Bow, where the original bells had hung from 1680 until 1936, when they were recast. The winter blitz of 1940–1 severely damaged the church, as is well known, but the famous peal of the original bells is preserved for all time in the BBC recording so often heard on the air.

MUSIC

The BBC's Music Department, under the direction of Arthur Bliss,* paid special attention to British composers, and the works of composers from the Empire and the United Nations. In the winter of 1943–4 a more ambitious schedule of music programmes was planned, under Bliss's direction, than ever before. Music came in for a good share of the increased living space that became available during the year for British broadcasts addressed overseas. Music figured prominently, too, in the special sequences of programmes broadcast in honour of Russia and France, of which a fuller account is given on a later page, and its universality was further demonstrated by such events as Yehudi Menuhin's first broadcast with the BBC Symphony Orchestra in April; the concert in October in which the Orchestra was conducted by the distinguished Portuguese conductor Pedro de Freitas Branco on the occasion of his visit to this country (the concert was re-broadcast throughout Portugal and the Azores); and the concerts of Swedish music conducted by Dr. Malcolm Sargent and Clarence Raybould, both of whom are well known in Sweden. A number of concerts during the Promenade season were devoted to the music of our Allies, special evenings being set aside for the performance of American, Russian, French, Belgian, Polish, Czech, and Norwegian music.

Naturally, it was also the BBC's aim to present non-British listeners overseas with a vivid picture of our own musical life, which has been proving itself so very wide awake during the war. And so, frequent programmes of British works by British artists were broadcast overseas in 1943. At least four good concerts of the 'Prom' type were broadcast weekly in each of the main overseas services, including the services for the forces overseas. Nor were the lighter types of music neglected. The amateur element was represented in broadcasts of brass bands and choral societies.

Some of those who are most familiar with the East have commented on the growing oriental interest in the music of the West, and it was to stimulate this tendency that a music service was introduced in the BBC's Eastern Service, with the special object of accustoming the Asiatic ear to western music in its best forms. It is believed that much interesting work lies ahead in this field.

All this development on the overseas side added inevitably to the great present difficulty of planning and assembling the musical

* Mr. Bliss's resignation from the BBC has since been received. He will be succeeded as Director of Music by Professor Victor Hely Hutchinson.

resources necessary to maintain a consistently high standard of performance, not only in the overseas broadcasts but also in the hundred or so music programmes broadcast every week for listeners here at home. Nevertheless, it was possible—and indeed it was considered necessary—not merely to increase familiarity with the classical repertoire, but also to carry on the established policy of introducing new and lesser known works. Thus, for example, the 'Music of our Time' series (consisting of twentieth-century music only) included such works as Holst's 'Hymn of Jesus', Vaughan Williams's 'Job', 'These Things shall be' by John Ireland, Hindemith's Symphony 'Mathis der Maler', Stravinsky's 'Le Sacre du Printemps', 'Three Fragments from Wozzeck' by Berg, and the Slavonic Festival Mass by the Czech composer Janáček. New British compositions performed for the first time included works by Arnold Cooke, Benjamin Britten, Michael Tippett, Gerald Finzi, and Leighton Lucas. Some new works for small orchestra written by British composers at the special invitation of the BBC were also given their first performance during 1943. Among them were works by Gordon Jacob, Armstrong Gibbs, Eric Chisholm, Montague Phillips, Chris Edmunds, Lennox Berkeley, Robin Milford, and William Alwyn.

Once again the Promenade season, the forty-ninth, broke all previous records. Nearly a quarter of a million people attended the nine weeks' season, during which new artists appeared and new works were performed. One of the concerts was honoured by the attendance of the Queen, with Princess Elizabeth, who was making her first visit. For the first time Sir Henry Wood, father and presiding genius of the 'Proms', was obliged to be absent from some of the concerts as a result of illness, but towards the end of the season he was able to make frequent appearances. As in 1942, the concerts were organized by the BBC; the London Philharmonic Orchestra and the BBC Symphony Orchestra both took part.

Space does not allow of any detailed account of the year's work in the fields of opera, choral music, chamber music, and other lighter forms of entertainment, though a word must be said to record the latest advance in the special field of studio opera which, under the direction of Stanford Robinson, reached the point at which a full-length opera and also a light opera were produced and broadcast every month. It only remains to add that the Symphony Orchestra had many memorable and unusual experiences during the year in the course of a number of tours in different parts of the country, some of them arranged in collaboration with E.N.S.A.

Howard Marshall, the BBC's chief war correspondent

Commander Anthony Kimmins, R.N.

Yehudi Menuhin played the D major violin concerto by Brahms with the BBC Symphony Orchestra

for members of the forces and for factory workers, and all of them attended by crowded and enthusiastic audiences.

During the year British music suffered the loss of two distinguished artists. Leslie Heward, who died in May, was for a number of years before the war conductor of the BBC Midland Orchestra; he had latterly conducted the Northern Orchestra, in addition to carrying on his work as conductor of the City of Birmingham Orchestra. Arthur Catterall, leader of the BBC Symphony Orchestra from 1929–36, died in November. Both of these men, the gifted conductor and the fine executant, made contributions of real value to British music.

GRAMOPHONE PROGRAMMES

Programmes of gramophone records occupy a place of their own in the broadcasting output. They have their limitations, naturally enough, but they can often give listeners something that they would not get in any other way. Although it is a mistake to look on gramophone records merely as a form of *ersatz* for the real thing, nevertheless there are, especially in wartime, good *ersatz* uses to which they can be put. It would not have been possible in 1943 for the BBC to broadcast concerts conducted by Toscanini or Koussevitzky except from records and, in fact, special recordings of a number of concerts by famous American orchestras under these and other famous conductors were made by the American Office of War Information and broadcast by the BBC for British listeners during the year. Again, there are a good many works which cannot at present be performed in this country for lack of the parts and scores but which it was possible to broadcast from records; Fauré's 'Requiem' is an example. Apart, however, from coming to the rescue in such ways as this, records used with imagination provide characteristic and very attractive types of programme not otherwise obtainable. For example, the work of a number of great artists, living or dead, can be assembled on records within a single programme, and records are, of course, indispensable for talks or discussions on musical matters. In 1943, records were the basis, notably, of a new series called 'This Week's Composer'—an innovation which proved that lovers of serious music are awake in large numbers as early in the morning as 7.30 a.m.

Fortified by a report from the BBC's listener research department to the effect that during 1942 the popularity of the radio play had increased by eleven per cent, radio drama, under Val Gielgud, Director of Features and Drama, embarked in 1943 on the most ambitious year in its wartime history. The production of an eight-part dramatization of Tolstoy's *War and Peace* would have been an outstanding venture even in peacetime. And this was followed later in the year by a radio adaptation, broadcast in three parts, of Hardy's *The Dynasts*. Together these programmes portrayed the Europe of the Napoleonic era as seen from East and West. Others of the major dramatic productions of the year were especially notable for their musical accompaniment. For many listeners Tyrone Guthrie's production of Ibsen's 'Peer Gynt' was memorable as much for the music of Grieg, played by the London Symphony Orchestra, as for Ralph Richardson's portrayal of Peer. The same applies to the radio version of Bunyan's *Pilgrim's Progress*, with John Gielgud as Christian, music for which was specially composed by Vaughan Williams and played by the BBC Orchestra. Again, the music of Benjamin Britten was an integral part of Edward Sackville-West's 'The Rescue', a poetic radio drama in two parts based on Homer's *Odyssey*. This fuller exploitation of music in radio drama was seen also week by week in the programme 'Marching on', for which George Walter's music set a scene, sketched a personality or supplied some apt comment on the story. The collaboration of the Symphony Orchestra and the Music Department in the production of the feature programme 'How a Concert is planned' must be mentioned as a rather different piece of work worthy of remembrance.

Eric Linklater had in 1942 proved himself a distinguished radio dramatist with his Elysian conversations 'The Cornerstones' and 'Socrates asks why', and with 'The Raft'. During 1943 he followed these up with 'The British Army marches past', broadcast at the end of Army Week; 'Rabelais replies', another Elysian conversation; and 'The Great Ship', a play set in the Western Desert with John Gielgud in the principal part. This last made radio history by being broadcast three times in one week.

Other notable writers turned their attention to radio during the year: Storm Jameson's 'William the Defeated', G. B. Stern's 'Encounter' and Commander Hackforth-Jones's 'Action Stations' and 'Experience teaches' were broadcast during the spring and 'Sagittarius's' 'Puck's Post' on midsummer eve. In 'Farewell,

Helen' and 'Taxi for Hire!' Gordon Glover aimed at exploiting the peculiar impressionist possibilities of radio drama.

Outstanding single productions are the milestones of radio drama, but no year is complete without its regular series. 'Saturday Night Theatre', which began in April, was intended to provide popular plays for 'the average listener'. On one especially notable Saturday night listeners heard Leontine Sagan in 'Children in Uniform', with which she had been associated ever since its first production by herself in Berlin in 1930. *Barchester Towers* and *The Woman in White* provided radio serial stories, as did *Broken Swords*, in which a modern François Villon, played by Eric Portman, led the underground movement in Paris. John Dickson Carr invited listeners with a liking for blood-curdling drama to a weekly 'Appointment with Fear', while the listener with catholic tastes could hear such well-known people as Edith Evans, Low, Frank Smythe, J. T. Christie and J. B. Priestley, giving 'New Judgments' on Mrs. Siddons, the cartoonist Gillray, Edward Whymper, Arnold of Rugby, and Dickens respectively.

The year's achievement would have been impossible without 'the Rep.'—the BBC's four-year-old drama repertory company—whose members often play in six or seven different productions a week. Versatile these players certainly are; one of them numbered among his parts those of an Australian soldier, a French officer in Napoleon's army, a character in the Odyssey, and the lead in Edgar Wallace's play 'The Squeaker'. The members of the Rep. have proved themselves to be no mere collection of small-part players but capable also of handling complex and exhausting leading parts.

SPECIAL NIGHT

A notable development of feature broadcasting was the institution of the Special Night, to give in one evening a planned sequence of programmes in illustration of one central theme. The special programme to mark Trafalgar Day in 1942 was the forerunner of 'R.A.F. Night' (1 April, 1943) in celebration of the twenty-fifth birthday of the Service; 'Workers' Gala Night' (1 June) to commemorate the achievements of the industrial workers of this country; 'In Honour of France' to celebrate the *fête nationale* of the French people on 14 July; and the programmes arranged 'In Honour of Russia' and broadcast on the day following Russia's National Day. In the same vein, but on an even more ambitious

scale, were the special Army Week programmes broadcast in February. The celebration of this great theme took the form of a sequence of fifty or more programmes spread over a week's listening.

One of the problems of the broadcasting showman is how to make an outstanding impression—a real peak in the endless succession of broadcast programmes. The Special Night was the answer evolved in 1943. It had one quality rare in broadcasting, namely rarity itself. It was used sparingly and only when the justification for its use was clear. Who could deny the rightness of dedicating, in 1943, a complete evening of programmes to the Royal Air Force, to the workers of Britain, to the *quatorze juillet* of France, and to the people and armies of Russia?

What lessons did these special sequences bring? Without doubt they all served their primary purpose. They concentrated attention. No one could be in doubt on 14 July that the nation, through the BBC, was paying heartfelt tribute to France. It is safe to say that 'R.A.F. Night', 'Russia Night', 'Workers' Gala Night', were as strong in impact. Army Week may have seemed in retrospect a little overpowering, but the lessons it taught were apparent in the planning and execution of subsequent efforts. One great virtue of these evenings was that they refreshed the pattern of broadcasting by breaking down the separate compartments into which a normal day's listening is apt to fall. They established new, or rather re-established old, relationships between broadcasters and listeners. While the planners were careful to keep a variety within the general scheme, so that the devotee of good music, of the unadorned talk, the dramatic feature, or of variety, had his particular taste catered for, every listener was drawn into a wider circle, or perhaps tempted out of his usual well-trodden listening paths. These special nights taught also the value to all contributing of the added point and coherence given to a special evening's broadcasting by being under the control of a general editor and producer. It may be that these experiments, together with the tendency towards full-length performances of great plays and great music, were pointers to the time when, removed from the restrictions of war, programmes will be planned on an increasingly ambitious scale.

KENNETH ADAM: *I'm sure most people have no idea of the scope of the so-called 'Variety Department' and how many different programmes it takes under its wing.*

JOHN WATT: *'So-called' is right. 'Variety' is right. But not in the music-hall sense. The department covers the whole field of light entertainment.*

This extract from a 'BBC Close-up' broadcast must have surprised listeners who thought BBC variety meant only 'Itma', 'Happidrome', 'Music-Hall', 'In Town Tonight', and service and factory shows like 'Ack-Ack, Beer-Beer', 'Navy Mixture', and 'Workers' Playtime'. In 'the whole field of light entertainment' were to be found such diverse inhabitants as 'Everybody's Scrapbook', the Brains Trust, Doris Arnold's record programmes 'These you have loved', 'Shipmates Ashore' at the Merchant Navy Club, the 'BBC Dancing Club' and 'Radio Rhythm Club' and all the dance-band broadcasts. All these programmes, well over a hundred a week, reached the air with the assistance of producers, writers, and musicians as diverse in talent and experience as are the programmes themselves in character and appeal. 'We cast producers even more carefully than we cast actors', to quote John Watt again; they are all specialists. Certain well-tried partnerships are probably familiar to listeners by now: the Baily-Fawcett-Groves team of 'Everybody's Scrapbook' and the more recent 'Travellers' Tales', and the Worsley-Kavanagh combination which copes with That Man, whose programmes maintained and even increased their enormous popularity. Loftus Wigram and Henry Reed, who supplied words and music for the delightful fable 'Pepi the Polar Bear', broadcast on Christmas Day, 1942, collaborated again to tell the tale of 'Drogo the Donkey' the following Easter. Gale Pedrick was the author of 'The Fingers of Private Spiegel' which, produced by Eric Fawcett with music by Alan Paul, was one of the outstanding variety productions of 1942. During 1943 the same trio were responsible for 'Mr. Parable's Piano' and 'The Bosun knew a Song'.

Transatlantic contributions swelled the stream of entertainment in 1943, as was natural with growing numbers of American forces stationed in Britain. February saw the introduction of 'Mail Call'. In this programme, which was still running at the end of the year, American stars came to the microphone to entertain the fighting men of the United Nations. British listeners were also able to make the acquaintance of the engaging dummy

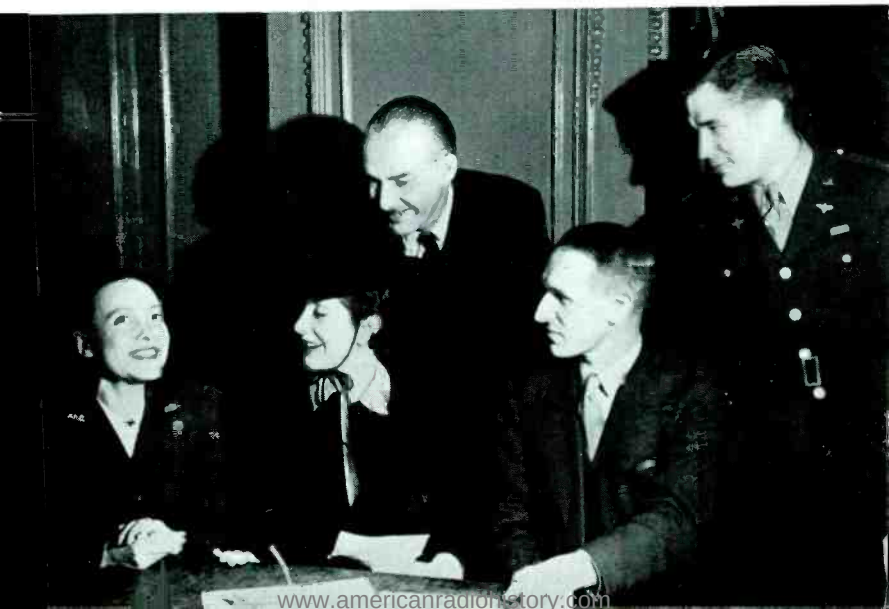
'Charlie McCarthy', and his creator Edgar Bergen, and to hear a number of transatlantic editions of the Merchant Navy programme 'Shipmates Ashore'. In February the American radio writer Hal Block came to England to write scripts for an Anglo-American series called 'Yankee-doodle-doo' in which both British and American stars took part. Visiting stars from 'over there' included Adolphe Menjou, Larry Adler, and Bob Hope. In August Hal Block wrote and produced a most unusual edition of the Bob Hope programme, which was eventually given before an audience of Allied troops and Red Cross nurses 'somewhere in North Africa' during Bob Hope's tour. Concocted in the course of travels in jeeps and planes and subject to the attentions of enemy fighters and bombers, the show was a great success: Hal Block brought a recording of it back with him and it was twice broadcast to British listeners. In the autumn Irving Berlin brought over his famous soldier show 'This is the Army' for a short tour of Britain. The BBC arranged a special programme of greetings in which Berlin himself broadcast alongside such stars as Beatrice Lillie, Jack Buchanan, and Adèle Astaire. Excerpts from 'This is the Army' were broadcast a little later.

In May the BBC introduced and radiated throughout the world from His Majesty's Theatre, London, an all-star Sunday evening series 'The Stage presents', offered by the entertainment world of Britain as a tribute to British service men and women everywhere. Famous stars who took part in other radio series during the year included Gillie Potter, Richard Haydn, Adelaide Hall, Ronald Frankau, Jack Warner, Tommy Trinder, and Claude Hulbert. In the course of the year, Leslie Henson broadcast in radio versions of some of his past successes and Noel Coward broadcast his satirical song 'Don't let's be beastly to the Germans'.

BBC variety's war job has always been clear—to help keep up people's spirits. This it has done from rather unlikely and not altogether convenient bases since the war began. By the end of 1943, however, the department had reassembled at its central base in London. In October a pleasant little ceremony took place when the Mayor of Bangor presented the BBC with a plaque to be placed in Broadcasting House. Beneath the arms of Bangor, enamelled in colour, runs the following inscription: 'To commemorate the sojourn of the BBC's Variety Department in the City of Bangor from May, 1940 to August, 1943.' Thus the city expressed most gracefully its appreciation of the department's voluntary services in aid of local charities.

'The Great Ship' in rehearsal: John Gielgud, Eric Linklater, and Val Gielgud

'American Eagle in Britain': Greetings home from Adèle Astaire, Lynn Fontanne, and Alfred Lunt, with producer Cecil Madden



Elmer Davis, Director of the U.S. Office of War Information, gave a Sunday postscript in July, 1943. His talk was also broadcast in the Overseas Service

ENTERTAINMENT FOR OVERSEAS LISTENERS

Entertainment on short waves continued to be the concern of a special branch of the Variety Department, the Overseas Entertainment Unit, which arranged programmes in great number and variety for British, Dominion, Colonial, and United States forces serving overseas. The unit, under Cecil Madden, produced many hundreds of popular and novel programmes of many different types, with one common factor—the link with home, wherever that home might be. This was the underlying thought, whether the programme was the new 'Variety Bandbox' or the established favourite like 'Tommy Handley's Half-hour' or any one of half-a-dozen series of programmes glittering with star artists—or whether it took the form of a message programme, making a direct link between soldiers, sailors, and airmen and their families at home. In 1943 that message link was lengthened to include places far away like St. Helena, Mauritius, The Seychelles, the Falkland Islands, and Somaliland. A new programme—'China Flight'—was started for the R.A.F. serving in China and there was 'Out of the Blue' for R.A.F. personnel elsewhere. Special versions of the well-established 'It's all yours' programme were broadcast from British seaports for ships at sea. The wounded in hospitals overseas were remembered in a series of programmes, full of novelties, entitled 'Here's wishing you well again'. A new series called 'Middle East Merry-go-round' typifies the way in which the Overseas Entertainment Unit approaches its job; each week the programme was sponsored by the Navy, the Army, and the R.A.F. in rotation, with members of the W.R.N.S., A.T.S., and the W.A.A.F. as Mistress of Ceremonies—there is nothing like getting the Services to undertake the job themselves!

