

ariel

READY FOR THE VOTE

PHOTOGRAPH: ANNA GORDON



◆ **STAFF PUT THE FINAL TOUCHES** to the set for the Election programme, which will run from Thursday night and throughout Friday as the votes are counted and the result is tallied. Around the country the BBC is telling the story of an extraordinary campaign. Page 4

◆ **Go wild to help BBC charity save animals in danger** Page 3

◆ **What triggers your best memory of BBC output?** Page 6

◆ **From Money to Boy George, BBC Two's 80s season** Pages 8-9



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ROBERT SEATTER, head of History, asks what objects you'd like to keep to tell the BBC story **Page 6**

MAREK PRUSEWICZ, World TV editor, gets the picture during an attachment to Bush House **Page 14**

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Yentob defends 'intelligent' BBC Three

by Sally Hillier

CREATIVE DIRECTOR Alan Yentob (below) was in fighting mood last week, defending both the BBC and himself against 'a cacophony' of criticism.

In a lively session at the Voice of the Listener and Viewer Spring Conference in London, he said it was 'right' to propose closing 6 Music, The Asian Network, BBC Blast and BBC Switch, and described the licence fee as 'a primitive but glorious' funding method; replacing it with subscription would 'destroy the BBC', he believed.

Asked about expenses, he admitted that senior executives were now 'thinking harder' about their claims, knowing they would be made public, but said sometimes it was necessary to take expensive flights in the interests of jobs that were 'very demanding'.

Pointing to a trip to New York, where he had started work on landing then immediately started work again on his return to London, he asked: 'Do you think I should have travelled economy? I wouldn't have been capable of doing the job.'

As for hospitality expenses: 'Newspapers often report that Alan Yentob spent £1,500 on lunch. They don't mention that there were 30 people at the lunch.'

Then he added: 'Listen, I can't complain. I am not an unemployed mother who has to pay the licence fee.'

He did though use his keynote speech to the VLV to complain about 'so-called critical

friends' who condemned the corporation's programmes, notably those on BBC Three, without bothering to watch them.

'Well, I have watched [BBC Three] and by and large I'm impressed. Intelligent, thought-provoking television addressing a young audience who are increasingly hard to reach, is becoming a hallmark of its output.'

Blood, Sweat and T-Shirts, for example, had taken

a group of British teenagers to India to see the conditions under which the clothes they buy were made.

'The series attracted record numbers of younger viewers and demonstrated that they too want something in their lives alongside *The X Factor*.'

Yentob also pointed to a recent documentary in which a young Londoner originally from Afghanistan had returned to her native country to learn about the lives of its

female population. *Women, Weddings, War and Me* had scored an AI – appreciation index – of 95, the highest ever for any factual programme on any channel.

The network run by Danny Cohen was doing 'an important job addressing a generation who could well be in danger of missing out on public service broadcasting', Yentob noted.

'This channel is emphatically not a casualty of the Strategic Review nor is the BBC's ardent wooing of this audience a trivial pursuit. We are determined to raise the bar to ensure that there is an audience for the BBC in years to come and not a gaping hole.'

Manager leaves after leak report Adil Ray seeks new challenges

A SENIOR MANAGER left the BBC last week following an investigation into the leaking of the Strategy Review.

Neither the person concerned, nor their area of work, has been revealed by the corporation.

'We can confirm that an investigation has been satisfactorily concluded and that an individual has now left the BBC,' it stated, simply.

The internal investigation was ordered by Mark Thompson after a draft version of the Strategy Review document was leaked to *The Times* earlier this year.

The newspaper carried full details of the review, which mapped out the future direction of the corporation, including details of the proposed axing of digital stations 6 Music and the Asian Network as well as the halving of the scope of the BBC website.

The *Times* went ahead with its exclusive on February 26 – 11 days ahead of the corporation's publication of the Strategy Review on March 9. As a result the BBC decided it had no choice but to bring its publication date forward.

At the time of the leak Mark Thompson made no secret of the fact that he was 'incredibly angry' over it.

'Whether fans are going to like or not like what's said, I want to be the person who tells my colleagues what's planned,' he said.

◆ **ASIAN NETWORK** breakfast presenter Adil Ray (pictured) will present his last show on June 4 after nine years at the station.

He is leaving to pursue other radio and tv projects including comedy, acting and writing.

'I feel now the time is right to take on these challenges and hope to be working across a number of BBC platforms and beyond,' he explains.

The Asian Network faces an uncertain future, as, along with 6 Music, it has been earmarked for closure as part of the Strategy Review proposals.

Ray's replacement will be Tommy Sandhu, who moves from the Drivetime slot. His place there will be taken by the current weekend breakfast show presenter Noreen Khan. Her successor will be announced in the next few weeks.

The changes follow Sonia Deol's return to the station earlier this year to present the weekday morning show.

Thanking Ray, Asian Network controller Andy Parfitt said he had 'made a huge contribution' to the network over the last nine years and wished him success in the future.



