

BBC THIRD PROGRAMME

October-November-December 1966



America since the bomb

DEVELOPMENT of the nuclear deterrent and the inter-continental missile has had a profound effect upon America's role in international affairs. Possession of the bomb, at first an American monopoly, has brought with it inevitable involvement in the problems of maintaining a new balance of world power, and this in itself has meant a complete reversal of much traditional American thinking. Since mid-century, in fact, what most Americans had come to regard as the American way of life has been radically changing.

America Since the Bomb is a series designed to show some of the ways in which the change has been reflected. As with the previous series, *The Negro in America*, it is concerned with the cultural scene no less than with purely social trends, for neither can be understood clearly without consideration of the other. The series comprises twenty programmes under the general editorship of D. G. Bridson, grouped around three documentaries, *Korea to Vietnam*, which trace the historical background.

- 1 ✓ INTRODUCTORY TALK by D. G. Bridson. Week 41

THE AGE OF ANXIETY by W. H. Auden. A dramatic reading by way of introduction. This baroque eclogue, published in 1948, voiced some of the personal indecisions which were to be carried over into the nuclear age. Week 41

- 2 ✓ KOREA TO VIETNAM 1 *Bomb Diplomacy*. First of three documentaries by D. G. Bridson which trace the history of America's involvement in the Cold War. Week 41

- 3 ✓ THE SPY SCARE. Talk by Alistair Cooke. The case of Alger Hiss seen in relation to the overall question of national security. Week 41

- 4 ✓ THE SENATOR FROM WISCONSIN. Documentary by Emile de Antonio. In the wake of the spy-scare came the witch-hunt. This analysis of the methods and results of McCarthyism includes recordings of some of its more remarkable hearings. Week 42

- 5 ✓ THE INVESTIGATOR. Radio play by Reuben Ship. This brilliant skit on the McCarthy hearings was first broadcast by the Canadian Broadcasting Corporation. It played no small part in helping to destroy the McCarthy myth. Weeks 42 and 45

THE FOLK-SONG ARMY. Illustrated talk by Alan Lomax. The folk-song revival in America, which began in the thirties, provided an outlet for much social comment during and after the Second World War, and was perhaps the first art-form to give expression to the social protest of the fifties. Week 43

- 6 TEXT THE BEAT GENERATION by Kenneth Rexroth. The end of the war in Korea saw the emergence of a new school of writers on the West Coast of America - the so-called Beat Generation. This programme explains the various aspects and antecedents of the movement which claimed to speak for America in the fifties. Week 43

continued overleaf

BEAT POETRY. An anthology of poems by Jack Kerouac, Alan Ginsberg, Lawrence Ferlinghetti, and others whose work helped to bring poetry back into the realm of public performance. *Week 44*

THE NEW JAZZ. Talk by Nat Hentoff. To what extent did the new sound of jazz in the fifties reflect the thinking of the times? *Week 44*

7 ✓ KOREA TO VIETNAM 2 *Brinkmanship* by D. G. Bridson. This documentary traces the course of the Cold War during the Eisenhower administration. *Week 45*

8 ✓ THE BIRTH OF POP. Illustrated talk by Ralph Gleason. The nature and characteristics of the popular music of the adolescent during the fifties and sixties. *Week 46*

9 ✓ BLACKLISTING ON TRIAL. Talk by John Henry Faulk. The story of blacklisting in the entertainment industry during the fifties, and the legal action which might be said to have put an end to the era of the witch-hunt. *Week 46*

ZOO STORY. Play by Edward Albee. This play, first seen off-Broadway in New York in 1960, marked more than the emergence of a major dramatist. It also marked a notable change of direction in the American theatre. *Weeks 47 and 50*

10 ✓ SICK HUMOUR AND SATIRE. Illustrated talk by D. G. Bridson. The age of anxiety was not long in becoming the age of cynicism. A new type of humour and social comment sprang up in America, which rapidly took root in the world of café society. To what extent was this a product of the sense of insecurity that it satirized? *Week 48*

WHITE INTEGRATIONISM. Documentary by Colin Edwards. The negro's fight for Civil Rights which began in 1954 was soon joined by white students from all over America. Their involvement in the Voter Registration campaign of 1964 in Mississippi taught lessons in social responsibility which are now bearing fruit in other fields. *Week 48*

11 ✓ KOREA TO VIETNAM 3 *The Moon or South-East Asia?* by D. G. Bridson. This, the third historical documentary of the series, contrasts the two objectives of America in the sixties, global defence and the conquest of space. Can one nation continue both programmes indefinitely, and if so, how are they to be related? *Week 49*

SONGS OF PROTEST. Illustrated talk by Guy Carawan. Out of the growing concern over the war in Vietnam, the idiom of the Folk-Song has evolved into that of the Protest Song. From Woody Guthrie to Pete Seeger, Bob Dylan, and Joan Baez is a logical progression in the evolution of a truly popular art-form. *Week 49*

REVOLT ON THE CAMPUS. Documentary by Ralph Gleason. The Civil Rights issue taught many young Americans to challenge authority whenever they suspected it to be arbitrary. This spirit of nonconformity was quick to assert itself in many American universities when the war in Vietnam itself became a national issue. *Week 50*

THE SUBCULTURE OF SECESSION. Talk by Kenneth Rexroth. Involvement is not the only course open to American youth today. *Week 50*

Varieties of dishonour

THREE PLAYS by John Arden, in which he studies the choice of evils open to the committed political man, will be broadcast under the title *Varieties of Dishonour*, a phrase from *Armstrong's Last Goodnight*, which will be the second of the three. The others are *Ironhand* and *Left-handed Liberty*.