What do the service listeners think of it all? No doubt their opinions of it vary, as listeners' opinions always do. But at least there were plenty in 1943 who wrote to the BBC to say: 'We think it is slap up!'

CHILDREN'S HOUR

Many of the programmes broadcast for children might well be addressed to, and in fact do attract, a wider audience. This was particularly true of Children's Hour in 1943. There was Anna Neagle playing her original screen part of Queen Victoria in a composite radio version of the two films. And L. du Garde

Peach's serial play on the life of that most famous of all buccaneers, Sir Henry Morgan. Enid Bagnold's *National Velvet* and John Masefield's *Box of Delights* and the adventure serial from Wales called *The Valley of Om* were also outstanding, and the radio adaptation of the late Leslie Howard's A.T.S. film 'The Gentle Sex' had the distinction of being repeated in the evening programmes soon after the original broadcast.

Elizabeth Gorrell's book *Bitty and the Bears* was enjoyed by younger listeners, the evergreen Arthur Ransome was represented by serial readings from his book *The Big Six*, and listeners of most ages were enthralled by a preview of Commander Gilbert Hackforth-Jones's *Submarine Alone* which was broadcast shortly before publication.

'Letters from America', contributed by Olive Shapley and others, including on one occasion Sub-Lieutenant W. E. Davis, R.N.V.R., *alias* 'David' of Children's Hour, were very popular. Miss Megan Lloyd George, M.P., contributed an interesting and entertaining series of talks on 'The House at Westminster'. Service speakers who broadcast in Children's Hour included Commander Peter Scott and Lieut.-Commander Thomas Woodrooffe, Squadron-Leader John Strachey, and Senior Commander Dower of the A.T.S. Those who contributed 'Then and now' talks from Scotland included the Duchess of Atholl and Colonel Walter Elliot, M.P., F. N. S. Creek and others gave sports talks, and H. G. Fleet did his best to encourage young gardeners. And there were broadcasts on subjects like road safety, holidays at home, and help with the harvest, all of which concern the young. Prayers took place at the end of Wednesday's programmes, often alternating with religious talks such as 'Letters in the Sand' by the Rev. Laurens Sargent. Hymn singing seemed to be popular with listeners of all ages. Then there were regular concerts by BBC orchestras and broadcasts by children's choirs, and several memorable programmes of songs and Uncle Remus stories by coloured American soldiers. 'Music at Random', presented by the distinguished artist Helen Henschel, proved a most successful experiment in introducing young listeners to music of all kinds.

On 26 July, the Children's Hour Director handed over to the British Red Cross a super-mobile X-ray unit—a complete X-ray ward on wheels equipped at a cost of more than £3,500. This money was part of the £15,000 originally sent in response to Uncle Mac's annual appeal for a Children's Hour good cause. The balance is being distributed among hospitals with children's wards in cities within the various BBC broadcasting regions.

The death of the Rev. G. Bramwell Evens, more widely known as 'Romany', was a sad blow to Children's Hour and to millions of listeners. This popular broadcaster was for fully twelve years an established Children's Hour favourite and his 'Country Walks' were a joy to listeners of nearly all ages.

TALKS TO HOME AUDIENCES

In 1923, Mr. G. L. Groves, who twenty years later was a contributor to the 1943 talks series 'Science at your Service', submitted a script to the British Broadcasting Company, evidently with the object of seeing the inside of the company's premises in Savoy Hill. It was accepted, but when the head of his firm heard about it he insisted on the broadcast being cancelled for fear of its being considered unprofessional conduct. Broadcasting has gone a long way since the time when it could be thus looked at askance as a form of pseudo-advertising. There is general agreement now in looking upon it, potentially at least, as a great national forum for the serious discussion of vital issues. Even in wartime, when controversy tends to be crowded off-stage by more workaday preoccupations, no small room has been found on the air for the exercise of the national habit of talking things over, disagreeing, and putting alternative points of view.

An exhaustive survey of the whole area of thought and subject matter covered in such broadcasts during 1943 is more than we can attempt in this book (and there are always the back numbers of *The Listener* to turn to). Here are a few of the more important titles: 'As I see it'—a collection of personal points of view like those of Lord Elton on service, Lionel Curtis (his first broadcast in this country) on federation, and Eric Kempson on education; 'Living and Learning'—discussions on education generally under the chairmanship of Philip Morris, who later in the year became the first Director-General of Army Education; 'For Parents chiefly', with the sub-title 'Should I teach my Child Religion?'; 'Living Opinion'—just discussions by ordinary people on all sorts of subjects; 'Great Religions of the World'; 'Humanism'—Scientific by Dr. Julian Huxley, Classical by Professor Gilbert Murray, and Christian by Dr. J. H. Oldham; 'The World we want'—discussions with the cautionary sub-title 'What must we give to get it?'; and J. B. Priestley, who has a talent for provoking heated discussions even when speaking on the most innocent-seeming subjects, in six talks inviting listeners to 'Make it Monday'. A

noteworthy feature was the emphasis given to the subject of the British Empire; the broadcasts in 'Red on the Map' and 'Brush up your Empire' added to most listeners' fund of knowledge on that great and infinitely complex topic about which many of us are still too ignorant.

Listeners have become accustomed to hearing something special on Sunday evenings, so that the question 'Who's doing the Postscript?' has become familiar each week in countless homes. Many will remember Flight Sergeant Morris's story of his six-hundred-mile trek through the desert, Commander Peter Scott's account of little ships in the Channel, Ed Murrow on North Africa, Paul Winterton on Moscow, and Commander Kimmins on the King's visit to the Home Fleet. Other speakers who aroused great interest were Dr. T. V. Soong, Elmer Davis, Mme. Françoise Rosay, Noel Coward, the Dorset farmer Ralph Wightman, and 'a young V.A.D.'. Talks memorable in their different ways were given, too, by Quintin Hogg on his return from service with the Eighth Army in Africa; by Vernon Bartlett and Wickham Steed in 'War Commentary'; and by 'Rear Ranker'. And there were Harry Anderson the cabby, Joe Stokes the coster, Florrie Sharpe the sparrow-starver, Mr. Dance the Warwickshire eye-maker and 'Professor' George Burchett, the tattooist, to give us glimpses of their respective arts and crafts.

The introduction in October of a series called 'Woman's Page' had as its aim to give women listeners a let-up from the daily round in the form of discussions on topics of wide interest; speakers discussed subjects like demobilization and post-war building. Minnie Pallister and Janet Dunbar did their best to rouse their women listeners from what they believed to be an excessive apathy about public affairs, and the Radio Doctor discussed the vexed question of the birthrate. It is worth recording, too, that the BBC thought it right to arrange during the year a number of talks by the Radio Doctor and others on the problems of venereal disease.

The service of talks for special categories of listeners was carried on as in previous years. Mary Ferguson coped with 'Women's Wartime Problems', Douglas Houghton with various wartime rules and regulations, and Wyn Griffith with the complexities of income tax.

Sadly we record the loss suffered by broadcasting as a whole by the death in August of Professor John Hilton shortly after his return from a visit to study conditions of Army welfare in North Africa. Hilton was one of the finest of the small company of master

broadcasters that this country has known. His voice will not soon be forgotten by the multitude of ordinary men and women whom he helped in their troubles and difficulties.

Another loss recorded with regret was that of Maurice Healy, who died in May, 1943. Healy, too, was a distinguished broadcaster. He gave the first Sunday evening talks in 1940, which were carried on continuously thereafter and became well known as Sunday postscripts.

GROUP LISTENING

'To start you talking'—that was the title of one of the series of talks broadcast in 1943. It was meant to be taken literally and it might well serve as the motto for a whole category of broadcasts. To get people talking and arguing in a constructive way about current issues is part of the BBC's educational job and every spring and autumn one or two series of talks are put on with that special purpose in view. 'How to argue' was happily dealt with in a feature programme which coincided with the opening of the autumn discussion season.

Group listening is, of course, a recognized educational activity, the fostering of which is the special concern of the BBC's Central Committee for Group Listening, working through its area councils and BBC Education Officers. According to their reports, 1943 was the best year for organized listening groups since the war started. Series like 'Living and Learning' and 'The World we want' appeared opportunely at a time when the public was becoming increasingly interested in education and post-war reconstruction generally. Hundreds of listening groups were registered and many expressions of satisfaction were received from them on the frankness with which highly debatable topics were dealt with at the microphone end. 'Reshaping Man's Heritage' and 'Science at your Service' were also of interest, especially as they linked up in a practical way with various aspects of reconstruction. 'To start you talking' was itself intended specially for youth groups, some hundreds of which formed themselves both in the spring of the year, and again in the autumn when the series was continued.

The scheme for encouraging 'selective listening', including the issue of a weekly bulletin for members of H.M. Forces, was described in last year's issue of this book* when it was in the experimental stage. It is now reported to be succeeding well in its purpose.

* BBC Year Book 1943, page 68.

RELIGIOUS BROADCASTING

New ground was broken in religious broadcasting by the introduction in January, 1943 of 'The Anvil', a series in which Christians representing the Anglican, Roman Catholic, and Free Church traditions met to give the Christian answer to some of the problems troubling people today. Listeners were invited to send in questions, and during the first six weeks of the broadcasts some four thousand were received; some of these questions came from people in grave trouble, in doubt and spiritual difficulty, whereas others came simply from healthy curiosity. There were a great many questions about the existence of God, about prayer and, as one might expect in wartime, about immortality. Because many of the questions mattered deeply to listeners, it was decided that they must have considered answers and so, though the answers were spontaneous and unscripted, the members of the Anvil team, unlike the Brains Trust, were allowed to see the questions beforehand. The series of six broadcasts in January and February aroused a great deal of interest, and 'The Anvil' was therefore revived in May for a further thirteen sessions.

The main work and purpose of religious broadcasting, like that of the Church, is to preach the Gospel, and this work went on throughout the year in regular Sunday and weekday services and talks. In addition, there were broadcasts to mark important national events and causes: special services included one from St. Margaret's, Westminster, for relatives and friends of prisoners-of-war, with an address by the Bishop of Southampton, himself a prisoner in the last war; one from St. Martin-in-the-Fields for Channel Island refugees in Britain, conducted by the Archbishop of York (it is probable that this broadcast was heard by many people in the Islands, where the Archbishop is well known); a half-hour recording of the enthronement of the new Bishop of Coventry amid the ruins of Coventry Cathedral; and a part of the Requiem Mass for Cardinal Hinsley, whose death was a great loss to religious broadcasting. A service recorded in Chungking provided a broadcast of exceptional interest; the discs were flown to this country for the broadcast. The most important religious programme of the year was again 'The Man born to be King', the cycle of plays by Dorothy Sayers on the Life of Christ; recordings of the original productions were broadcast during Lent and throughout Holy Week.

Probably the most popular religious talks were a series of ten by ordinary people talking about their jobs in the light of their

Christian faith: the speakers included a nurse, a housewife, a school-teacher, an actor, and a factory worker. Another series of ten talks was given under the title 'Why I believe in God': the speakers included an Anglican bishop, a Roman Catholic archbishop, a K.C., and a professor of philosophy. Six talks on 'The Basis of Christian Marriage' gave the Christian view of the relation between men and women and faced some of the problems and difficulties of marriage in the light of Christian belief.

The Radio Padre, the Rev. Ronald Selby Wright, talked each week to the forces and to many civilian listeners. Having held a large audience throughout his long series of over seventy talks, he took his leave of listeners at the end of October for a few months' well-earned rest.

On the National Day of Prayer, which took place on 3 September, the usual morning service was relayed not only to factories, schools, and churches, and in St. Paul's Cathedral and Westminster Abbey, but also to about ten thousand listeners in Trafalgar Square. The Archbishop of Canterbury, the Moderator of the Church of Scotland, and the Moderator of the Free Church Federal Council broadcast in the evening service.

Short daily services were included in all English overseas transmissions, together with regular Sunday services. Talks on religious subjects were also broadcast overseas and included notably a series called 'British Church Leaders speaking'. This important series provided a world coverage for talks by the Archbishop of Canterbury, Dr. J. Hutchison Cockburn, Dr. Nathaniel Micklem, Dr. J. H. Oldham, the Roman Catholic Archbishop of Birmingham, and Dr. W. Paton. Letters from listeners in the forces and from civilian listeners in many parts of the world have shown how much these religious broadcasts have been appreciated.

In conclusion, it must be mentioned that the Central Religious Advisory Committee of the BBC continued, under the chairmanship of the Archbishop of York, to give invaluable advice and guidance in all matters of religious broadcasting policy.

FOR SCHOOLS

Thirty-nine broadcasts every week—about 1,300 in a year—are handled by the School Broadcasting Department. Who does the work? Some hundreds of outsiders for one thing, people with special experience or gifts to bring to the microphone, and people who don't often come to the microphone at all—script-writers

with the power to interest and delight young people, and learned consultants who help the others to get things right. And what about the people inside? Well, there are about thirty-five of them. They are a varied team: educationists, drama producers, ex-teachers; a repertory company of actors and actresses; specialists in the teaching of music and history and science and English; experts in the handling of young children. Outside again, in the schools, another team is at work—the officers of the Central Council for School Broadcasting—keeping the inside men informed about how broadcasts are used, reporting back on points of success and, sometimes, of failure, watching carefully the changing conditions in the schools. Altogether it is a big job. From such a field it is not easy to select half-a-dozen series of programmes for special mention. Here, however, is a small selection that were perhaps of special interest in 1943.

To begin with, there were the Talks for Sixth Forms—one of the three series intended mainly for secondary schools. Sixth formers are keen to discuss the problems of the day, and in the autumn term Professor Karl Mannheim, the eminent sociologist, led a representative group in a series of lively broadcast discussions on ethics. 'Why do we disagree about right and wrong?' 'What about human nature?', 'Where do our virtues come from?' were a few of the questions hammered out in the studio. From there the discussion spread to secondary schools of all types. Teachers reported that the broadcasts had opened their eyes to the extent to which young people at the sixth-form stage are aware of the moral problems arising in a changing society.

School broadcasting has often arranged happy marriages between subjects which in the school curriculum are sometimes poles asunder. 'The Changing World', which began a year's run in the autumn, was social history with a difference. The difference lay in the emphasis on man's technical achievements and how they had affected social life in the last two thousand years. 'The Changing World' linked history and science in one way. 'How Things began' did so in another, beginning with evolution and going on to pre-history. In response to a keen demand from the schools, this series for children of ten to fourteen was broadcast for the third time in 1943–4. In each broadcast the 'BBC Observer in the Past' gave a vivid eye-witness account of early times. The series undoubtedly stimulated a great deal of keen work on the part of children and teachers—work in which public museums and libraries gave valuable help.

The series for rural schools in England also illustrated the way in

which broadcasting can link together a number of subjects. Pioneer teachers in country schools had for some years been using the study of the local environment as a means of bringing up their pupils to be interested and active citizens in the rural community. The Rural Schools series for 1943–4 helped teachers all over the country to develop this valuable link between school work and the village.

Music broadcasts for schools were as varied as ever, ranging from Ann Driver's 'Music and Movement for Infants' to the 'Orchestral Concert Series'. 'Music and the Dance', which began in the autumn term, linked together two forms of artistic expression which have influenced each other since pre-historic times.

There were three broadcasts each week in Welsh, and several from Scotland. Of the latter, the 'Scottish Heritage' series deserves special mention: in it Scottish pupils were encouraged to take a lively interest in the varied inheritance of their own country—in history and legend, song and battle, and the work and life of today.

Most of these series were for older children. But no review of school broadcasting is complete without a word of reference to the wide range of broadcasts for infants and juniors. They are apt to be taken for granted, for they raise few problems and their audience is a steady one year after year.

THE WEEK'S GOOD CAUSE

Dame Meriel Talbot, who for the past ten years had been Chairman of the BBC's Central Appeals Advisory Committee, resigned the position in June, 1943. The BBC owes a particular debt of gratitude to Dame Meriel for her untiring services ever since she first joined the committee in 1929. She was succeeded as Chairman by the Countess of Limerick. The BBC relies on the help and guidance of the committee in the choice of the 'Week's Good Cause' and in its general policy as regards charitable appeals. The total amount received from the public in 1943 in response to the regular Sunday evening broadcasts in the Home Service was £236,760, the second highest figure ever recorded. Many listeners availed themselves of the facility that is open to them of depositing a lump sum with the BBC for distribution to the good causes of the year according to the instructions of the donor. The total amount of money contributed in response to appeals broadcast since the war started reached the million pound mark early in 1943.

The Christmas Day appeal for the British 'Wireless for the Blind' Fund was made by Lord Woolton and evoked a magnificent response from listeners, bringing in over £73,000, and thus exceeding the previous record of £42,103 created by Lord Southwood in 1938. In addition to the Week's Good Cause appeals, various aspects of the work of the Red Cross were brought to the notice of listeners, the monthly radio contest alone resulting in over £87,000 being raised for the Red Cross funds. Appeals were made also on behalf of Lord Wavell's Central Indian Relief Fund, the Aid to Russia Fund and the Aid to China Fund. Derek McCulloch made his usual 'Children's Hour' Christmas appeal, which was on behalf of crippled children.

BROADCAST CAMPAIGNS

Information on wartime regulations continued to be given in 'John Hilton talking', 'Can I help you?' (usually Douglas Houghton) and Mary Ferguson's 'Calling the Factory Front' (afterwards called 'Women's Wartime Problems' and recently transferred from Monday to Friday, becoming part of the new 'Woman's Page' series). After John Hilton's death his series was replaced by 'Forces' Problems answered' broadcast by John G. Jackson.

Seasonal campaigns included 'Holidays at Home'—broadcasts of several holiday-at-home attractions which had been arranged in various towns and districts; help with the harvest—including broadcasts from schoolboys' holiday camps, and appeals such as that made by the Secretary of State for Scotland for voluntary harvesters. School broadcasts also dealt with harvest help and potato gathering. The 1943–4 fuel saving campaign was inaugurated by Major Lloyd George, Minister of Fuel and Power, in a broadcast on 3 October. From October onwards the Monday edition of 'The Kitchen Front' was for the first time replaced by a five-minute series called 'The Fuel Front'. Beginning in October the Saturday edition of 'The Kitchen Front' was also transformed, becoming 'Make-do and mend'. Health broadcasts included talks on common ailments such as 'flu and rheumatism as well as the regular 'Health Magazine' series, Sunday evening talks in the series 'Doctors agree' and, later in the year, 'What is it?' All the regular series on food consumption and production continued, such as 'Farming Today', 'In your Garden', and 'Radio Allotment'. In the autumn a new series of outside broadcasts called 'At Longford's Farm' started its run, and aimed to give a picture of

seasonal developments on a typical farm. Broadcasts were monthly and came from a farm near Stratford-on-Avon.

NORTH REGION

Two outstanding events in the North Region during 1943 were the staging of 'BBC at War' exhibitions in Newcastle and Manchester. Not only did the picture side of the exhibitions give nearly 90,000 visitors an idea of the wide ramifications of the BBC, particularly on the Overseas side, but in both centres listeners were able to see variety shows, Children's Hour programmes, orchestral concerts, gramophone recitals, message programmes, and so on, in the process of being broadcast from the Exhibitions. In addition the two exhibitions gave people in Lancashire and the North-east an opportunity of making the personal acquaintance of many famous radio stars who visited Newcastle and Manchester to talk about their work.