NEWS BITES

HAMID ISMAILOV, head of the Central Asian Service and acclaimed Uzbek novelist and poet, has been appointed writer-in-residence for the World Service. Combining the role with his day job, his brief will be to write 'creatively about the news, issues that have dominated the world's media and, occasionally, about day-to-day life at World Service'.

A 98-YEAR-OLD great grandmother from Harrogate has won a competition to pen the lyrics of a new anthem for Yorkshire. Doreen Brigham's entry was judged the best out of 150 submitted for a Symphony for Yorkshire, to be premiered on Look North and BBC local radio stations on Yorkshire Day, August 1.

BBC WORLDWIDE has completed co-production deals with Nine Network Australia and Discovery US for *Great Barrier Reef*. The Natural History Unit is currently on location for the three-part series about the world's largest single structure made by living organisms.

MANCHESTER'S CONNECT and Create team has been renamed BBC North Developing Talent. This distinguishes it from the staff development project also called Connect and Create and reflects the fact that, as well as working with fresh faces, the team now puts more emphasis on developing the skills of those with whom it has already had contact.

RADIO ORKNEY, one of the BBC's smallest stations, has recorded a huge increase in hits on its Facebook page as a result of its efforts to chart the disruption caused to Orcadians by the volcanic eruption in Iceland. In one week page views jumped 400 percent, and the site now has more than 2000 fans, equal to 10 percent of the island's total population.

A SERVICE of celebration for the life of Norman Painting, who played Phil Archer in *The Archers*, will be held on May 27 at St Martin-in-the-Fields, Trafalgar Square. Admission is by ticket only. Apply to Dinah Garrett, PO Box 31497, London W4 3QF or email ddinahg@supanet.com stating postal address, the number of tickets required and the names of those wishing to attend.

IMPROVED SAP training is now available for all staff, following a rebuild of the Mybusiness/SAP training system. To book, search for SAP on learn.gateway or go to <http://learn.gateway.bbc.co.uk/Courses/ItandBusinessSystems/Default.aspx?Tab=1&SubCategoryId=2864>.

There has been an update of assistance documents available via Gateway, including helpcards, interactive learning, reference guides and glossaries. Go to <http://learn.gateway.bbc.co.uk/modules/financeDocs/personalDocumentation/index.asp>

Visit Learn.gateway for a full list of face-to-face courses or go to <http://learn.gateway.bbc.co.uk/Courses/ItandBusinessSystems/Default>.



Honey trap: a Bayaka tribesman climbs to the Congo canopy to raid a hive in Human Planet

PHOTOGRAPH: TIMOTHY ALLEN/BBC

At home and across the globe, wildlife teams innovate for extra impact

Bristol's NHU scales new heights

by Cathy Loughran

The BBC Natural History Unit is to serve up a wild night of fund raising and an epic and intimate new take on Africa.

Next month's *Wild Night In* – the grand finale of BBC Two's *Springwatch* Wild season – will be a two-hour extravaganza, hosted by fledgling conservation charity, the BBC Wildlife Fund. Just in production, BBC One's *Africa* series, for 2012, will use latest filming technology to capture undiscovered landscapes and their native animals, possibly for the last time.

In between, the NHU will deliver major landmark series like *Human Planet* and *Frozen Planet*, as well as some startling new storytelling and insights in BBC Two's *Mountain Gorillas* and *Miracle Babies* on BBC One.

It's a 'world class' slate that makes Andrew Jackson's job 'the best in the world', the new head of the NHU told journalists at last week's London screening of upcoming highlights.

Less than six months since he rejoined the BBC, after a gap of 18 years, he said the move had been a huge professional shift: 'In the commercial sector you chase profits, at the BBC you chase creativity.'

Mike Gunton is exec producer for Jay Hunt's *Africa* commission, announced last week: 'If you're a natural history filmmaker, Africa is still the ultimate wilderness,' he says. 'And this is a great time to capture the continent amid great change, and as countries like Libya, Mozambique and Angola are opening up for the first time.'

The six-part series would marry epic landscapes with intimate and emotional moments in the lives of individual creatures, he promised: 'It will be very beautiful and very surprising.' The filmmakers will shoot

previously unseen territory from the air, use 700-day time lapses, join vultures soaring over equatorial glaciers and follow camels to an oasis hidden in an extinct volcano.

■ The sixth live *Springwatch* (from May 31, BBC Two) will be the first shot in HD. Three *Springwatch* specials, including one with Chris Packham on climate, will run between May 17-19.

■ An NHU crew were embedded for a year with some of the world's rarest animals for BBC Two's three part series *Mountain Gorilla* (Tx July). 'They've captured drama, jeopardy, politics and infidelity' says exec producer Sara Ford. Patrick Stewart narrates.

■ *Natural World* returns to BBC Two in August with cameramen kitted out in riot gear to film vicious harpy eagles and an 'obituary' tribute to Echo, the most famous of African elephants.

■ *Miracle Babies* (January 2011) tells emotional stories of the lengths people are going to to preserve threatened species, including using human IVF treatments on pandas.