Ironhand is a free version of Goethe's first play *Goetz von Berlichingen mit der eisernen Hand* which appeared in 1773. The hero of this ironic chronicle play, set in the late middle ages, is a robber knight with a hand of iron whose cause is freedom. The play deals with such historical questions as the dispute between the partisans of Roman and Common Law, the Peasants' Revolt of 1525, and the ideas of the young Luther.

The historical scene of *Armstrong's Last Goodnight* is the turbulent Scotland of the sixteenth century, and the play derives its title from the famous Border ballad which tells the story of Johnny Armstrong of Gilnockie and of the treachery by which the young King James V brought about Armstrong's death in 1530. Despite its period setting the play was inspired by incidents in the Congo, and investigates the 'varieties of dishonour' which result from the clash between Sir David Lindsey, the devious and cunning professional diplomat, and Johnny Armstrong, whose naïvely heroic obstinacy leads to his death.

Left-handed Liberty, commissioned by the City of London to celebrate the 750th anniversary of the signing of Magna Carta, takes liberty as its theme. 'If this play has any direct message,' says John Arden, 'I suppose it is that an agreement on paper is worth nothing to anybody unless it has taken place in their minds as well.'

Ironhand will be broadcast in weeks 44 and 47. The broadcast of *Armstrong's Last Goodnight* in week 45 will be from a recording of the production first heard in June last year. *Left-handed Liberty* will be broadcast in weeks 46 and 49.

The new industrial state

THIS YEAR'S Reith Lectures will be given by John Kenneth Galbraith, Professor of Economics at Harvard University, whose subject will be *The New Industrial State*. Professor Galbraith believes that the classic free market economy of supply and demand is no longer valid in the advanced industrial state. Today, he argues, the producing firm reaches forward to control the market and to shape consumer behaviour to its needs. How does this change affect the great corporations, the state, and people in advanced industrial countries and in under-developed countries? It is expected that in his first lecture Professor Galbraith will examine the ways in which modern technology has fundamentally affected the application of economic theory to industrial society, and show that planning must play a role in countries of the West no less than in Communist states. The second will be about the great corporation. How should it organize itself and apply the necessary planning, and how does this affect labour? The third lecture will deal with the role of the state in the management of the aggregate demand, and the extent to which a nation's total outlay on research and development will influence its defence procurement and perhaps modify its foreign policy.

The fourth lecture will be about the control of prices and people: if effective planning cannot survive random movements by prices and free decision by consumers, how can consumer behaviour be managed? The fifth will examine the application of the new theory of the industrial state to the under-developed world, and the possible speeding-up of development by skipping stages in economic growth. And lastly Professor Galbraith will consider the consequences of the competition for highly trained manpower between industry, education, and science, and its impact on our culture.

The Reith Lectures will be broadcast in the Home Service on six consecutive Sunday evenings, beginning on 13 November, and repeated later in the week in the Third Programme.

Demise of a pamphlet

THIS ISSUE of the Third Programme Quarterly Plan is the twentieth to be published in this pamphlet format, and the last. But though the pamphlet dies, long live the plan. It will arise like a phoenix as a quarterly supplement to THE LISTENER.

The publication of this pamphlet is an expensive way of drawing listeners' attention to what the planners of the Third Programme have in store for them, and the cost is prohibitive at a time when the BBC must examine all ancillary activities in search of economies, so that the greatest possible proportion of its revenue – still derived from the lowest combined radio and television licence in Europe – can be spent on broadcasting the programmes themselves.

The purpose of publishing a quarterly document about advance Third Programme plans was explained in the first issue of a leaflet which preceded the present pamphlet:

'It is scarcely possible to reach a clear understanding of what the Third Programme offers unless its plans are viewed in perspective over a period. The Programme is planned at long range and some balance is attempted among the various ingredients during a quarter.

'The daily broadcast schedule rushes by the listener like the scenery past the windows of an express train. There is no time to savour anything – to go over it again. It must make its point at once or it is lost. The Third Programme from the beginning has aimed at a standard which has brought it into conflict with this ephemeral characteristic of broadcasting.

'The conflict is a healthy one and has been productive of new developments. One of these is the policy of repeats; another the principle of associative planning, which not only gives strength and coherence to the schedule, but makes it possible to treat an important subject at length and in depth.'

The details of the series *America Since the Bomb* in this issue of the pamphlet exemplify the value of a quarterly publication, and the supplement which is to appear in THE LISTENER in future will give details of all such projects, and will include lists of dramatic productions, documentaries, operas, series of music programmes, many individual concerts and recitals, and summaries of talks, discussions, and poetry programmes.

THE LISTENER is published every Thursday, price ninepence. The first Third Programme Supplement, about the first quarter of 1967, will appear in mid-December.