As usual North Regional contributions to the home programmes and the overseas programmes were very strong musically. The Northern Orchestra, in addition to its many studio broadcasts, undertook during the latter half of the year a series of fortnightly visits to war factories in the North-west where lunch-hour concerts were put on in canteens for many thousands of war-workers. The success of this particular series, arranged in conjunction with E.N.S.A., once again underlined the great appeal first-class music makes to all classes of people in the North of England.

As the home of choral singing the North Region also helped along that great northern cultural and social force by arranging a series of monthly concerts right throughout the winter months with the title of 'Our Northern Choirs'. Another musical high light during the year was the staging of a massed brass-band concert at Belle Vue, Manchester—a unique occasion in that the conductor for the broadcast part of the concert was Sir Adrian Boult.

On the feature side of the North Region's work the first of the 'Transatlantic Call' programmes was launched from the North with a broadcast featuring the cotton-mill town of Oldham. Another oustanding programme in this series was one featuring the Manchester Grammar School.

Children's Hour features which rang the bell were the county series written by Joan Littlewood, produced by Nan MacDonald, and with Wilfred Pickles as the narrator. This particular series which had already dealt with Lincolnshire, Yorkshire, Durham,

and Cumberland was particularly popular not only with young listeners but with adults as well.

Victor Smythe had an ever lengthening list of applications from North-country factories to be included in the 'Works Wonders' series, which he launched, and managements and workers alike know the great contribution these broadcast concerts, by war-workers for war-workers, have made to the country's war effort by the stimulus they give the men and women from the benches during the lunch-hour break. These 'Works Wonders' broadcasts are now in their fourth year, and to mark the occasion of the 150th broadcast in October last, a special 'Works Wonders' concert was staged in the Civic Hall, Sheffield, on the preceding evening and was attended by many thousands of Sheffield war-workers. This concert was specially staged by a committee composed of factory managements and trade unions as a tribute to the whole series.

Many interesting speakers have been brought to the microphone by H. R. Jukes in his northern feature 'A Country Calendar'. It is impossible to end this brief review without referring to the four broadcasts given by prominent Mancunians in connection with the Manchester movement, or 'Need of the Day' as it is officially called.

MIDLAND

The fifteenth of November, 1943, was the twenty-first birthday of broadcasting in the Midlands. The first public broadcast came from a studio at the Western Electric Company's buildings at Witton, Birmingham, on 15 November, 1922. The present Midland Regional Director, Percy Edgar, was the first Birmingham Station Director, so that he has been in charge of broadcasting in Birmingham since it began—a record of continuity which no other Region can show.

Programmes of the year continued to provide a steady stream of contributions to all BBC services. In music an outstanding example of co-operation between the BBC and local musical societies was the performance of Beethoven's Mass in D at the De Montfort Hall, Leicester, on 7 April, with the BBC Symphony Orchestra conducted by Sir Adrian Boult, the Leicester Philharmonic Society, and famous soloists. For this exacting work the rehearsals of the Leicester Philharmonic were taken by Dr. W. K. Stanton, the Regional Music Director. Midland—and national—music suffered a great loss by the death of Leslie Heward, the conductor of the City of Birmingham Orchestra,

A foreman fitter tells how H.M.S. Shropshire was refitted for the Royal Australian Navy

Jack Bowen, Britain's first colliery Production Officer, speaking from Ashington Colliery School for young miners

Is it an incendiary bomb, a cigarette lighter, or just Fireman Tommy Handley? (In the Red Cross Radio Contest with producer Lionel Gamlin)

whose work is referred to on page 43. Sir Adrian Boult conducted a memorial concert in June. Five other concerts by the C.B.O. were broadcast, and the soloists included Solomon, Moiseiwitch, and Henry Holst. The BBC Midland Light Orchestra, conducted by Rae Jenkins, in addition to its regular contributions to home and overseas programmes, gave three public concerts as well as two concerts in factory canteens and two for invited audiences of troops. The extension of the Midland Light Orchestra's work outside the studio was one of the interesting developments of the year.

Of all programme activities talks showed the largest increase in output during the year; in the first six months, in fact, the total, including a large contribution to overseas programmes, was three times that of the same period of 1942. The range of talks was extremely wide. It included impressions of an engine-room on a merchant vessel in convoy across the Atlantic; a picture of Stratford-on-Avon at the Shakespeare birthday celebrations (this was given by the Programme Director, Denis Morris); a Fireguard Quiz; an American's views about Dr. Samuel Johnson; a young journalist's experiences as an optant for coal-mining; and an exchange of reminiscences between two ferry-pilots stationed in the Midlands. In the 'British Craftsmen' series a number of expert workers from the B.S.A. factory told how a rifle is made.

Country life was reflected in many ways. Listeners heard big trees being dynamited in a Worcestershire park to make way for the plough, fruit-pickers in the Vale of Evesham, and hop-pickers in Herefordshire. In October began a series of broadcasts—'At Longford's Farm'—intended to give the townsman a picture of the range of the highly skilled work undertaken on a large Warwickshire farm in each month of the year. The advice of the County Agricultural Executive was first taken on the choice of farm, as it was necessary to include arable, stock of all kinds, fruit, sugar-beet, and potatoes; and draught horses as well as up-to-date machinery.

There were two Midland contributions to 'Men behind Victory' —the first giving a biography of the late Reginald Mitchell, the designer of the Spitfire, who was a native of the Potteries, and the second, the exploits of Alex Henshaw, a famous Spitfire test pilot. To the same category belong two outside broadcasts—one from the Rolls Royce works, Derby, on 12 March, when 'Billy Welcome' interviewed a number of those working on the famous Merlin engine; and 'Transatlantic Call' from a newly made munitions centre in the Midlands.

Without a regional wavelength of their own for the fourth year, the West Regional staff had a busy year just the same. Variety programmes were provided for all services broadcasting in English, but the one which will probably be particularly remembered is the 'Workers' Playtime' from a factory canteen early in the year, when Queen Mary was present, sitting among the 500 workers and enthusiastically joining in all the choruses. Among the performers in the show were Elsie and Doris Waters, Claude Dampier and Billie Carlyle.

A few weeks later, Queen Mary again showed her interest in broadcasting by paying a visit to Broadcasting House in Bristol, where some of the staff were presented to her by R. S. Stafford, acting Regional Director, and a number of demonstrations were staged for her entertainment. There was an element of surprise in her meeting with Vivienne Chatterton, because just before Her Majesty had heard a stunt demonstration on the dramatic control panel, and Miss Chatterton had impersonated everything from a squealing baby to a very old woman, from a rocket bursting in the sky, to a bee buzzing in a flower. Queen Mary was amused to find that there was, after all, only one performer in the studio.

In May, the Old Theatre Royal at Bristol re-opened under the auspices of C.E.M.A. as, in effect, the first State Theatre in the United Kingdom. Laurence Housman spoke about the theatre's continuous life from 1766 to 1942, and about C.E.M.A.'s plans: Lance Sieveking gave a running commentary from a box, and Dame Sybil Thorndike spoke the Prologue which Herbert Farjeon had composed for the occasion in a style similar to that in which David Garrick had written the Prologue for the opening in the eighteenth century. And the play which amused the audiences in 1766 was done again: Goldsmith's 'She stoops to conquer'.

The religious programmes organized by Reginald Redman, preceded by a description of the surroundings, or some such simple device, introduced an original note in no way irrelevant or irreverent. For instance, the visual image conveyed to the listener of the little harbour of Mevagissey, and the group of weather-beaten fishermen gathered on the stone jetty to sing and pray, made many distant people feel that they were really 'gathered together' with them. Another broadcast that will not be forgotten was the service sent to North America from the blitzed and roofless church of St. Andrew at Plymouth, on 3 September, the National Day of Prayer, with music by the band of the Plymouth Division of the Royal Marines. The series of services for isolated

units came from Bristol Cathedral or from gun sites in the district; the simple and profound three-minute sermons of the Dean of Bristol found a response in many quarters.

The first concert by American Negro troops, under the title of 'Uncle Sam's Boys entertain', came from the West, and there were a number of feature programmes dealing with life in the West of England, among which one by Jenifer Wayne deserves to be mentioned. It was called 'Blue Fields' and described the little-known industry of flax-growing, so much stimulated by wartime needs.

SCOTLAND

The weekly broadcast 'Scottish Half-hour' provided a platform right through the year for the presentation of Scottish art and entertainment. These programmes ranged widely over Scottish life and character, and were produced in almost every form known to broadcasting. Most time was given to 'Scottish Chapbook' which regularly displayed the liveliness of native talent in music and letters. It contained first performances of new songs and piano pieces by David Stephen, Francis G. Scott, W. B. Moonie, Hans Gál, and Betty Balfour. Lyrics for the songs were by such writers as Hugh McDiarmid and George Scott-Moncrieff, and short stories and poems were contributed by a number of Scottish men and women. 'Scottish Chapbook's' review and comment was generally anonymous, but many listeners will have identified Edwin Muir, George Scott-Moncrieff, and Alexander Reid as having taken part in them. One of the best items was the letter home from Scots serving overseas, outstanding examples being two vivid letters from the desert and from Sicily by Alastair Borthwick.

The continuing work for Home and Overseas programmes of the BBC Scottish Orchestra, under Ian Whyte and Guy Warrack, probably did more than any other branch of broadcasting to bring the output from Scotland before the general listening public. In one way or another the Orchestra gave the listener a fine lot of music. It collaborated on many occasions with C.E.M.A., E.N.S.A., Glasgow Cathedral Choral Society, and other bodies in performances at public halls and galleries, and contributed the music to several productions, including a first-rate feature programme on Burns, presented by George Blake.

The history of British broadcasting was brought to mind by the special service in St. Cuthbert's, Edinburgh, on the occasion of the

twenty-first anniversary of the BBC. From this church a service had been broadcast monthly over a period of ten years, and on this occasion the preacher was the Very Reverend Dr. John White, who conducted the first studio and outside broadcast services twenty years ago.

In school broadcasting perhaps most noteworthy was the closer contact established with teachers' training colleges. At the end of the year plans were being made for a course of lectures on the use of school broadcasting in the classroom to be given in the six training colleges in Scotland. Education in Scotland has its special problems and the BBC's educational work is done under the aegis of the Scottish Council for School Broadcasting, the Scottish counterpart of the Central Council—the 'C.C.S.B.' which is concerned with school broadcasts for England and Wales.

How many people switching on their set during the bi-weekly Gaelic transmission in the Home Service think they have tuned in to the European Service, or some foreign station? Nobody can tell, but the uninitiated, even without recourse to the *Radio Times*, probably soon catch the authentic flavour of 'Voices from the Hills', recordings of outside concerts, of Ceilidhs and broadcasts of pipe music.

In case anyone doubts that the Scots have maintained their reputation for hardiness, let it be said that the broadcast physical exercises presented by Coleman Smith and May Brown—retimed and renamed 'The Daily Dozen'—came to British listeners daily from a Scottish studio.

WALES

Broadcasts in Welsh continued to be transmitted daily and, in addition to giving the news and topical talks, also included the special Welsh Children's Hour every Tuesday, a weekly Vesper Service and three broadcasts a week to schools. The number of listening schools in Wales not only recovered its pre-war figure, but passed it, and was nearly 800 by July.

Perhaps the most significant feature of the year was the increase of 'community O.B.s'—in other words, outside broadcasts in which a whole locality unites in a programme of hymn singing or miscellaneous items for forces overseas. An excellent instance of this type of broadcast was the 'Sunday Half-hour' (Overseas) from Llanidloes on 22 August. The total population of this country town, in the heart of Montgomeryshire, is 2,000; and that

BBC weekly party at the Overseas League, broadcast in the Overseas services: Joan Gilbert (left) puts the 'quiz'

A Christmas message party:
'Calling the West Indies' from London

BBC London Transcription Service:
V. C. Clinton-Baddeley edits a production

evening in the largest chapel in the town there were over 900 choristers and congregation. Rehearsals had been held on the previous four Sundays, with an average attendance of 600 to 700. The arrangements were entirely in the hands of the mayor and his committee and the whole town, as well as the surrounding villages, were solidly behind this truly united effort. The general keenness could be realized when it became apparent that the folk from the villages near by, who had no means of being present on the Sunday evening owing to lack of transport, turned up in force at the final rehearsal the day before. 'Welsh Half-hour' (General Overseas Service) was also planned as a fortnightly Community outside broadcast which achieved considerable popularity; the arrangements for it were very similar to those of 'Sunday Half-hour'. The average audience for this series was 800 to 900; leaflets were often printed and tickets of admission carefully distributed, with priority for families who had relatives serving in the Middle East, India, etc. For weeks before the broadcast, cables and airgraphs would be dispatched by the score to husbands, sons, and brothers overseas—and shortly after the broadcast answers would come back. Usually the local newspaper printed generous samples of these return messages, and the whole event became a topic of conversation for several weeks. In their own special way, these broadcasts focussed the attention and conveyed the concern and affection of a whole town for its own men and women abroad. The BBC in Wales depends a great deal on local choirs and bands, scattered up and down the land; and in any case traditional love of community singing would convince any programme planner that in this direction lies a most promising development of broadcasting in Wales.

During the year the BBC Symphony Orchestra gave two public concerts in Aberdare and three studio concerts. For the three studio concerts, the Orchestra collaborated with the Williamstown Male Choir, the Merthyr Philharmonic Choir, and the Dowlais United Choir. This visit of the Orchestra to Wales had a stimulating effect on choirs and musicians. In September the Symphony Orchestra again visited Wales and gave concerts at an R.A.F. centre. While works by modern Welsh composers received a good deal of attention in BBC programmes, Welsh musicians of the last century were not neglected. In the summer a series was started with the aim of giving a critical appreciation of these earlier composers, together with examples of their best compositions. Parallel with the encouragement given to Welsh composers was the performance by Welsh choirs of classical music not usually

associated with their unique talents. A good example of this was the broadcast by the Aberdare Boys' County School Choir and the Welsh Light Orchestra, conducted by Idris Lewis, of a programme of selections from Haydn's 'The Spring'.

NORTHERN IRELAND

'Ulster's Half-hour', broadcast monthly, was inaugurated in July, 1943, by the Prime Minister of Northern Ireland, The Right Hon. Sir Basil Brooke. It was designed to reflect the cultural life and character of the people of Northern Ireland in wartime and dealt with such things as music, talks, recordings of wartime activities, etc. As in the past, the Region provided a special programme for St. Patrick's Day on 17 March. On this occasion it took the form of a broadcast picture of how people in Northern Ireland were celebrating the Saint's Day under wartime conditions.

An interesting discussion on 'Farming in Ulster', inaugurating the winter series of 'Farming today' broadcasts, was carried through by four Ulster farmers discussing the main problems of agriculture in the Province and suggesting where they felt future developments might lie. Another series of discussions in the programme 'Today in Ulster' on 'Planning, both Town and Country, in Northern Ireland', was given by Denis Winston, Chief Architect to the N.I. Government, Adrian Robinson, Permanent Secretary to the Ministry of Home Affairs, and D. Lindsay Keir, Vice-Chancellor of Queen's University, Belfast, and Chairman of the N.I. Planning Advisory Board.

The very great growth of industrial activity in Northern Ireland was reflected in various talks and in the extension to Northern Ireland of 'Workers' Playtime' when both the Prime Minister of Northern Ireland and the Minister of Labour spoke in the series.

Northern Ireland played its part in the General Overseas Service, in a special programme of music and news entitled 'Ulster's Half-hour' which was broadcast once a month. Various programmes generally broadcast in London paid visits to Northern Ireland such as 'Hello, Gibraltar', 'The Eagle Club', and Sandy Macpherson twice visited the Region to broadcast in the series 'Calling India'.

CALLING EUROPE

The year which opened with the German catastrophe at Stalingrad and the pursuit of Rommel's Afrika Korps into Tunisia, the scene a few months later of its annihilation, presented the European services of the BBC with great opportunities but also with many serious problems.

As it was a year of almost unbroken military success for the United Nations there was no difficulty in finding facts and arguments to provide convincing evidence of the inevitability of Germany's ultimate defeat and so to fulfil the three primary purposes of the service—to undermine the will to fight of our enemies, to maintain and stimulate the morale of our conquered friends, and to wean the neutrals from compliance with German interests. On the other hand, the very fact that our material superiority had become so obvious created difficulties for us in the field of publicity or, as some would have it, propaganda.

Realization of the certainty of the Allies' eventual victory aroused in occupied countries over-sanguine hopes concerning its date, impatience, and the danger of premature insurrection. It was, therefore, necessary simultaneously to prevent over-optimism and the rash actions to which it might lead and to avoid the discouragement of our friends and the slump in morale and fighting spirit which could all too easily follow.

Such great military and political successes as the fall of Mussolini and the capitulation of Italy, to which the BBC European services may certainly be said to have contributed, had, of course, to be exploited to the full against the main enemy, Germany, as a sign of the incipient break-up of the entire Nazi-Fascist system, but it was also necessary to put a curb on the excessive expectations aroused in the occupied countries by this spectacular triumph. Since the service, not only as a point of principle but also from the necessities of practical expediency in a world of radio 'eavesdroppers', does not adopt one tone and line of policy for the enemy and a different one for the friend, it was difficult to reconcile the two equally important aims of extracting from these events the maximum discouragement of Germany and her vassals and of not allowing them to nourish hopes among our allies which were not likely to be fulfilled immediately. It was necessary to preserve the right balance between insistence that Germany had already lost the war and an equal insistence that the end might not come for an indefinite period.

Fortunately, valuable assistance in achieving this equipoise was

received from Hitler himself and the Nazi propagandists who faithfully echoed him. Hitler's statement that, whereas Germany had capitulated at a quarter to midnight in 1918, he would fight on until five minutes past twelve, enabled the BBC to explain why there was no inconsistency between the perfectly true assertion that Germany was already defeated and the equally true prediction that she would continue to wage the war with the utmost ferocity. This made it possible to attack the enemy's morale by facing him with the dismal prospect of the '1918–19 war winter' which Germany escaped last time and with the 'unfought campaign of 1919' while restraining the exuberance of our friends by correcting the impression that a German collapse was imminent.

Apart from this problem many others arose as the year wore on and the certainty of our victory became established. As men's minds turned increasingly to the issues of the post-war world a whole crop of political questions emerged, many of them urgently calling for answers but few of them capable of any clear-cut reply. Not only did individual political problems arise, but it became increasingly desirable to arrive at some positive, comprehensible, and convincing political and social philosophy which could be taken as representing the approach to post-war reconstruction on the part of Britain in particular and the United Nations in general. More and more the evidence from the Continent indicated that the peoples there, cut off for years from the habit and opportunity of political thinking and intellectual activity of any kind, possessed nevertheless a consuming desire for it and looked to London to supply them with information concerning the currents of thought in the free world as mental stimulants and guidance.

It became essential for the European services to tackle these matters seriously and honestly, but here it was at once in danger of becoming involved in the increasingly brisk controversy on the British home political front. A dilemma was faced and overcome. The BBC made it its duty to report as fair a cross-section of British and world opinion as possible, without bias on controversial issues.

In pursuing this purpose, the introduction of broadcasts specially designed for the editors of the clandestine press in Europe played an invaluable part. These underground newspapers whose spread throughout the Continent was one of the features of 1943, enjoy a great and growing influence. The establishment of a special BBC service to supply their editors with facts and background information of all kinds was, perhaps, the most

notable development in the European services in a year which saw a further very considerable expansion of the transmissions in many other directions.

DEVELOPMENTS OF 1943

During 1943 BBC transmissions to Europe were increased by forty per cent. The European services were broadcast in twenty-four languages, including news and programme services to Sweden, Spain, and Portugal, and the daily transmitting time amounted to forty-four hours. A considerable amount of the increased transmitting time to Europe was allocated to the 'America calling Europe' broadcasts, which are prepared by the American Office of War Information and relayed direct from New York by the BBC. In 1942 those broadcasts were given in six European languages. They are now relayed every week in eighteen European languages for 107 periods of a quarter of an hour each. Through this arrangement, which may be described as reverse lend-lease, the BBC enables American views to be heard throughout Europe.

Other notable innovations during the year were the 'English by Radio' programmes; the French Service for Europe; broadcasts for French prisoners-of-war, and the Italian 'Fighters' and Workers' Programme'.

It is estimated that not less than ten million people on the Continent possess enough knowledge to profit by simple radio lessons. It was with the needs of these people in view that the BBC in its European services introduced the series of programmes entitled 'English by Radio'. The two broadcasts, of five minutes' duration each, took place twice daily. They had two main themes: 'How good is your English?', and 'What's the News'? The first consisted of dialogues built round English words and idioms in such a way as to make their correct usage clear to the listener, who was also given an opportunity to test for himself any deficiencies in his knowledge. The second was in the form of dialogues based on recent news items in which important terms were commented on and explained.

The French Service for Europe was planned for the large body of listeners in South and South-east Europe who are familiar with the French language. The purpose of these transmissions was, above all, to give listeners all the important facts of the world situation, whether favourable or unfavourable to the cause of liberal democracy for which this country fights; to supplement

these facts with objective comment and interpretation; and to supply to a public starved by years of Nazi and Fascist intellectual and moral sterility some food for thought. The new transmission for French prisoners-of-war in Germany is mentioned in the article on 'The French Service'.

Until last year broadcasts of special interest to Austria were included in the BBC's German Service. In March, 1943, however, there began a special service of programmes on a separate network designed for and addressed to Austria. The Austrian Service recently expanded the scope of its broadcasts by the addition of an extra news and programme period of fifteen minutes, and of a medium wavelength to the previous short-wave transmissions. At the end of the year there were five broadcasts a day to Austria with a total daily transmission time of 1½ hours.

Towards the end of the year the Italian Service inaugurated the Italian 'Fighters' and Workers' Programme', which replaced the previous separate transmissions known as the Italian forces programme, and the Italian workers' programme. This programme brought news to the fighters and workers in Italy about the workers of England and the Free World, and their struggle to improve their working conditions and their standard of living. It enabled them to listen to established commentators and to receive messages from Italian prisoners-of-war in this country. News of resistance, both in Italy and elsewhere in Europe, was a special feature of the programme. To quote the Italian Editor's message to the Italians, broadcast during the first transmission of this new programme: 'We are addressing ourselves to all those Italians who are in any way fighting or working for the expulsion of the Germans and the resurrection of a free and democratic Italy.'

THE GERMAN SERVICE

BBC services in German expanded during 1943 in two main directions, first by the development of a separate service for Austria, which at the end of the year included five bulletins a day in addition to the eighteen bulletins addressed to Germany; and secondly by the addition of a special bulletin three times a week in German (along with other languages) specially addressed to the editors of clandestine papers up and down Europe. That the German Service continued to be widely heard, in spite of jamming and of penalties for listening, is proved not only by frequent references on the part of German soldiers to what they heard

from London, but also by the fury with which the German Propaganda Ministry continues to denounce listeners, and the earnestness with which it tries to counter and discredit the 'news from London'. In 1942, Dr. Goebbels personally adopted the line of ridicule towards the BBC German Service ('it is childish of these stupid and short-sighted propagandists in London to believe' . . . etc., etc.). By November, 1943, he was showing genuine respect for, and even alarm at, the influence of BBC broadcasts, devoting a large part of one of his weekly articles to explaining how he himself had been listening to the London service in German and had noted the 'masterly skill' with which 'poison for the German people' was concealed behind a mask of 'objective-sounding' news items and comments.

Germans listen to London and take seriously what they hear because they can obtain from London news which the German wireless refuses to supply and which the German Government would gladly conceal if it could, not merely news from the outside world, but also news about conditions inside Germany itself. For instance, last spring a group of university students circulated a leaflet calling upon their fellows to fight to death against Hitler and the Nazi party for having led Germany into a disastrous war and having killed all personal freedom inside the country. The authorities made, of course, every effort to suppress knowledge of this leaflet, and they also ruthlessly punished its originators, six of whom were condemned to death and executed. But a copy of the leaflet was smuggled out of Germany and at the beginning of June the full text of it was broadcast several times from London.

Another example, of a very different kind, of the serious attention paid to BBC broadcasts in Germany is the story of a U-boat engineer, who when his ship had been attacked by British planes and had to be abandoned, went down to open the valves and scuttle the boat and in so doing lost his own life. This story was broadcast from London in July. Two months later it was learnt that the engineer in question had been awarded by the Germans posthumously a high military decoration—on the strength of the BBC broadcast, for they could not have known of the story of his death in any other way. In another case a U-boat captain is reported to have faced a court-martial when he returned to his base because of the account the BBC had given of his unseamanlike behaviour in an engagement in the Bay of Biscay—an account which was accepted by the German authorities rather than the story—quite different—he had himself entered in his log-book.

Mr. Churchill said some months ago: 'The problems of victory are more agreeable than those of defeat, but they are no less difficult.' That statement is particularly true of broadcasting to the main enemy. The chief task is to hold and to convince the listener. Crowing and sneering will not help; one must be factual, restrained, objective, above all accurate; the opportunities for light relief are few. Happily the service can always draw on Hitler, whose past speeches, recorded by BBC engineers when they were broadcast and played back at appropriate moments, provide a lively and arresting way of reminding our German listeners of past triumphs and unrealized arrogant hopes. All the evidence shows that Hitler himself is quite outstanding as a propagandist on behalf of the German Service of the BBC.

ITALY

The beginning of 1943 found the Italian people in a frame of mind particularly receptive to BBC broadcasts. The decisive defeats in Africa, the destruction of the Italian army in Russia, and the beginning of heavy air raids on North Italian cities had probably convinced the majority of Italians that Germany could not win the war. What the BBC had still to make them believe was that the Germans would be defeated in the field and that the war would not merely end in a stalemate. This was the main theme in the early months of 1943 while the armies fought their way towards the tip of Tunisia. The Italian Service of the BBC did all it could to strengthen the growing feeling among Italians that, whatever happened, Italy had already lost the war. Listeners were told that the Germans would never make an all-out stand in defence of Italy, they would merely use her as a battlefield for a fighting retreat to the inner fortress of Europe, the southern wall of which was the Alps, not the coasts of Italy.

On 5 July a notable success was scored on the home front. Revelations of the strikes at the Fiat factories in Turin during the previous March forced Mussolini to publish a speech, alleged to have been made a fortnight earlier, in which he admitted the strikes. Incidentally, this was Mussolini's last public pronouncement before his downfall. The success of the radio campaign was apparent when the Allies landed in Sicily. The Fascist leaders had tried to work up a patriotic spirit for the defence of the Motherland. But our troops were received as liberators rather than as invaders,

with flowers and demonstrations of enthusiasm. In one small Sicilian town our men were a bit puzzled to find the words 'Viva Stevens' chalked up on walls. Colonel Stevens is the principal commentator of the BBC's Italian Service. The overthrow of Mussolini on 25 July, only fifteen days after the landing in Sicily, was the admission that the Italian people would no longer tolerate Fascism and the German alliance. The Allied armies and propaganda, working hand in hand, had split the Axis. The Italian Service of the BBC was the first to see its target knocked out of the war.

At the end of March transmissions in Italian were increased from eleven to fourteen a day, and after the fall of Mussolini another was added ; they were on the air for 4¼ hours daily. Transmissions started at 07.30 BST with a special programme for Italian workers ; there was also a programme during the day for the Italian armed forces and a programme re-transmitted from America. In the afternoon the bulletins succeeded each other at hourly intervals, each at half past the hour until the last one at 11.30 p.m. This concentrated barrage was heard by an ever-increasing number of Italians in spite of heavy jamming and the fear of penalties. Even before the fall of Mussolini there were probably more 'black' listeners in Italy, in proportion to the total number of wireless sets, than in any other European country. After the fall of Mussolini jamming ceased for a time and listening became easier and safer. But the peak of listening was undoubtedly immediately after the announcement of the armistice on 8 September. For several days Italian radio and newspapers were suspended, while the Germans took control of Northern and Central Italy. The only way Italians could find out what was happening in Italy and throughout the world was by listening to foreign broadcasts, and for the most part they turned to the BBC.

After the armistice the problems of broadcasting to Italy changed. Till then the main object was to depress the Italian fighting spirit. Since 8 September the great objective was the re-birth of a fighting spirit in a country which had changed from being an enemy to a co-belligerent. It was necessary to dispel the apathy which had overtaken large numbers of Italians. A good deal of broadcasting time, therefore, was devoted to rebuilding morale. At the same time encouragement and advice were given to the many Italians who had taken to the mountains to fight a guerilla campaign against the Germans. In addition, instruction was given to factory workers and others under German rule on the best way to obstruct the German war machine.

At the end of the year it was almost certainly true not only tha Italians listened more to BBC broadcasts than to all other foreign transmissions put together, but also that they listened to them more than to their own German-controlled service. This was clearly shown by the amount of time which German-controlled Rome Radio devoted to replies to the two principal commentators, Colonel Stevens and 'Candidus'. Listeners were repeatedly threatened with severe punishments for tuning in to the BBC, and there was even talk of confiscating all wireless sets and thus making listening impossible. But the Germans did not venture to impose the death penalty. Possibly they shrank from the task of shooting an entire nation.

THE SATELLITE COUNTRIES

The determination of the European services to undermine the will to fight of our enemies was exercised equally vigorously on those other countries which had jumped too precipitately to the conclusion that the Germans would achieve a rapid and easy victory. In the case of Bulgaria it is noteworthy that, despite King Boris's efforts, not one single Bulgarian has gone to Russia to fight for the Germans. It can also be said that any resistance, armed or otherwise, the Germans and the puppet Bulgarian leaders met was mainly due to the appeals from London and the accounts given of the heroism shown by Bulgaria's neighbours. The Bulgarian press and radio and Bulgarian politicians seldom missed the opportunity of attacking the 'mischievous London propagandists'. Information coming out of the country suggested that the fruits of this labour, though not fully visible at the time, would be reaped as soon as the Bulgarians were faced with the inevitable dilemma of having to fight with the Germans, or of helping the Allies once a Balkan front had been opened up.

The effect produced by BBC broadcasts to Romania, Hungary, and Finland was reflected in the repeated endeavours made by those countries to detach themselves from Germany in order to avoid compliance with the United Nations' demand of unconditional surrender. In these, as in all other European countries, the populations acquired to an ever greater extent the habit of relying on the European services for authentic news. The Romanian Government constantly appealed to the public to refrain from listening to the BBC; commentaries broadcast to Romania

provoked repeated lengthy counter-arguments in *Curental*, the principal Bucarest newspaper.

Despite increased enemy efforts during the past year to jam broadcasts to Hungary, the reactions of Radio Budapest and of the Hungarian press indicated that much of the broadcasts from London got through to their audience. It is significant that Hungarian opposition to the Axis became stronger and bolder during 1943; that the Hungarian Government refrained from sending fresh troops to the Eastern front and was at some pains to dissociate Hungarian troops in Russia from active participation in military operations; and that some Hungarians went over to the Yugoslav guerillas.

A member of the Finnish Diet, referring to the following the BBC has in Finland, cited recently to Finnish members of parliament, the case of an old lady in Tampere who (he said) 'only believes in the Bible and British broadcasts'.

THE OCCUPIED COUNTRIES

During the first months of their existence, the efforts of the European services had, so far as the occupied countries were concerned, necessarily to be devoted to the stimulation of their morale—in the provision of convincing evidence of Germany's ultimate defeat. That accomplished, the service concentrated on the encouragement of resistance movements in those countries and on the preparation for their active co-operation with the Allied forces of liberation at the appropriate moment. So great has become the influence of the BBC that the Germans gave orders that all sets in the large towns of the 'Protectorate' of Bohemia and Moravia must be brought in so that they might be made incapable of receiving short waves. The BBC advised the Czechs how they might circumvent these measures, and there is evidence that the Germans have not succeeded in appreciably decreasing listening to London. There is even more direct and abundant evidence of the influence of BBC broadcasts in Slovakia, for the Slovak press and radio is constantly trying to counter the BBC, and the press is full of reproaches to those who listen to the news from London.

In Poland, the first country to offer active organized military opposition to Nazi aggression, an organized nation-wide resistance aggravated Germany's crisis in the East. The clandestine press was furnished by the BBC with appropriate material. A notable

broadcast announced the declaration of unity by the four major parties in convention in underground Poland.

'Not one of the thousands in Norway who listen in secret want to miss a single transmission', said a letter from a Norwegian correspondent. 'The great majority of people are fully aware that the broadcasts from London have done more for the unity, discipline, and upbringing of the Home Front than anything else. That the Norwegian people have held their stand so calmly and defiantly is above all due to the BBC, for without it such a stand would have been unthinkable.' The regular weekly military and political surveys of one Norwegian commentator were so popular that the clandestine press took down word for word what he said and presented him with a number of them in book form.

'The first long period of the occupation of Denmark passed almost without friction, although the BBC and the illegal press constantly tried to incite the people against the occupying Power. In the last two months sabotage increased violently. . . . Many began to lend an ear to the BBC's appeal to help the Allied war effort by means of sabotage and demonstrations . . .' That is an extract from the Nazi-controlled Danish Home Service on 2 September, 1943. It is a tribute from the enemy to the growing resistance in Denmark and to the work of the Danish Service of the BBC in nourishing it. Here are some of the milestones of that resistance. In March, 1943, Denmark voted ninety-eight per cent for democracy. General strikes forced the Nazis to lift curfews and in August, 1943, the Danish Government refused to accede to Nazi demands of resignation and the King staunchly refused to accept an unconstitutional government.

A striking example is furnished by the Belgian Service of its close co-operation with the underground movement in Belgium. On 17 December, 1942, the Belgian Government in London issued new laws reinforcing the Belgian penal code with regard to traitors and collaborators. These were broadcast for several days at dictation speed by the BBC in French and Flemish. Shortly afterwards the clandestine paper, *La Libre Belgique*, reproduced the new laws in their entirety; not a comma was missing.

In May, 1943, the Nazis paid a rich tribute to the efficacy of broadcasts in Dutch. On that date, they ordered the surrender of all wireless sets owned by the Dutch population. By so doing, they signified their willingness to sacrifice the use of wireless sets in Holland as a vehicle for their propaganda rather than allow the Dutch population to continue to listen to the truth from London.

Lindsay Wellington, BBC North American Director, and his secretary, Dorothy Gross

The Radio Padre—the Rev. Ronald Selby Wright

Refugee children took part in a Welsh Children's Hour 'Goodwill Day' programme

But despite threats of dire penalties a great number of the wireless sets owned by the Dutch were not surrendered.

There is perhaps no other part of Europe so dependent on London for its news as the countries of the South-east, whether occupied by the enemy or 'allied' to the enemy. To London and the BBC the peoples of the Balkans turn for news of the progress of the war, which helps them to shape their conduct towards the enemy and to plan their guerilla operations against him. The BBC, in countering enemy propaganda in the Balkans, has to pick its way through the labyrinth of problems concentrated in this corner of Europe, where the ghosts of the past are as active as the living minds of the present, and where the enemy tries to make capital out of the welter of racial and social conflict.

'It takes precisely ten minutes for the whole of Athens to learn some major piece of Allied news', said a Greek who escaped recently from Greece. The 'Sacred Half-hour', as many escapees from Greece call one of the evening Greek bulletins, is listened to on every available set, and there are still plenty of them. Today, individual and group listening goes on in spite of the death penalty, and in spite of the confiscation of sets.

In Yugoslavia, the remarkable resistance of the Partisans took, during the past twelve months, the proportions and the form of a modern war. These successes of the Partisans, holding large areas of the country, coupled with King Peter's promise that the people would themselves decide their own future after the war and his annulment of freedom-restricting laws, increased the fears of the reactionary elements in the country. The situation was a delicate one, and in its broadcasts the BBC steered clear of internal politics. The only task was to report the progress of the struggle against the enemy. The fact that frequently speeches, broadcasts, and articles in the press, both in Belgrade and in Zagreb, attacked 'London Radio' or its Balkan Editor, shows the importance of BBC broadcasts to the resistance movement. Albania came into the picture of resistance more prominently during 1943, particularly after the fall of Italy. The Albanians' attitude to the enemy has been stiffened by the publicity given, in news and comment, to the Prime Minister's and the Foreign Secretary's statements in the House of Commons assuring the Albanians of their independence after the war.

Above all, it can be said with legitimate pride, that the BBC succeeded in fostering in these countries that feeling of oneness

with the Allies, which acts as leaven to their heroic feats. The Yugoslav Partisans express it in their song:

'Of Stukas we are not afraid
For with our Allies we have made
A unity so strong, so great—
Three hundred million strong!'

THE FRENCH SERVICE

The landing of the Allied troops in North Africa seemed at first sight to presage a change in the functions of the French Service of the BBC and a diminution in its importance as a medium of French opinion. It was natural to suppose that the wireless station at Algiers would to a considerable extent take over the function of conveying French voices to France, leaving to the BBC the no less important task of providing news and comments from the British point of view. In fact, however, things did not work out like this. Not only had the BBC much more powerful transmitters than Algiers, not only had French listeners acquired the habit of listening to London, but also there is a much closer physical contact between London and France than between Algiers and France. Nearly all the delegates who left France to take part in the Consultative Assembly passed through London on their way to Algiers. The BBC, therefore, remained the principal means by which Frenchmen could hear the voices of Frenchmen fighting abroad for the restoration of their country.

On the other hand, the problems arising out of the daily work of the French Service were particularly difficult throughout the last twelve months, since the first result of the Allied landing was to establish in by far the largest and most important French territory liberated from German control a régime violently disliked by the majority of England's best friends in France. The work of the French Service of the BBC is only possible on the basis of very close and continuous co-operation of Englishmen and Frenchmen of widely varying opinions. It is therefore a matter for very great satisfaction that the BBC's broadcasts in French were maintained throughout practically the whole year by substantially the same team that started them, and that none of those who left the Service did so for political reasons.

The past year brought compensations as well as grave problems. It became possible to establish much closer contact than before

with the underground resistance movements in France and to broadcast practical advice to patriots in France from their own tried leaders. The number of speakers freshly arrived from France was much greater than in the previous year and also much more varied. This constant human contact more than made up for the extreme rarity of letters from French listeners. Until the total occupation of France, letters both from the occupied and unoccupied zones had continued to arrive, providing magnificent proof of the tenacity and ingenuity of our listeners. The new arrivals from France were able to give the comforting assurance that the BBC's broadcasts in French were hardly ever gravely out of contact with feeling in France.

While there were disappointments for our French listeners from time to time there was none the less constant progress for the French Service to report towards French unity, French strength, and the recovery of France's position in the world. The Tunisian campaign made possible, for the first time since the armistice, the broadcasting of news of large-scale operations by purely French troops who proved themselves in action worthy both of the long tradition of the French army and of the magnificent Free French units which fought at Bir Hakeim.

One of the greatest reasons for satisfaction to the BBC was the arrival in London of one of the most popular and gifted French humorists, M. Pierre Dac, known to Frenchmen in the past for his broadcasts, his humorous weekly, and his appearance on the stage. M. Pierre Dac made his way to us across the Pyrenees and through many prisons. He was not discouraged by the failure of his first attempt. He is a great encouragement not only to French listeners but to all those broadcasting to them from London.

During the year new means were found of informing French people about the daily life of Britain. Apart from items in the news bulletins and regular information about Britain's military efforts and important political actions, letters were broadcast from individual Englishmen or women to personal friends in France. These provided a many-sided picture of English daily life. The *Chronique d'Angleterre* provided a weekly picture of England at war.

At the close of the year, the French Service inaugurated regular broadcasts to the two million French prisoners-of-war and deportees in Germany, many of whom had found the means to be regular listeners.

THE OVERSEAS SERVICES

With new transmitters coming into service, it was possible in 1943 to strengthen still further the very large group of services—the Overseas services—which are directed, beyond Europe, to all parts of the world. The main part of the general enlargement of these services centred in the building-up of the General Overseas Service to a point at which it was working for more than twenty hours a day. This particular service is in the main addressed to all who think of Great Britain as 'home', wherever they may be, and naturally our forces serving overseas are regarded as a large and important part of that audience. The large-scale development of this service had the welcome effect of giving freer scope to the other services in the task of addressing themselves to the permanent inhabitants, whether English-speaking or members of other nations. Broadcasts in one additional language, Japanese, were introduced during the year.

The long-term policy of basing all broadcasting on reliable factual news services continued to bring the advantages of increasing attention and trust. At the same time, there was evidence of a growing and widespread desire for broadcasts of cultural interest; this was one of the strikingly noticeable aspects of the year's work, and a very encouraging pointer for the BBC in looking to the future. As the gravest days of the war have receded, it has been possible, within the Empire, to do more in the way of broadcasts linking families together and in the lighter sides of broadcasting generally. The sharing of entertainment is in itself a simple yet strong bond.

Before passing to the more detailed story of the various overseas services, a word must be said about the work that is being done through the BBC's offices overseas, several of which were set up during the year. All overseas representatives of the BBC have a 'two-way' job—collecting broadcasting material from the countries to which they are appointed and linking up the BBC's services with the needs of the audiences and of the broadcasting organizations within their appointed areas. The BBC is looking to a future in which two-way broadcasting traffic between the countries of the world will far outstrip even what is being done at present.

GENERAL OVERSEAS SERVICE

Radio at home is so familiar as often to be taken for granted. But there is an audience—the vast audience of our fighting men

overseas—who do not forget its significance for a single moment. Commander Kimmins in a broadcast talk gave an eye-witness account of the extraordinary effect produced on a unit about to land at Salerno by the news that the Italians had accepted unconditional surrender. For them the wireless set is very often the main link with home. The mail (the most precious personal link of all) may be uncertain, newspapers may be so late in arriving as to be altogether misleading, and big troop movements may tear up even the temporary wartime roots of men on active service. But so long as the field radio set is working, the voice of Britain can reach out across the world to the listener wherever he may be. Perhaps the best indication of what radio means to the serving men abroad is that, in this time of conflicting 'priorities', wireless equipment for broadcast listening is recognized as one of the essentials of an expeditionary army.

The General Overseas Service was started in November, 1942, with a service for forces in the Middle East. On 10 January, 1943, this had become the Overseas Forces Programme, giving listeners in a wide area of the Middle East a continuous service for more than six hours a day. Then, on 13 June, the service doubled itself. It became a non-stop service of nearly thirteen hours a day and extended its range to cover listeners from the Burmese frontier of India to the west coast of Africa. And, finally, on 21 November, it grew up still further when the engineers provided it with new beams covering the south Atlantic shipping lanes, the Latin-American republics, and the United States and Canada. All told, it broadcast its programmes for about twenty hours a day.

In other words, the General Overseas Service became a world service, an alternative programme of news and entertainment running parallel with the specialized services which had been in operation since the war. And, as it grew in length, its scope enlarged as well. Whereas—in North Africa for example—almost every Briton was a fighting man, there were other places and continents—India, Latin America, the West Indies and the States—where men and women from these islands had settled down to spend their lives even though they still regarded this country as their home. For them, the General Overseas Service has been a means of keeping in touch with the day-to-day life of this country in a way that had never been possible before.

Paradoxically it may be said that one of the most stimulating and encouraging things about the General Overseas Service is that, all British as it was in conception, it became in 1943 a piece of the machinery of the United Nations in execution. In India,

for example, there are American forces as much cut off from home as are our men. For them, the General Overseas Service carried programmes produced by the Special Services Division of the U.S. Army. And to quote another example, in North Africa, United Nations Radio entertained its listeners with a composite rebroadcast programme made up of material from the General Overseas Service and from the U.S. networks—an arrangement eminently satisfactory to the Anglo-American audience concentrated on those shores.

PACIFIC AREA

Every day large numbers of listeners in Australia and New Zealand tune in to their local broadcasting stations and hear programmes from London. They are able to do this because their local stations pick up the BBC's short-wave services and rebroadcast them on their own medium wavelengths. In this way the news, or a talk, from London is heard by many thousands of listeners in the Pacific, quite apart from those who can tune in direct on short-wave sets. In 1943 Australian stations rebroadcast nearly two hours daily and New Zealand 2¾ hours daily of BBC programmes.

If you could have watched the short-wave programmes going out from the London studios to the Pacific between the hours of 6 a.m. and 10 a.m. BST right through 1943, it would have been difficult to realize that the audience was twelve thousand miles away: some enjoying evening leisure in big cities, others in isolated centres of the bush or out on lonely islands. Through the BBC this audience heard the latest news from the heart of the Empire. They heard the voices not only of great world leaders but also of ordinary people in Britain speaking direct from farm and factory. They heard daily commentaries on the news, not only from London but also from Moscow, Cairo, and New York. They heard performances by the finest orchestras and artists in Britain.

But this is all part of the BBC's normal output to the English-speaking world. There is an even closer link between Britain and the Pacific which has special significance. The people of Australia, New Zealand, and the Pacific islands are men and women who went there from Britain within the last 160 years.

Apart from their interest as world citizens in world news, they still have a special kind of family interest in what is happening in Britain. The majority have remembered family associations here.

Many towns and cities out there have been named after towns and cities in Britain. So, in addition to the up-to-date world news service, the BBC was able to send the microphone rambling out amongst these family associations. British cities sent special programmes to their namesake towns in the Pacific: Newcastle-upon-Tyne to Newcastle, Australia; Perth, Scotland, to Perth, Western Australia; and Christchurch, England, used the BBC microphone to send their personal thanks to Christchurch, New Zealand, for the food and the clothing which had been sent from that city. These were no formal or official messages; it was just a case of people speaking to other people.

Then there was the message service which goes to the Pacific every week from Dominion servicemen stationed in Britain. The greetings were rebroadcast in Australia and New Zealand, so that all the families could hear for themselves the voices of men far away from home. There are some United Kingdom airmen serving in North Australia. The BBC started a monthly programme to give them news of home, including messages from their families.

However, broadcasting round the British Commonwealth is not just linking individual families: it also links the peoples of the Empire wherever they may be. One Saturday morning the BBC was sending out a programme specially for a small city in South-eastern New South Wales—a place called Goulburn, of 13,000 people, in big sheep country on the southern tablelands. BBC men had found a few Goulburn people in London and they were using the BBC microphone for a chat to the home district about what they had seen over here. It was being rebroadcast by the local station in Goulburn so it was known that most listeners in the district would be tuned in. But the first reaction received in London was not from Goulburn, it was from a pilot officer stationed on a lonely island in the Indian Ocean. The second was from a man in Portugal. Both these listeners were ex-residents of Goulburn, Australia, and quite by chance they tuned in and heard this programme bouncing across the world from London to their home district. Nobody is surprised by this kind of thing any more. It is taken for granted.

These intimate broadcasts were carried on side by side with the description of big events and speeches by world leaders: the one is every bit as important to the British Commonwealth as the other because it is the one way we have of talking to one another when we are not living in the same house. For instance, a regular fortnightly programme 'Calling the Islands' was rebroadcast by the

local Fiji station. There was an outstanding programme in this series on 11 October to mark the Queen of Tonga's coronation jubilee. King George sent special greetings to Queen Salote, as did Mr. Churchill and the Secretary of State for the Colonies. An ex-Governor of Fiji, Sir Harry Luke, sent greetings from Britain and the BBC arranged for special greetings to be spoken in Tongan, followed by the Tongan national anthem played by the Band of the Scots Guards. It was rebroadcast by local stations and a report came back to say that reception was excellent and the broadcast was heard by numbers of Tongans who were delighted especially with the message in their own language.

From time to time, officials of the Colonial Office spoke to the people in the colonies of the Pacific. One can imagine the importance of such a link in establishing a closer relationship between such distant territories and Whitehall. Twenty years ago few people in the colonies had a chance of hearing a personal talk by the officers representing colonial interest in London.

Music makes another link enabling many Dominion artists now in Britain to keep in touch with their audience at home. Special interest attached to one broadcast during the 1943 BBC Promenade Concert season at which Vina Barnden, a South Australian pianist, gave her first performance. It was broadcast by the local stations in Australia, so that all the people who had subscribed to send Miss Barnden abroad to complete her studies, and her many admirers out there, were able to hear her.

The bridging process in general was helped on during the year by the appointment of N. C. Tritton as BBC representative in Australia. He was formerly secretary to the Australian Prime Minister, Mr. Menzies, and came to London with him in 1941. When Mr. Menzies returned, Tritton stayed with the BBC, and after two years' broadcasting experience went back to Australia to keep in close touch with listeners and to study their reactions to BBC programmes. Hundreds of people in Australia and New Zealand write to him and he is able to make suggestions for programmes and to send constructive criticism on the Pacific Service as a whole. In London, the BBC has on its Pacific Service staff a number of Australians and New Zealanders and some who know the Pacific islands. They not only help in producing programmes for their own people, but they advise broadcasters in Britain and help to see that their home countries and people are accurately and adequately depicted in broadcasts to British home listeners. Looking back on the year, one can see that the tendency all the time has been towards exchange and reciprocity. It will widen to

A Sussex farmer in 'Transatlantic Call'
—the BBC-CBS exchange series

Ming the Panda takes part in an Overseas 'O.B.' with Texans in London

take in more and more ideas in broadcasting programmes of all kinds.

AFRICA

During the year the African Service moved steadily towards its ultimate aim: the provision of programmes to satisfy the needs not only of the general civilian audience but also of the varied groups of listeners in the Union of South Africa, Rhodesia, and the colonies. By the end of 1942 one barrier in the way of the progress to this end had been removed by the inauguration of a programme for forces in North and East Africa and the Middle East. From the beginning of 1943, it was possible to plan the service with considerably greater ease of mind in the knowledge that the forces need no longer rely entirely on programmes not primarily intended for them, but could pick and choose between the African Service and their own programme. Even the civilian audience, at certain times, was given a similar choice. In West Africa, for example, listeners could hear, during most of the evening, either the forces' programme or the African Service. All this made possible, early in the year, the extension of the Afrikaans programme by fifteen minutes every evening, and an increase in the number of special programmes for West Africa from one to three fifteen-minute periods a week. Later a new weekly programme for Southern Rhodesia was started and, at the end of 1943, a programme for the East African colonies. In addition to these specialized programmes, the African Service included many programmes from the Home Service and from other Overseas services, which the congestion of the year before had denied it. The beginning of the General Overseas Service in June carried the change in the form of the African Service a step further, brought it, indeed, very near to the shape it will ultimately take. The Afrikaans programmes then became an integral part of the African Service instead of being carried, as they had been up to that time, on additional transmitters brought in for the purpose.

BROADCASTING TO THE COLONIES

During the year there was a mass of evidence showing that to thousands of people in the Colonial Empire BBC short-wave broadcasts had a peculiar significance. Obviously during the war many people have had to rely almost entirely on the news services,

commentaries, and talks for information about the war. But there is something more than that. These broadcasts have begun perceptibly to strengthen the links which bind the various parts of the Empire, and particularly the colonies, to the United Kingdom and to each other. And the process was probably helped by the large number of programmes of special interest to particular colonies, and by those of more general colonial interest. The programme broadcast from the Uganda hut at an A.T.S. searchlight battery to mark Uganda's fiftieth anniversary as a protectorate brought from the Governor of Uganda a cable thanking the BBC for the programme and adding that, by broadcasting it, the BBC was carrying on the good work of making the colonies known to the Empire and to the world.

The regular weekly programmes for Malta and Cyprus had for their main object the interpretation of Britain through the vernacular of those islands. The fortnightly programmes for Gibraltar served, in a very real sense, to keep the evacuated Gibraltarians in the United Kingdom in touch with their people at home. The three weekly programmes for West Africa seem to be winning a steady following among Africans in the four colonies. A new series, begun in December, was designed chiefly to keep settlers in the East African colonies in touch with 'home'. And the regular talks by Negley Farson and Lord Elton in the series 'Calling Africa' brought a good response from listeners throughout the continent.

Outside Africa, the programmes to the West Indies were increased in length, and in one of them West Indians serving in the United Kingdom had the opportunity of sending messages to their people. The special programmes 'Calling the Islands' have already been mentioned in the article on transmissions to the Pacific.

Of the programmes of more general colonial application, those which aroused most interest were the weekly series 'Experiment in Freedom'—discussions on problems of the Empire. The series 'The Middle of the World', which dealt with the history and development of Africa, and in which Lord Lugard and Lord Hailey took part, seemed to interest listeners not only in Africa but far beyond it.

INDIAN AND EASTERN SERVICES

The Eastern Services, like other services, developed considerably during 1943 as a result of the establishment of the General Overseas

Service, to which were transferred all programmes intended for European civilians in India and for British and American fighting forces throughout the East. This meant that for the first time the Eastern Services were able to concentrate entirely upon the needs of non-European listeners, in English as well as in Asiatic languages. The result was increased specialization in every branch of the output, but perhaps especially in the presentation of the news in Oriental languages. English was still used extensively in newsletters and talks for the people of South and East Asia and in daily programmes for the English-speaking Indian audience—but all these broadcasts were carefully framed and presented for people to whom English is a second language. By the end of the year the General Overseas Service provided an alternative programme of news and entertainment for those whose mother-tongue is English, or whose command of the language enables them to enjoy the kind of broadcasts familiar to Western ears.

The services to India were divided almost equally between transmissions in Hindustani and the major Indian regional languages on the one hand, and in English on the other hand. The Hindustani Service contained every ingredient of broadcasting—news, news-talks, and commentaries, feature and entertainment programmes, personal messages and actuality programmes—and many of the broadcasts were repeated in the popular daily transmission from London for Indian forces in the Mediterranean and Near East countries. The newsletters in Bengali and Tamil were developed during 1943, and the foundations laid for a future daily news service in each of these languages. Broadcasts in Marathi and Gujerati were strengthened, and the special service to Ceylon was maintained with the active co-operation of the Colombo Broadcasting Station.

In the programmes for English-speaking Indians, special emphasis was laid upon those cultural interests, common to both countries, which transcend the acerbities of political controversy. Among these is music, and an increasing experiment was made in the presentation of three special programmes a week, designed to introduce Western music to Indians and to bring out the many points which European and Indian musical systems have in common. The needs of Indian students were specially considered and many distinguished people in the world of science and literature took part in the broadcasts. The most ambitious undertaking was the series of weekly half-hour discussions on 'India and the Four Freedoms' begun in October as a joint enterprise of the BBC and All India Radio, and rebroadcast by All India Radio to a

wide audience throughout India. The participants in these discussions under the chairmanship of Wickham Steed included Sir William Beveridge, Lord Lytton, Sir Atul Chatterjee, Kingsley Martin, and many other leading personalities, both British and Indian, and the broadcasts were designed to promote the fullest and frankest discussion of the problems which a self-governing India will have to face.

The daily service to China was doubled in length early on, and at the end of the year included regular talks and programmes as well as news. The immediate aim was to promote Chinese understanding of Britain's aims and activities, in peace as well as in war. Of particular interest to the Chinese were the digests of scientific and technological publications, the book reviews and the talks on economic affairs, all designed to overcome the difficulties and delays encountered in maintaining a regular supply to China of books and periodicals published in Britain. In China, as in India, many of the BBC's listeners are university students and their special interests are carefully watched.

The Japanese Service, youngest of the BBC's overseas transmissions, started in July and was broadcast daily not only to Japan but also to the whole of southern and eastern Asia and Indonesia, so that the Japanese people and their armies of occupation could hear the truth from London. It is well known that many thousands of short-wave sets formerly existed in the occupied territories, and there is good reason to believe that not all of these are now in Japanese hands. It is hoped that the Japanese Service of the BBC will become a potent instrument of political warfare.

Developments also took place in the broadcasts in Burmese and Malay and special arrangements were made to carry additional European transmissions in Dutch and French to the Netherlands East Indies and to Indo-China.

NORTH AMERICA

During the year the BBC established a representative in Canada, thus reciprocating the representation that the Canadian Broadcasting Corporation has had in London since early in the war. The first Canadian representative is S. J. de Lotbinière, a senior official with wide knowledge of the BBC's programme activities, whose family is well known in French Canada. It is hoped that his arrival will lead to increased co-operation between BBC and CBC in exchange of programmes both in English and in French. In the

Denis Johnston, war correspondent, en route for Italy, interviews Senior Radio Officer G. K. Garstin, M.B.E.

'Cobbers' Club': Dr. Thomas Wood (under microphone) with Squadron-Leader A. E. R. Gilligan and others

'With the New Zealanders in Britain': Noni Wright interviews members of a Typhoon Squadron

U.S.A. the BBC now has offices in New York, Washington, Chicago, and San Francisco.

The people in London who produce the programmes still do their utmost to keep in touch with American opinion and American radio developments, but they increasingly depend upon the reactions to their broadcasts that they receive through the office of the BBC North American Director in New York. These include expert criticisms, opinions of groups of typical American listeners, comments from short-wave listeners to whom specific questions are put, and factual 'listener research' material obtained from the research organizations that are so highly developed a feature of American domestic radio. The BBC is thus enabled to see a continuing picture of the extent and character of its audience as well as of the opinions held about its broadcasts. For the most useful application of this information it is necessary for the producing and receiving ends to have a close understanding, and this was promoted during the year by further visits to London by the head of the North American Director's research department, to work with the producing departments for several months, and by the head of the promotion department, which supplies the demands of American stations and networks for programmes that they can rebroadcast.

The shaping of output to meet the tastes of the audience is a necessary step towards the main aim of increased rebroadcasting, which brings BBC programmes within the reach of ordinary listeners who have not got short-wave sets or who are not sufficiently interested in international affairs to take the extra trouble that short-wave listening necessitates. Last year saw reverses as well as advances in rebroadcasting. Both in the United States and in Canada, the pressure of commercial bookings, added to the increased demands of U.S. Government campaigns, made radio schedules very full. One result was that the Mutual Broadcasting System, which had been the most consistent rebroadcaster of our programmes, dropped two out of the three regular weekly half-hour programmes that it formerly took. Of the two major American networks, however, Columbia continued throughout the year to run the exchange series of feature programmes 'Transatlantic Call', and the National Broadcasting Company inaugurated an exchange of entertainment programmes which was the first instance of BBC-NBC co-operation since the 'Britain to America' series in the summer of 1942.

Meanwhile, a new outlet for BBC programmes was found in the development of regional rebroadcasts. In addition to the four

national networks, there are in the United States a number of 'clear-channel' regional stations each of which covers several States, and regional networks consisting of several stations covering one State or more. All of them give greater coverage than the average local station affiliated to a network, though of course not so great as a coast-to-coast network at a good listening time. These regional stations and networks do, however, command a special loyalty from listeners in their own areas, and programmes shaped specially for their needs have an impact greater in some ways than that of programmes designed for network needs and fed down the lines from coast to coast. During the last year the BBC's North American staff were markedly successful in discovering these regional outlets, and great progress was made in providing them with programmes from London.

In the meantime work was devoted to overcoming reception difficulties which are acute over the North Atlantic circuit in winter months. In addition to the normal recourse to the longer end of the short waveband, the winter of 1942–3 saw the first use of the 102-metre wavelength, between the short and the medium wavebands, in order to get good reception in North America after about 10 p.m. local time. This experiment proved successful and was repeated for the winter of 1943–4. The 'afternoon transmission' which from half-an-hour grew to two hours, was used increasingly for putting over programmes to be recorded at good reception times for delayed transmission at good listening times both in the U.S.A. and in Canada. It was sometimes used, however, for direct rebroadcasts in programmes scheduled at around midday.

Looking to the future, therefore, it seems likely that the degree to which programmes of British origin can be shaped to the taste of the listening audience in North America is likely to improve rapidly, and the overall impact of these programmes may increase with it, in spite of the increasing difficulty of getting on to network time either in the United States or in Canada.

In the meantime another aspect of the work of the staff of the BBC in North America has been steadily growing. That is its collaboration with the broadcasters of Canada and the U.S.A. for providing broadcasts for the public of Great Britain. Throughout the year news, commentaries, feature, and entertainment programmes were increasingly heard, and considerable work was devoted by the BBC to this side of our broadcasting exchanges with Canada and the U.S.A.

The great moment of 1943 for the Latin-American Service was on 21 November, when an eagerly awaited change took place. The service was split into two transmissions—Spanish and Brazilian Portuguese—and programme hours almost doubled. Hitherto the single transmission had been a kind of Neapolitan ice, as, in the course of the night, there were no less than four language changes between Spanish and Portuguese. The extended service provided a continuous programme in both languages with obvious advantages for listeners. The increase in programme time enabled the service to cover a wider field and introduce many new features. Another great advantage of the new schedule on the Spanish side was the possibility of paying more attention to peak listening hours in different localities. Clock time varies by as much as four hours among the countries catered for. The extended hours of transmission also made it possible to repeat important programmes at times suitable to the various countries, thus both making fuller use of material for the benefit of the many audiences. So much for the expansion of actual broadcasting time. Hardly less important was the decision to send out four BBC representatives to Latin America. T. P. Gale arrived in Mexico City in December, 1942, C. B. Gorton in Buenos Aires in February, 1943, Stuart Annan in Rio de Janeiro in May, and W. G. L. Linsell in Bogota in July. A fifth post has yet to be filled.

The effect of having on the other side members of the staff fully alive to the needs, capacities, and limitations of the services was most marked, and has already engendered a feeling of confidence and a sense of co-operation. Great progress was made in general publicity, both in press and radio in Latin America, the effects of which will be cumulative. Rebroadcasting on medium waves by local stations steadily increased, largely as a result of the work of the representatives. Another immediate reaction was a great increase in the use of material sent out as transcriptions (see article on page 96) and an insistent demand for increased output. Having men on the spot enabled the service, as never before, to co-operate in the celebrations of events of national importance in Latin-American countries.

News bulletins maintained their reputation for reliability and accuracy. That sounds a simple enough statement: but we must remember the days of 1938, when the first BBC broadcasts to Latin America were an urgent necessity in the face of a spate of calumny and lies from the Axis nations, with whom Great Britain

was still nominally at peace. By the end of 1943 nearly a hundred medium-wave stations were regularly rebroadcasting news from Britain during every twenty-four hours. In addition to news, practically every phase of the British war effort was depicted in talks, discussions, and programme features, and every aspect of British life, historical, scientific, economic, and cultural, was covered at one time or another. Music continued to be very popular.

It was pleasant during the year to welcome many Latin-American visitors. An important deputation of Brazilian journalists visited the Latin-American department of the BBC, and broadcast to their home audiences. Another welcome journalistic mission consisted largely of Mexicans, with representatives also from Guatemala, Uruguay, and Peru. Such visits are a glimpse of future possibilities in exchange visits; so was the talk given at a peak listening hour in the Home Service of the BBC by Dr. Santos, ex-President of Colombia.

Another development took place at the end of the year. The weekly press bulletin produced for the Latin-American Service, containing details of programmes, had hitherto been sent out from London, but it was found that owing to transport difficulties this publication frequently arrived too late to be of any use. Arrangements were concluded for the local printing of the Brazilian version and were practically complete for the printing of the Spanish edition in eight main distributing centres in the Spanish-speaking countries of Latin America.

A final colourful touch to the year's review: a film made of the service's activities in Britain was due to be seen early in 1944 throughout Spanish-speaking Latin America, with a special edition in Portuguese for Brazil.

NEAR EAST

Broadcasting in the languages of the Near East was strikingly affected by the military events of 1943. Our victories in the field were more eloquent than words in convincing a critical audience of the certainty of Allied victory, and the battle of words against enemy propaganda was no longer the uphill struggle of 1941. Italian broadcasts in Arabic ceased after the armistice, and German propaganda lost much of its punch and most of its credit. The BBC on the other hand saw its policy of restraint and dignity vindicated by events, and the increase in the audience, of which there is ample evidence, need not be attributed only to the disappearance of competition. The tendency, albeit in a limited

sense, was for it to be looked upon as the 'national programme' of Arabdom supplementing in a unique way the 'regional programme' of the different countries themselves.

The news service still proved the main attraction for the majority of serious listeners, and it maintained its reputation for promptness and accuracy. Coverage of war news and world events was naturally the primary concern but it also gave prominence to the domestic interests of the Arab world. Entertainment, plays, dramatic features, and topical magazine programmes became recognized institutions, in the production of which the BBC relied not without success on amateur talent on its own staff and amongst the small community of Arabs in this country.

Musical programmes passed far beyond the early stages o Arabic broadcasting when nothing but commercial recordings were available and, although live performances from the studio were comparatively rare, popular artists of the Arab world were frequently heard in recordings exclusively made for the BBC. The setting-up of a BBC office in Cairo greatly facilitated the programme traffic from the Middle East and increased the opportunities for drawing on the literary and artistic talent of the Arab world. Another powerful instrument of 'pan-Arab' appeal was the annual poetry competition, which again came to a successful conclusion in July: the subjects were 'Youth Movement', 'The Underground Front in Europe', and 'Saladin', and the three prizes went to a Syrian in Beirut, an inhabitant of Mecca, and a Moslem Syrian residing in West Africa. It is also of interest to record that poets from North-west Africa competed this year for the first time, and that the competition even attracted entries from Hausa scholars in Nigeria and the Gold Coast. The widespread geographical distribution of readers of the *Arabic Listener*, a fortnightly journal published entirely in Arabic, is another proof of the universal appeal of the BBC in the Arab world.

Thirty minutes daily were devoted to broadcasts for North-west Africa largely in Moroccan dialect and in a simplified form of standard Arabic. This transmission, which had a special significance when French North Africa was under the government of Vichy and under the shadow of German influence, was in 1943 adapting itself to changed conditions in the direction of becoming an integral part of BBC broadcasts to the Arab world.

Broadcasts in Turkish, which occupied an hour a day, were conveniently spaced at good listening times. It is known that BBC news bulletins exercise considerable influence not only through direct listening, but also as a source of information for the Turkish

press. In the person of Brigadier-General Sir Wyndham Deedes the BBC had a regular contributor who spoke to the Turkish listener in his own language, a most welcome factor in a programme which for obvious reasons has to make much use of translated scripts read by staff announcers. Sir Wyndham Deedes, who of course is well known in Turkey as a friend of the Turkish people, gave a weekly war commentary and frequent talks on many aspects of English life. The Turkish press and public have shown themselves particularly responsive to personal messages broadcast on the occasion of national anniversaries in the name of distinguished public men; the 1943 list of speakers included the Rt. Hon. Oliver Lyttelton, Sir George Clerk, Air Chief Marshal Sir Philip Joubert, and Field Marshal Lord Birdwood.

The Persian Service made good use of the additional time put at its disposal since the beginning of 1943; it was on the air for thirty minutes daily, and although news bulletins and news commentaries continued to claim the greater share of attention, it was possible to develop a variety of other broadcasts which have proved popular in Persia. The service is fortunate in having on its staff a wide range of literary and artistic talent, and the weekly News Reel and Radio Cartoon provided a welcome measure of light material.

The BBC was honoured by the visits of H.R.H. the Regent of Iraq and the Amirs Faisal and Khalid of Saudi Arabia at the time of their respective tours of Britain.

LONDON TRANSCRIPTION SERVICE

Last year a short picture was given of the wide range of the activities of the BBC London Transcription Service, a service which is little known in Britain itself since it is concerned with sending programmes overseas in recorded form for transmission to listeners on medium waves from their local stations. Transcriptions are an important complement to the BBC's various short-wave services, of which they really form an integral part, and by the staff of which they are directed.

In 1943 the output of transcriptions expanded in nearly every field. The number of languages used remained the same—nineteen—but the number of broadcasting stations overseas making use of the BBC's transcriptions rose from 230 to nearly 500. In Latin America the expansion continued and by the end of the year the amount of broadcasting time provided by BBC recordings in

Spanish and Brazilian Portuguese for broadcasting stations in the various Latin-American republics had gone up from approximately 120 hours a week to something like 230 hours a week. In French, Flemish, Polish and Czech (for communities outside Europe), Portuguese and other languages a steadily increased use of BBC transcriptions was made in nearly every territory to which they are sent, and close touch was kept with the recipients to discover whether the contents of the programmes were acceptable to their audiences.

The most notable thing of the year was the development of transcriptions in English. Until recently the main function of these transcriptions was to give a picture of Britain at war. It was only to a relatively minor extent that programmes of music and of other cultural interests were included. But as the war went on recipients of programmes in English, whether within the Empire or outside it, began to want more good entertainment programmes of British origin. Accordingly at the beginning of October the weekly output in English was almost trebled by adding to the more serious cultural material some four hours of entertainment, mostly of a fairly light kind.

It is notable that towards the end of the year the BBC began to receive the first batches of transcriptions, under new arrangements, from the four Dominions and India. Recorded programmes have, of course, been sent to this country often before but nearly always on special commission. The new arrangement contemplates a regular exchange of programmes (though on a modest scale to begin with) not specially made to cater for the overseas audience, but intended in the first instance for inclusion in the respective home services of the originating countries; the object being to give listeners abroad some idea of the kind of programme liked in the country of origin and representative of that country's broadcasting. The beginning of a reciprocal exchange of this character is a notable milestone on the road along which Empire broadcasting is travelling.

POSTSCRIPT BY THREE OVERSEAS LISTENERS

So we come to the end of our survey of BBC activities in 1943. Most listeners in Great Britain have during the war come to know something of these world-wide ramifications. Some may wonder what sort of impression overseas listeners have of a BBC which is so familiar to us listeners in the home country in the guise of the Home Service and Forces Programme.

Here are the impressions of three listeners, separated by thousands of miles from each other and from the BBC transmitting stations.

FROM AN OFFICER IN THE AUSTRALIAN ARMY

The war has given the BBC a high reputation throughout Australia. It began, I think, in the days when our prospects were grim indeed, but it has not diminished today when Mr. Churchill speaks confidently of our impending victory. We are also indebted to the BBC and its Australian counterpart for enabling us once more to hear the voices of our menfolk sending their cheery greetings home from abroad, and for the interest extended to us by means of the Pacific Service 'Calling Australia' and calls to Australian towns and cities. It has been my experience to hear BBC transmissions in many widely scattered parts of Australia. I listened in Melbourne to the news of Dunkirk and the collapse of France, and to the dramatic broadcast from Dover of Stukas attacking a convoy in the Channel. I was going north to Alice Springs, crossing the desert, when the Luftwaffe launched its terror on London, and heard on radios in settlers' camps along the line stories of Londoners' heroism.

The Cornish fishermen's service from Mevagissey on 1 August came to us in camp at Darwin, and the voices of the Aberdare Singers at another camp two hundred miles north of Alice Springs in September. I have listened to news at Mount Isa, in far Western Queensland, and 'Hi, Gang!' at Cairnsat base camp, York Peninsula. And there is a clear picture yet in my mind of an evening at home in Victoria when the BBC announcer came to the microphone and said: 'We must apologize for interrupting the programme. German troops have just invaded Norway and Denmark.'

We here in Australia can underline the popularity of many personalities whose interesting and authoritative opinions have come to us over the BBC microphones: Wickham Steed, J. B. Priestley, Oliver Stewart, Captain Cyril Falls, Alexander Werth, Raymond Gram Swing, Colin Wills, Tahu Hole, and others. And the Brains Trust has gained a distinctive place among my troops for one now famous question: 'Does a fly look when it alights on the ceiling?'

The BBC is the voice of home to Britons in Spitfire units sweltering in the 'wet' at Darwin. I know that from a talk with a visitor to my camp some months ago, Corporal E. A. Patten of the R.A.F. We have here also in Australia a number of army and

Brazilian feature programme with staff artists

Barbara McFadyean and Joan Griffiths planning a 'Forces favourites' programme

'Empire Youth talks Things over': Prof. Vincent Harlow in the chair

Home Service Discussion Group

naval men on loan to us, and crews of British Merchant Navy ships in our waters. And the BBC often provokes more than momentary nostalgia in Australians who have served in Britain since 1939 and since returned home. But none of us, Britons or Australians, can fail to acknowledge a twinge of pride on hearing each time those simple calm words, which imply something of the essence of our faith and the triumph of our spirit over time and enemies: 'This is London calling . . .'

From a Listener in India

In 1928 the BBC agreed to transmit once a fortnight a programme from London at a time which would be suitable for relaying the same in India. Now we get over twelve hours of BBC services directed to India every day. The first programme to India from the Empire Station was sent out in December, 1932. Fading, distortion, and atmospherics at one time presented almost insuperable difficulties in the way of good reception, but technical developments have now given us a reliable service on several wavelengths for any time of the day or night. The separate zone system has given place to the newly introduced General Overseas Service which enables one transmission to cater for widely separated countries. The supplementing of this service by special transmissions built with regard to the needs and interests of India, both in English, Hindustani, and other Indian languages, has greatly increased the popularity of the BBC.

By means of relays and special talks, Indian listeners have become familiar with the voices of the outstanding personalities in English politics, literature, science, and art, not to forget events like Christmas greetings by the King, a speech by the Prime Minister or an address by General Smuts, when the listener cannot help feeling himself a member of the great family, the Commonwealth.

Owing to the fact that Indian social customs do not encourage dancing, the western dance music which is occupying an ever-increasing space in the programmes intended for the forces, does does not appeal to Indian listeners, who prefer classical and operatic music. The Indian stations are able to provide very little European music, and those interested in western music invariably turn to the BBC for the best and the latest. If some of us here are not keenly interested in football fixtures or fail to appreciate variety turns, we heartily welcome analysis and interpretation of news by experts, commentaries by specialists, talks and dis-

cussions by leaders of thought in science and art and politics. Personal messages from Indian soldiers and students reach their parents and friends and give a thrill never felt before. The establishment now of a BBC liaison office in Delhi has proved of great utility in shaping BBC overseas programmes.

At the outbreak of the war, Berlin was ahead of the BBC in providing more powerful transmissions, plenty of operatic and classical music and a well-organized Hindustani service, Berlin soon lost these advantages and the BBC now provides better and stronger transmissions and a better Hindustani service. Berlin lost all influence when the man-in-the-street found out from the false and distorted news about India that Berlin was similarly lying about world events. It seemed to me that Rome failed to create an interest because it relied upon abuse and that Tokio, Djakarta (Japanese-controlled Batavia), and Saigon have never attracted serious attention. The BBC's policy of giving an unbiassed, accurate, and balanced presentation of the important news—often dull—has been of immense help to India in shaping the outlook on public affairs and in counteracting the enemy propaganda of misleading the Indian masses.

The fact that BBC premises were bombed and blitzed and yet the overseas service went on without a break won the admiration of all for the grim determination of the British nation to win the war.

From an Arab Listener in the Middle East

Six years ago, when the first Arab voice was heard from London, listeners were impressed chiefly by the fact that it was coming from so far away! Muslims indeed were glad to hear the Quran, and a few Arabs began to form the habit of listening to the news from London; but neither news nor entertainment value of the transmission was great. Looking back today one realizes the progress which has been made.

When the war broke out, the German blitz victories, backed by a raging wireless campaign, worked upon the emotions roused by certain unsettled Anglo-Arab political issues, and this gained the Axis stations a multitude of Arab listeners, who were not impressed by the cold, sober style of the BBC. But when the Germans first lost the Battle of Britain and were then forced back on the Russian front, after they had claimed positively that the Red Army had collapsed, the BBC policy began to prove its wisdom and reap its reward. Arabs and Muslims felt that the BBC was

after all more dependable and they began to resent as an insult to Arab intelligence and self-respect the exaggerations and inventions of the Axis and their shameless demagogy. Today it can be said with perfect truth that nearly all Muslim and Arab listeners regard the BBC as the only trustworthy source of broadcast news. Last October, I was in the house of an Arab nationalist leader, who had certainly sympathized with the Axis stations at the beginning of the war, when his son mentioned a piece of news broadcast by a foreign station: 'Has it been broadcast by the BBC?' asked his father; 'No', said the boy; 'Then it is an invention', said his father. The BBC news bulletins are popular on account of their businesslike conciseness, contrasted with the long-winded propaganda harangues of the Axis; the announcers too are now held on the whole to be good broadcasters. The cultural talks, if not always satisfying, are felt to be inspired by a cultural motive and not, as in the case of the Axis, purely by political malice. The special recordings of leaders of Arab thought make a great appeal in Baghdad, Jerusalem, and Damascus, to thousands of students who have had no previous opportunity of listening to them. During recent months the musical and dramatic programmes have greatly improved and established themselves as an attraction. The 'Listeners' Forum' feature, which answers listeners' letters over the air and studies their tastes and temperaments, has greatly increased interest in the BBC Arabic Service.

I have left to the last what is perhaps the most important thing of all. This is the increased interest which began to be shown by the BBC in Arab national aspirations and hopes after Mr. Eden made his well-known statement on Arab unity. This sympathetic attitude made a particularly profound impression on Arabs and Muslims during the Lebanese crisis last November. Arab listeners felt that the BBC, by quoting the encouraging comments of the British press, and broadcasting from London the message sent to Mr. Churchill by King Abdul Aziz of Saudi Arabia, who is so greatly respected by all Muslims, had demonstrated British sincerity in the cause of freedom. Today it can safely be said that nearly all Muslims and Arabs hope that the BBC Arabic Service will continue to exist after the war and carry on the noble task of promoting closer cultural and political understanding between the Arabs and the British.

17 January—Broadcast of President Roosevelt's message to Congress.

18 January—Richard Dimbleby described a raid on Berlin. He had flown as BBC observer in an R.A.F. bomber.

7 February—First programme in the weekly series 'Transatlantic Call—People to People', which was broadcast simultaneously in Britain and the United States.

28 February–6 March—Army Week, during which about sixty programmes on the British Army were broadcast.

16 March—Farewell broadcast by the BBC Military Band.

21 March—Broadcast by the Prime Minister proposing a four-year plan to deal with Britain's post-war problems.

1 April—'R.A.F. Night', a sequence of programmes in praise of the Royal Air Force.

5 April—Yehudi Menuhin broadcast with the BBC Symphony Orchestra for the first time during a visit to Britain.

11 April—H.M. the Queen broadcast to the women of the Empire.

2 May—A message recorded in English by H.M. King Faisal of Iraq was broadcast to United Kingdom listeners on his eighth birthday.

11 May—Outside broadcast describing the reopening under the auspices of C.E.M.A. of the Theatre Royal, Bristol, as the first State Theatre in the United Kingdom.

13 May—Concert by the BBC Orchestra celebrating the North African victory. Peals of victory bells were broadcast on 16 May.

14 May—Message from the Prime Minister to the Home Guard on its third birthday. The message was recorded in Washington.

19 May—Broadcast of the Prime Minister's speech to Congress.

29 May—'All Africa calling Europe', a programme of messages from the principal radio centres of the liberated African continent, was broadcast in the European Service: speakers included Field-Marshal Smuts and General Eisenhower.

30 May—Reintroduction of the Bow Bells interval signal.

13 June—The Programme for British Forces Overseas was reconstituted as the General Overseas Service.

19 June—Opening night of the forty-ninth season of Promenade Concerts.

27–28 June—101st programme in the North American Service series 'Answering You': the Speaker of the House of Commons and four members of Parliament answered questions put by the

Speaker of the United States House of Representatives and the leaders of the principal American political parties.

30 June—Recording of the Prime Minister's speech on receiving the freedom of the City of London.

4 July—Inauguration of a radio service for American forces in Britain, arranged by the American Office of War Information in collaboration with the BBC.

4 July—Introduction of a daily service to Japan.

4 July—Introduction of English lessons for listeners to the European Service.

5 July—Home and European Service broadcasts paying tribute to the late General Sikorski, Polish Prime Minister and Commander-in-Chief.

12 July—Introduction of a special news service for editors of the clandestine press in occupied Europe.

14 July—'In Honour of France', a sequence of programmes broadcast on France's national day.

21 July—General Giraud broadcast in the French Service during a visit to Britain.

8 August—Sunday postscript by Dr. T. V. Soong, Chinese Foreign Minister, broadcast during a visit to Britain.

4 September—Broadcast of recordings secured by Wynford Vaughan-Thomas and Reginald Pidsley of the BBC in a Lancaster bomber over Berlin the previous night.

8 September—Recordings of General Eisenhower's broadcast from Algiers announcing the surrender of Italy. Thanksgiving programmes were broadcast on 12 September.

19 October—Recording of Field Marshal Smuts's Guildhall speech reviewing the war situation.

25 October—Talk recorded by General Montgomery recalling the first anniversary of the Battle of El Alamein.

28 October—Broadcasts in Home and European services commemorating the twenty-fifth anniversary of the foundation of the Czechoslovak Republic.

8 November—'In Honour of Russia', a sequence of programmes broadcast the day after the anniversary of the Russian Revolution.

9 November—Recording of the Prime Minister's speech at the Lord Mayor's luncheon.

14 November—Programmes commemorating the twenty-first anniversary of the BBC.

25 December—Christmas Day broadcast by H.M. the King.

BBC CLOSE-UP

In May, 1943 the BBC began to broadcast a weekly programme to show the working of wartime broadcasting. Here are some of the *obiter dicta* of BBC staff who took part in the series:

People often don't realize just how short even a twenty-minute bulletin is. It would fill about two columns of *The Times*.

We have to give an impartial account.

The news reader mustn't think that he's speaking to millions of people—that's fatal.

'BBC English', as some call it, or Southern English as we prefer to call it, is undoubtedly the kind of English that's most widely understood in this country.

We are sure that broadcasts from the spot are important to radio news bulletins.

When the great events which are still impending actually happen, we mean, by hook or by crook, to be there with the microphone.

Unless broadcasting is merely to be a dripping tap of safe and inoffensive chatter, the listener must be prepared to disagree with what he hears. If you don't like a speaker's view, switch off, but don't ask us to suppress it.

It isn't only big listening figures that the BBC is interested in. We are very much concerned to see that all programmes, whether they have a wide public or a minority public, are as good as they can be of their kind.

Find me some more Kavanaghs and I'll put on some more 'Itmas'.

What the men like overseas, and it goes for all of them, is to hear about home.

If you want to know what Britain says in our programmes to North America, I'll give it to you in a word—everything by which people over there will be helped to know us better.

New programme services mean new control rooms and transmitters—and more engineers. Radio engineers play a vital part in modern warfare and so a great many of the BBC's men have gone into the forces. At the present time there are no fewer than 500 women operators working in the BBC.

Where our people come in mostly is knowing what's worth recording. You need to listen with your eyes shut. If you record what you see, the result is very disappointing.

Besides playing music to listeners at home, the BBC has the job of carrying to overseas audiences performances both of British music and, by British musicians, of other works.

What we are trying to do in school broadcasting is not to give lessons ourselves, but to supplement school lessons imaginatively.

Children's Hour has been running as long as the BBC itself. One result of this is that nowadays I'm always meeting grown-up men and women who listened to us as children and who still listen to us.

I should say that the most important thing an actor has to get into his mind is the fact that what goes into the microphone is very different from what comes out.

It was our fighting men who knocked Italy out of the war. But our broadcasts marched side by side with our armies; the fighting spirit of Fascism had been destroyed from within before the military collapse came.

We try to give our German listeners the true news in a straightforward and objective way.

A German newspaper described our broadcasts as a spiritual danger, intellectual poison, and a weapon more paralysing and deadly than cannon and machine-gun.

REFERENCE SECTION

Control

GOVERNORS

Sir Allan Powell, G.B.E., D.L. (*Chairman*)
C. H. G. Millis, D.S.O., M.C. (*Vice-Chairman*)
Lady Violet Bonham-Carter
Sir Ian Fraser, C.B.E., M.P.
J. J. Mallon, C.H., LL.D.
A. H. Mann, C.H., LL.D.
Hon. Harold Nicolson, C.M.G., M.P.

DIRECTOR-GENERAL

R. W. Foot, O.B.E., M.C.

EDITOR-IN-CHIEF

W. J. Haley

DEPUTY DIRECTOR-GENERAL

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

CONTROLLERS

B. E. Nicholls	*Programmes*
T. Lochhead, C.B.E.	*Finance*
A. P. Ryan	*News*
Sir Richard Maconachie, K.B.E., C.I.E.	*Home*
I. A. Kirkpatrick, C.M.G.	*European Services*
J. B. Clark, C.B.E.	*Overseas Services*
H. Bishop, C.B.E., M.I.E.E.	*Engineering*
R. E. L. Wellington, C.B.E.	*North American Director*

Finance

Every one in Great Britain using a wireless set (registered blind persons excepted) must pay an annual licence fee of ten shillings which is collected by the Post Office. Until the outbreak of war an agreed percentage of the licence revenue so collected was paid to the BBC to maintain its services. In wartime, the arrangement is different. The BBC's services are now financed out of a Grant-in-Aid by Parliament. The amounts required each year are agreed by the Treasury on the basis of estimates submitted by the Corporation to the Minister of Information, and Parliament is asked to vote the necessary money. The BBC's Board of Governors is responsible for the expenditure of the grants voted by Parliament. The provisional grant for the year 1943–4 was £10,000,000.

Staff

Since the war, the enormously increased commitments of the BBC in the development of overseas broadcasts and auxiliary services has necessitated the engagement of a very considerable wartime staff. The total number now employed is nearly three times the pre-war establishment. During 1943 the number of staff employed was affected by two main factors: first, the enormous increase of output in Overseas and European services, which also affected the Engineering services, and secondly, the continued drive for economy of man-power. Overall, a considerable saving of man-power was achieved during the year, and it is interesting to note that the Engineering Division now has more than 500 women operators on its strength. By the end of 1943 the total number of established (i.e. pre-war) staff released for national service since the beginning of the war was 1124, as follows: Navy—166; W.R.N.S.—15; Army—487; A.T.S.—25; R.A.F.—312; W.A.A.F.—17; seconded to Government Department—49; other forms of National Service—53. Casualties among staff recorded to the end of 1943 were fifty-seven killed or died on active service or killed by enemy action; twenty-three taken prisoner-of-war (two of whom have been repatriated). Four members of staff were still reported missing. Many more members of the unestablished staff engaged since the outbreak of war were also released.

American Forces Network

During 1943, U.S. military authorities and the U.S. Office of War Information asked the BBC, as a special wartime measure, to provide facilities which would enable American troops in Britain to be served by a radio programme more of the kind to which they are accustomed than was possible within the scope of the BBC Home Service and Forces Programme. Realizing the importance of a scheme which would help to make the American serviceman more at home in a strange land, and which would give U.S. leaders an opportunity of talking directly to the men, the BBC readily co-operated, although the new service meant, for the duration, a departure from the principles on which it has always operated. Accordingly the American Forces Network gave its first broadcast on 4 July, 1943, as an auxiliary service of the BBC. The backbone of the programme is in the form of recordings, made in America by the Special Services Division of the U.S. Army, of the best-liked American radio features, coupled with news and sports bulletins, and instructional broadcasts which enable U.S. Army leaders to speak direct to the men.

Popular BBC programmes are also included and are much appreciated. The BBC leased a studio centre to the O.W.I., gave technical assistance, and made arrangements for feeding the programmes by line from this centre. The transmitters provided are of very low power, and only operate for the benefit of concentrations of American troops. Reception of BBC programmes is in no way affected by this novel form of lend-lease.

Listener Research for Home Programmes

Listener research into the reactions and listening habits of audiences in Britain is based upon the well-tried method of sampling, on the principle that the results obtained from the intensive study of carefully selected cross-sections of the public can be applied to the population as a whole. There are three major tasks which the listener research department has to fulfil, and a different technique is employed for each of them. The first is the estimation of the size of the audience for every broadcast addressed to the home public. The technique employed here is a sample survey, known as the Survey of Listening. Every day a cross-section of the entire adult population is interviewed, and a record is made of the programmes which have been listened to the previous day. The work is done by paid interviewers in their spare time. The second task is to estimate the extent of a broadcast's popularity among those who heard it. The technique here is a system of Listening Panels—one for each main type of programme. Each panel consists of several hundred members—all of them ordinary listeners who have volunteered to help. Every member of a panel receives each week short questionnaires about three programmes. He is asked to answer the questions for any of these programmes which he happens to hear. A digest of all the questionnaires returned for a programme provides a picture of the reaction of its listeners. The third task is to assess public opinion on any matter which relates to broadcasting in general. Here again the technique relies upon the voluntary help of listeners. A network of Honorary Local Correspondents has been set up. Each correspondent is a listener who, in the course of his daily activities, has opportunities of sounding opinion among his friends and acquaintances. There is an analogous network of correspondents existing among the forces.

Recording Services

The first meaning of the word 'recording', according to BBC usage, is 'the process of registering sound for subsequent reproduction'. The BBC's recording engineers use three alternative

systems for this process—steel tape, film, or disc—and the disc, film, or tape on which sound has been registered is itself called a 'recording' (as distinct from a 'record', which means the gramophone disc that you buy in a shop). All this is the business of the BBC's recording engineers and recorded programmes department. Many recordings are made in the studio for broadcasting later on —the Brains Trust broadcasts are an example of this. Others are made from a 'live' broadcast, so that it can be repeated at a later hour or in another transmission—this is constantly done in the Overseas services, where broadcasts need to be repeated at different times of the day or night to reach audiences in various parts of the world. The war dispatches from overseas are all recorded for later broadcasting; every day in 1943 the news bulletins included recorded dispatches from BBC and other correspondents. Each job is allocated to one, or more, of the BBC's sixty recording machines in different parts of the country.

An important part of the work is carried out by the mobile recording units, which have at their disposal recording cars based at many different points in Great Britain and the Middle East. The men working with these cars were able in 1943 to collect, from the home and battle fronts, much programme material which would otherwise have been unobtainable.

'O.B.s'

The somewhat mystifying phrase 'outside broadcast'—and the initials 'O.B.'—are among the most frequently used broadcasting terms in common use. Its official first meaning is a 'programme originating elsewhere than in the studio', which sounds ordinary enough, but the glossary goes on to say: '(specifically) a broadcast description of an event in progress.—See also *Running Commentary*'. The BBC's outside broadcasting department, and the section of the Engineering Division working with it on the technical side, produced in 1943 a record number of 'O.B.s' for transmission in all BBC services in English. The range of broadcasts, as the definition indicates, is extremely wide, and commentators and engineers alike must be ready to deal quickly with a hundred different emergencies. In the field of running commentary the great advantage of the 'O.B.' over other media of reporting events is that there is no time lag between the event and its description to an audience of millions. In wartime many 'O.B.s' must be pre-recorded for security reasons, but a considerable number go out 'live'. Live broadcasts for home audiences may also be recorded for subsequent transmission in the overseas services, and

vice versa. From the 'O.B. point' at which the microphones are set up—it may be a cathedral, a cricket ground, a theatre or a military training school—the programme must be relayed by ordinary Post Office telephone lines to the nearest broadcasting centre, and before the programme takes place these lines must be ordered from the Post Office well in advance, amplifiers installed, and microphone extensions run out to the point at which the commentator will take up his position. Other microphone extensions may also be specially placed to pick up the sounds of events in progress, whatever they may be. Sometimes whole batteries of microphones are in use, sometimes only one. If there are no telephone lines near enough, recording gear can be used. There are practically no limitations to the scope of outside broadcasting in normal times, and even now the 'O.B.' enables listeners in all parts of the country and throughout the world to hear at first hand the sounds of war and the voices of the people at war.

For Listeners outside Britain

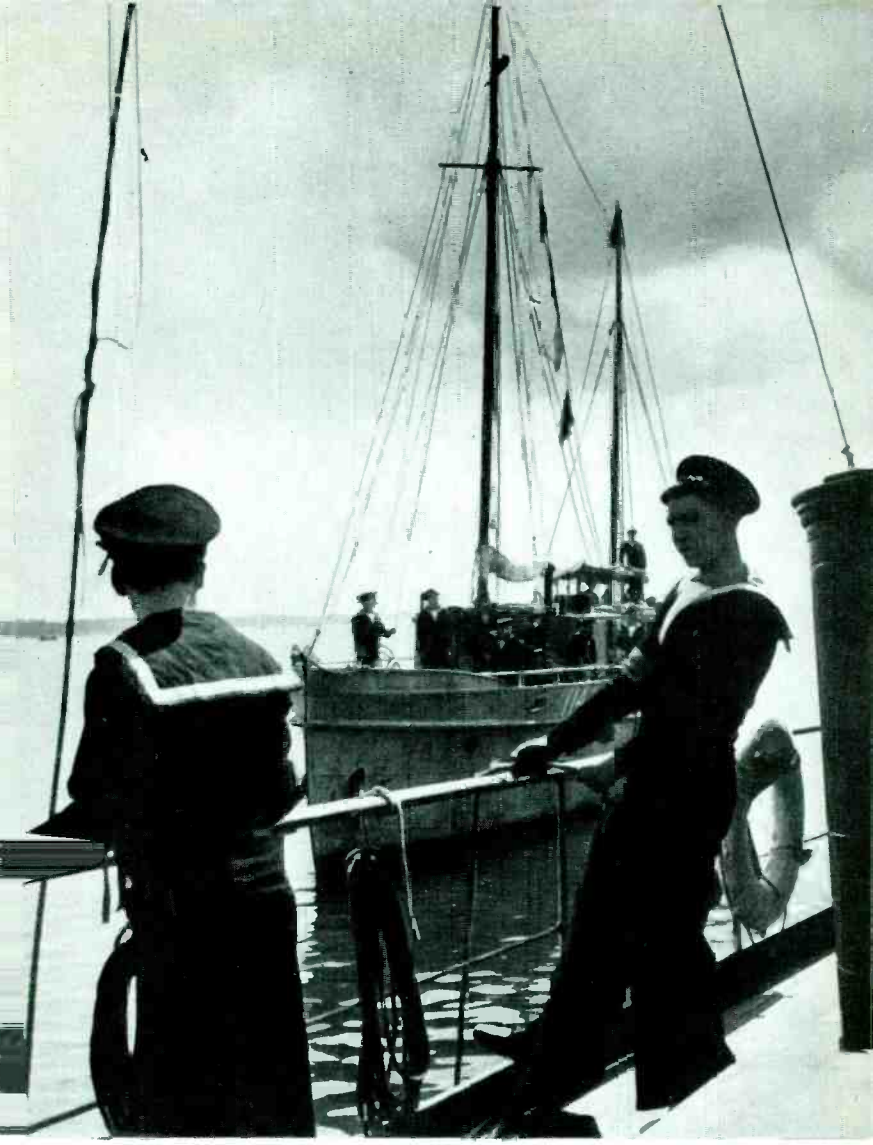
By the end of 1943, the operational day of the BBC's Overseas and European services had become over 100 hours in length. The figure is arrived at, of course, by totalling the periods for which the eight Overseas and three European services were on the air. On 31 December the Overseas services, and their respective periods of daily operation were:

Pacific Service, 4 hrs.; Eastern Service, 3¾ hrs.; African Service, 6 hrs.; North American Service, 9½ hrs.; General Overseas Service, 19½ hrs.; Near Eastern Service in Arabic, Moroccan Arabic, Turkish, and Persian, 4 hrs.; Latin-American Service in Spanish, 5½ hrs.; and Latin-American Service in Portuguese, 3¾ hrs. The transmissions to the world beyond Europe thus amounted to fifty-six programme hours daily.

The three services that come under the heading of 'European' respectively measured in time, 21¼ hrs., 14 hrs., and 8 hrs. 55 mins., a total output of 44 hrs. 10 mins.

In these transmissions forty-six languages, including English, were used, twenty-four of them European. No fewer than 248 regular news broadcasts went out daily, weekly, or at other intervals, seventy-nine of them in the Overseas services, 169 for Europe.

That is a statistical summary of *output*—the end-of-the-year situation as seen from behind the microphone—and so provides an accurate measure of broadcasting export. But so considered, the picture is inadequate—it fails to illustrate the effect of the distribution of the services—and it is in terms of 'target audiences' that all the services are fundamentally planned.



A BBC outside broadcasting unit visited Captain O. M. Watts's Sea School, where Navy League Sea Cadets take practical courses in seamanship

BBC recording truck as used in Italy and elsewhere

The designations of some of them clearly express that principle: the Pacific Service exists for the benefit of listeners in Australia, New Zealand, and the Pacific islands; the Eastern is primarily intended for the inhabitants of India and the Far East, the North American for the U.S.A. and Canada, and so on.

Such services are regional in concept: their content, presentation, and technical disposition are designed for the express benefit of the residents of a particular area. But in most parts of the world now there are countless wartime visitors—the great bulk of them, of course, being the fighting forces—and of these, the majority are English-speaking. To serve that widely-scattered audience, the General Overseas Service came into being, providing a round-the-clock, round-the-world service of programmes parallel with those of regional appeal.

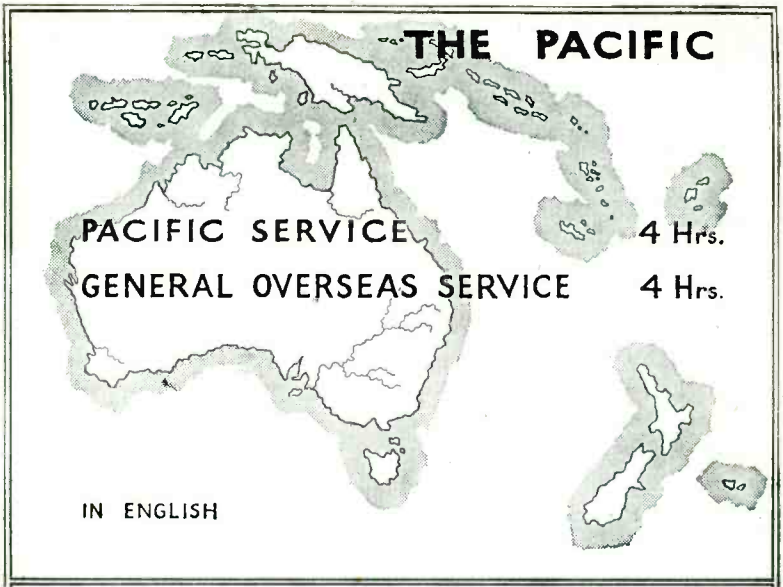
Listeners of other nationalities who, though living in one part of the world, have their roots in another, comprise a third category of audience. For example, additional short-wave transmitters are attached to the European services in French and Dutch to carry some of the broadcasts in those languages to India and the Netherlands East Indies. A further complication in the planning of output is the necessity for considering special divisions of audience created within regions by differences of languages, outlook, and, sometimes, of race. So it comes about that the BBC may have as many as three different services in simultaneous operation for reception in one area—one area, but three audiences as the targets of the transmissions.

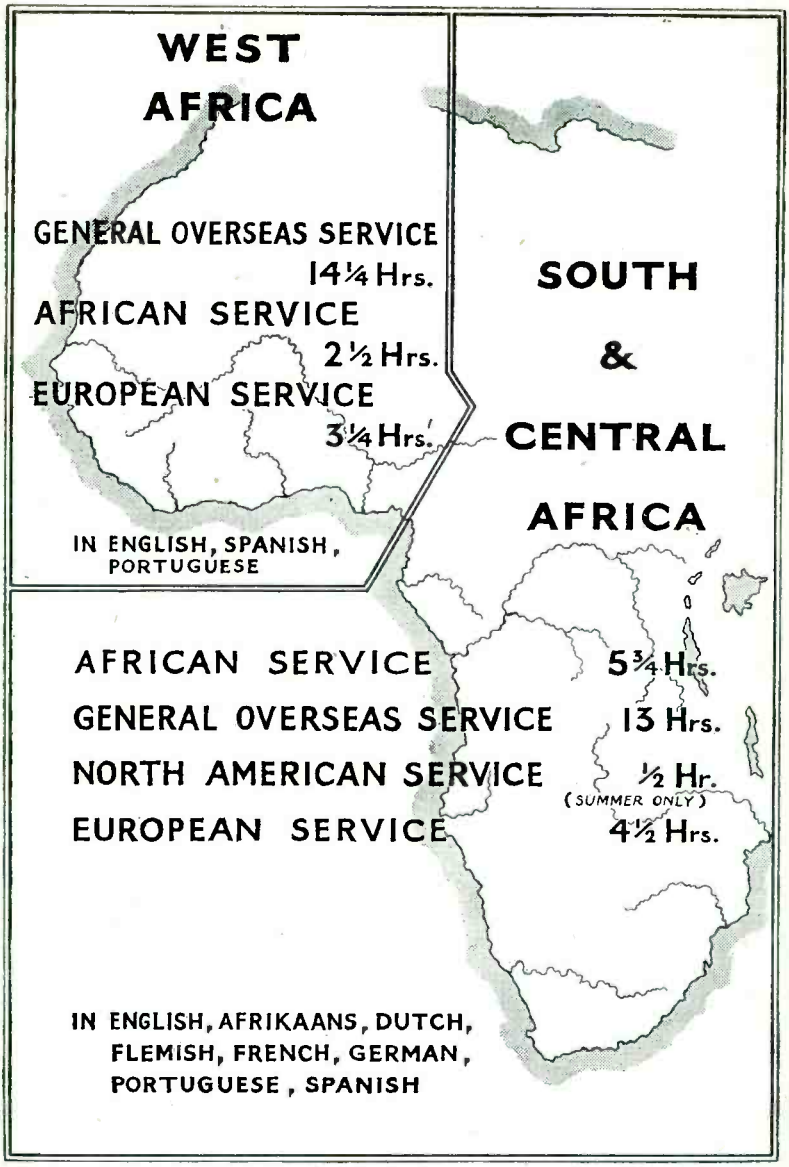
Today, then, the most expressive picture of British broadcasting for overseas listening is obtained by viewing it, not from behind the microphone, but from in front of the loudspeaker. Then is seen the effect of the intricate, integrated planning of the total output.

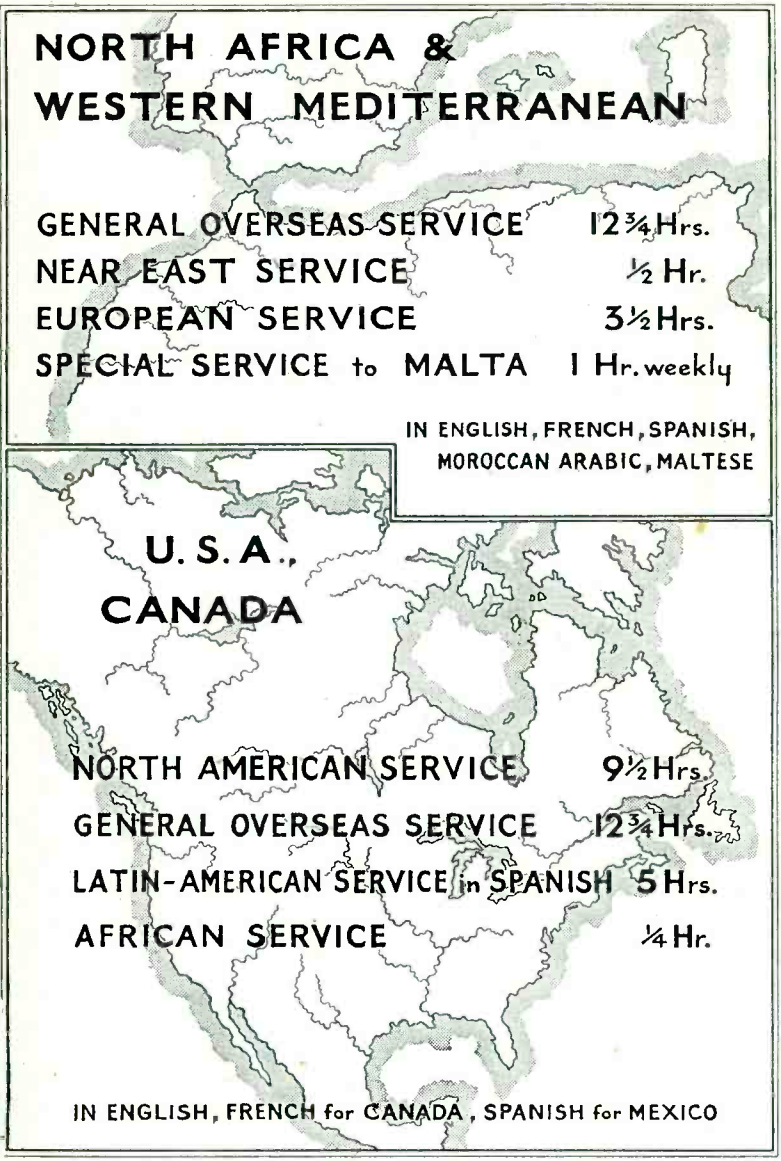
On pages 112–117, the picture is presented in ten views, each representing a major area of the world. Each view shows what services were available on 31 December, 1943, in the part of the world concerned, for how long the area was served by them, and what languages were used in them. The complement of the picture is provided by the diagram on pages 24 and 25, illustrating the daily output from Broadcasting House.

BBC Exhibition

A quarter of a million people saw the 'BBC at War' Exhibition which has been on view in Glasgow (10 October to 3 November, 1942), Aberdeen (7 November to 21 November, 1942), Edinburgh







(1 December to 26 December, 1942), Dundee (2 January to 23 January, 1943), Newcastle (20 February to 6 March, 1943), Reading (26 March to 3 April, 1943), Manchester (20 April to 15 May, 1943), and Belfast (8 June to 26 June, 1943).

Time Signal Service and Big Ben

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

Reception Notes for Listeners in Britain

Listeners over the greater part of the country can normally obtain good reception of transmissions addressed to audiences in Britain by tuning to one or other of the five medium wavelengths (449·1, 391·1, 342·1, 296·2, and 203·5 metres), on which they are broadcast. But even where reception is usually good, it is liable to deteriorate during air raids. The reason for this is that a broadcasting station is a very good navigational help to aircraft flying towards it. To avoid giving such help to the enemy, a system of transmission was established at the outbreak of war which confused the transmissions from a navigational point of view. During air raids, a listener with a modern receiver, especially one with a good aerial, should be able to hear the transmissions on at least one wavelength, though maybe with less than the usual quality and strength. Often only one wavelength is affected during an air raid, and the programmes may then be obtained by switching to one of the alternative wavelengths.

In some areas, listeners may have trouble in getting a programme, quite apart from the temporary difficulties which arise during air raids. These troubles are not due to faults in the receiver or in the BBC transmitters; they are inherent in the wartime system of broadcasting. The areas concerned are not exten-

sive, and have been greatly reduced since the outbreak of war, and listeners should therefore try *all* the wavelengths mentioned above from time to time to make sure they are using the one which gives the best results in their locality.

Interference with Reception

There are three main causes of interference: atmospheric disturbances, electrical interference from apparatus in the listener's neighbourhood, and the transmissions of other stations.

Atmospheric disturbances are not as a rule severe in this country except during thunderstorms, and cannot be prevented. Electrical interference is usually heard as a more or less continuous crackling or buzzing noise with clicks when the interfering apparatus is switched on or off. It may be caused by trams, trolley-buses, motors, fans, vacuum cleaners, lifts, etc. The services of the Engineering Branch of the General Post Office are given, free of charge, when available, to all wireless licence holders in tracing the source of interference and advising on its suppression. Listeners requiring assistance should complete the electrical interference questionnaire ('Report of Interference'), which can be obtained from any head Post Office.

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

Interference from other Stations.—If a receiver is deficient in the property of selectivity, other programmes may be heard as well as the wanted programme even if the latter is at good strength. At times when the home programmes are received weakly the listener may perhaps find increased interference from Continental stations working on adjacent wavelengths. It may even seem at times as if a foreign station is operating on a BBC wavelength, when, in fact, it is keeping strictly to its own.

This kind of interference is more likely to occur after sunset than in the day-time, for then a quite distant Continental medium-wave station will generally give steadier reception than that obtained from a quite moderate, though not close, range. Unless the receiver has gone out of adjustment since it was first installed, there is little that can be done to overcome this type of interference because the selectivity of a receiver depends on its fundamental design. In the case of interference in the form of a permanent background to one of the BBC programmes, which sometimes happens in the case of a very simple or unselective receiver, the

unwanted programme can generally be excluded by making a small addition to the receiver in the form of a 'wave trap'. Particulars of this inexpensive and very simple addition will be sent to any listeners who are so troubled.

How to Improve Reception

Installation.—The efficiency of every receiver is improved by the provision of a good aerial and earth system. Although a modern receiver gives sufficiently *loud* reception with only a few feet of wire for an aerial and no earth at all, it is then working all the time near its most sensitive condition and noises due to electrical interference may become prominent. The aerial should be such as to allow the programme to be received at the greatest strength possible compared with these noises. An outside aerial is advisable—one as high as possible within the limits stated on the back of the wireless receiving licence. The down-lead from the aerial should be kept away from neighbouring objects. The receiver should be near the point where the down-lead enters the house. The earth connection should be short and direct and may be taken to a metal plate or wire netting buried in the earth, to an earth tube, or to a main water pipe. Gas pipes should not be used. If an indoor aerial must be used, it should not run parallel to electric lighting or telephone wires which may be embedded in the walls or ceiling.

Reception in Wartime.—The following suggestions are made in order to meet the special conditions in areas where reception may be poor as a result of the wartime system of broadcasting. These measures are palliative only, and the degree of their success depends on various factors. Where the trouble exists, however, they are worth a trial.

(1) Use a short vertical aerial without flat top portion or long horizontal leads, spaced a few feet away from the house if outside. Where the programme is strong, notwithstanding distortion, the short aerial should be put inside the room and suspended vertically above the receiver.

(2) Disconnect the aerial, and connect the earth wire to the aerial terminal of the receiver instead of to the earth terminal. For battery-operated sets not of a self-contained portable type, but using an aerial with earth connection, try reversing the positions of the aerial and earth wire leads on the terminals of the receiver. In general, this remedy is only successful where the programme strength is always good although distorted, and where some distortion occurs in daytime as well as after nightfall.

(3) Use an extemporized frame aerial made by winding about ten turns of insulated wire round the edges of a cardboard or wooden box (with sides say about two feet square), the ends of the wire being connected with the aerial and earth terminals of the receiver in place of the usual aerial and earth wires. The box should be stood on edge and turned in various directions until the best results are obtained. This method is only suitable with a modern receiver of high sensitivity, but where the strength of the programme is good at all times although distorted, it has been found to give satisfactory results in certain localities both in daytime and after dark.

The first two of the above methods are not possible with a self-contained portable set which includes within it a small frame aerial, but this type of receiver works in the same way as an ordinary receiver to which the third method has been applied. With such receivers, an improvement may be obtained by turning the receiving set to a position giving the best results.

Listener's Letters

The BBC receives every day several hundreds of letters from listeners about the programmes. These are all carefully read and recorded. Though it is not always possible to reply fully on the many points of detail that are raised, pains are taken to ensure that no point is overlooked or forgotten. Letters of praise are encouraging but frank criticism and constructive suggestions are no less appreciated. A large part of the correspondence takes the form of inquiries for detailed information about programmes that have been broadcast. Listeners are asked to enclose a stamped and addressed envelope for reply to such inquiries and the information is then forwarded with the greatest possible speed. Many listeners ask for copies of the scripts of talks, but it is not normally possible to comply with such requests; a selection of the broadcast talks are reproduced in *The Listener*. Letters from correspondents who listen to the overseas transmissions in all parts of the world increase in number. They are studied with the same interest as are those from listeners at home, and every one gets an answer.

BBC Publications

The Publications Department of the BBC publishes three weekly journals, a fortnightly magazine printed in Arabic, a year book and frequent occasional pamphlets auxiliary to the broadcasting service.

Radio Times

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

During 1943, the average net sales of the *Radio Times* exceeded 3,180,000 copies weekly. This is the largest circulation of any British weekly magazine.

Since the outbreak of war in 1939 the title of *World-Radio* (which contained information about foreign broadcasts) has been incorporated in the *Radio Times*.

SUBSCRIPTION RATES, INCLUDING POSTAGE

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

By arrangement with the Admiralty, free copies are sent to ships of the Royal Navy.

The Listener

The Listener has a dual function. It prints the more important of the talks broadcast by the BBC so that they shall be available in permanent form. It also provides a forum for the serious discussion of the material of the programmes. That the circulation of *The Listener* has more than doubled since the war began is an indication of the importance and interest of its contents. It is published every Thursday, price 3*d*.

SUBSCRIPTION RATES, INCLUDING POSTAGE

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

London Calling

The broadcasts by the BBC to distant parts of the world have been greatly expanded during the war, and as the programme journal of these overseas transmissions, *London Calling* has developed from a simple bulletin into a complete weekly magazine. It contains a selection of broadcast talks, articles and photographs

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

which present a picture of life in Britain today. There are also advance details of the BBC's General Forces, North American, Pacific, Eastern, and African Services. *London Calling* is not sold in Great Britain; it is intended for English-speaking communities in all other parts of the world.

The subscription to *London Calling* (for despatch overseas) is 10*s.* a year including postage, or the equivalent in local currency. For the convenience of American listeners the annual subscription of $2 (U.S.) through the U.S.A. may be sent to the British Broadcasting Corporation, 630 Fifth Avenue, New York City. The subscription for Canadian readers is $2·50 (Canadian) and may be sent to Mr. W. F. L. Edwards, Suite 1201, 45 Richmond Street West, Toronto, Ontario. Australasian readers may send their subscription, 12*s.* 6*d.* in Australian or New Zealand currency, to the nearest branch of Messrs. Gordon and Gotch, Ltd. Listeners in South Africa may send 10*s.* to the Central News Agency in Johannesburg, Capetown or Durban.

THE ARABIC LISTENER

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

MISCELLANEOUS PUBLICATIONS, which are available through newsagents and booksellers, include:

New Every Morning, the prayer-book of the daily broadcast service. (Paper cover 1*s.*, by post 1*s.* 3*d.*; cloth boards 1*s.* 6*d.*, by post 1*s.* 9*d.*; pocket edition 1*s.*, by post 1*s.* 2*d.*).

Each Returning Day, companion volume to *New Every Morning*. Contains prayers for use in time of war. (Limp cover 1*s.* 3*d.*, by post 1*s.* 6*d.*).

BBC Diary for 1944, contains current and historical information about the BBC, also technical notes. In various styles.

The Listener Calendar for 1944 contains 13 outstanding pictures by official war artists. It is priced at 3*s.* 1*d.* (including purchase tax), by post 3*s.* 5*d.* (Both *Diary* and *Calendar* are published by Letts' 'Quickref' Diaries, Ltd., with the BBC's authority).

BBC Addresses

LONDON

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

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

	Telephones:
MIDLAND REGION	
Regional Director: P. F. EDGAR, O.B.E. Broadcasting House, Broad Street, Birmingham	Birmingham Midland 3761
NORTH REGION	
Regional Director: J. COATMAN, C.I.E. Broadcasting House, Piccadilly, Manchester	Manchester Central 2931
Newcastle Director: J. C. CLARKE Broadcasting House, New Bridge Street, Newcastle	Newcastle 20961
Leeds Representative: G. P. FOX Broadcasting House, Woodhouse Lane, Leeds	Leeds 31516
NORTHERN IRELAND	
Northern Ireland Director: G. L. MARSHALL, O.B.E. Broadcasting House, Ormeau Avenue, Belfast	Belfast 25834
SCOTLAND	
Scottish Director: M. DINWIDDIE, D.S.O., O.B.E., M.C. Broadcasting House, Queen Margaret Drive, Glasgow	Glasgow Western 6721
Edinburgh Office: Broadcasting House, Queen Street, Edinburgh	Edinburgh 30111
Aberdeen Representative: A. H. S. PATTERSON Broadcasting House, Beechgrove Terrace, Aberdeen	Aberdeen 8204
WALES	
Wales Director: R. HOPKIN MORRIS Broadcasting House, Park Place, Cardiff	Cardiff 3207
North Wales Representative: S. JONES Broadcasting House, Meirion Road, Bangor	Bangor 214
West Wales Representative: T. J. PICKERING Broadcasting House, Queen Street, Carmarthen	Carmarthen 7327 & 281
WEST REGION	
Regional Director: G. C. BEADLE Broadcasting House, Whiteladies Road, Clifton, Bristol	Bristol 33052
Plymouth Director: R. S. STAFFORD Ingledene, Seymour Road, Mannamead, Plymouth	Plymouth 2283

U.S.A.

Telephones:

North American Director: R. E. L. WELLINGTON, C.B.E.
630 Fifth Avenue, New York City — Circle 7-0656
Cables: Broadcasts, New York

CANADA

BBC Representative in Canada: S. J. DE LOTBINIÈRE
55, York Street, Toronto, Canada
Cables: Broadcasts, Toronto

MIDDLE EAST

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

INDIA

Director, New Delhi Office: D. STEPHENSON
Box 109, New Delhi
Cables: Loncalling, New Delhi, India

PACIFIC

BBC Representative in Australia: N. C. TRITTON
(of the Australian Broadcasting Commission)
Australian Broadcasting Commission,
Pritt Street, Sydney, Australia
Cables: Abcom, Sydney

LATIN AMERICA

BBC Representative in Argentina: C. B. GORTON
La BBC de Londres — U.T.
Corrientes 485, 7th Floor, Buenos Aires, Argentina — 31-Retira
Cables: Prodrome Baires — 4903

BBC Representative in Mexico: T. P. GALE
La BBC de Londres — Mex. L. 82-12
Madero 55, Mexico, D.F. — Eric. 12.36.17
Cables: Broadcasts, Mexicocity

BBC Representative in Colombia: W. G. LINSELL
La BBC de Londres
Edifico San Juan de Diox, Calle 11B No. 9-32
Oficina 302, Bogotá, Colombia
Cables: Broadcasts, Bogotá

BBC Representative in Brazil: STUART ANNAN
La BBC de Londres
Avenida Rio Branco 251 14° Andar
Rio de Janeiro, Brazil — Brazil
Cables: Broadcasts, Rio de Janeiro — 42-6170

INDEX