■ *Human Planet* (BBC One, September) – a collaboration between the NHU, Bristol features and BBC Wales – is 'the first landmark series to celebrate man, the most adaptable and successful species on the planet', says NHU exec producer Brian Lee.

Its cast of characters includes a father (pictured) who scales a giant tree in the Congo jungle, risking terrifying swarms of bees to collect a honeycomb for a family treat.

■ *Frozen Planet* (BBC One, Autumn, 2011) takes 83 year old David Attenborough from the North to the South Poles, as crews in helicopters film the biggest hunting pack of wolves on the planet, baby polar bears' first steps, king penguins riding wild surf and the complex battle for survival on the ice floe.

Rally to the call of the wild

by Rumeana Jahangir

IN A NATION of animal lovers, it's probably surprising that there has never been a tv fundraising season for endangered species. That will be history when the BBC Wildlife Fund's Wild campaign launches next week and culminates in BBC Two's two-hour special *Wild Night In* on June 20.



The Natural History Unit's 2007 series *Saving Planet Earth* was the springboard for the BBC's newest charity and even though it had no fundraising packs, the Wildlife Fund raised almost £2m on its first appeal night.

'This time we are really entering into the field of live broadcast appeals using all the creativity of the BBC,' says Amy Coyte, the fund's director.

The fundraising campaign will be similar to Children in Need and Comic Relief. 'It's a clear call to action, to widen audience engagement and raise funds to save threatened wildlife and places.' Special fun-

draising packs include a guide to sponsorship and other money-spinning ideas.

The *Springwatch* team of Chris Packham, Kate Humble, and Martin Hughes-Games (pictured) will present *Wild Night In* with contributors David Attenborough, wildlife presenter Mark Cawardine, Graham Norton, and Radio 1's Edith Bowman.

The Wild campaign will feature in *The One Show*, nations and region and BBC magazines. Coyte hopes BBC staff will get involved with fundraising and the UK-wide *Springwatch* Wild Days Out in May and June, and even get close to bats, owls, newts and butterflies at internal launch events in White City (May 10), Pacific Quay (May 13), Manchester (May 14).

All donations will go to UK charities and 80 percent will be spent on overseas projects. It is hoped the Wildlife Fund campaign will be an annual event. To volunteer, email Jules Agate. Visit bbc.co.uk/wild for more details and to get fundraising packs.

Craig Oliver takes on key global role

CRAIG OLIVER, editor of the general election results programme, is to be controller of English within Global News – one of three new appointments to its new streamlined board.

Liliane Landor is appointed controller of languages, while James Montgomery will be controller of digital and technology.

Oliver, who was appointed deputy head of the multimedia newsroom just a year ago, will now be responsible for multiplatform commissioning of all Global News output, working with News, Sport, Audio and Music and independent companies. Landor, who will commission language output for World Service and translated products for World News, will continue to head the Middle East region.

Montgomery will take the lead on the division's strategy for web and mobile services. He is currently director of digital content for the World News English news channel.

8.1m watch final debate on the BBC

AN AVERAGE 8.1 M viewers watched the third and final Prime Ministerial debate on BBC One, HD and the News Channel – slightly down on the audience for the first debate on ITV1 (9.4m). But 36 percent of Thursday's audience had not seen the previous two debates and the BBC programme, with David Dimbleby, convincingly topped the critics' polls.

The economy-dominated debate, which also went out on Radio 4 and online, had an average of 7.5m viewers on BBC One and a 28.7 percent share. BBC Online's live video stream of the event attracted 350,000 plays, and the Live Campaign Coverage page on the BBC News website got 850,000 UK page views.

Douglas call halted Peppa Pig

BBC CORRESPONDENT Torin Douglas admitted that he was the man behind the most unlikely election story, after Peppa Pig pulled out of a Labour party event.

The BBC's media expert inadvertently set the ball rolling by calling Five to confirm that their cartoon superstar was appearing at Labour's manifesto for families launch. Five knew nothing about it but E1 Entertainment, the show's distributor, revealed that Peppa Pig had been invited. To avoid 'controversy' it was then agreed she should not attend.

We must be ready for every eventuality



Graphic illustration: Diana Martin

The set is built, the graphics are finished, and months of work are about to come to fruition for the election team

On the brink of history

DIANA MARTIN has been working on the BBC's election graphics since last summer, when the production team sat down and tried to predict what would be needed to cover all eventualities.

Martin, one of the deputy editors of BBC One's election night and day two programme, says graphics have been 'fine tuned' in the last month, as the election campaign sprang its surprises, not least the rise of the LibDems.

'Since the campaign began the graphics designers and producers and software programmers have been working flat out to develop, improve and change things, to tell the story we've got to tell, and to make sure we're covered for every possible result and scenario,' she says.

Martin will be in the studio from 21.55 on May 6 through to 1800 the following day, along with everyone else working on the big programme. Most will get only a few hours' break during the 20 hour shift.

'There has been lots of weekend working, late nights and early starts,' she says. 'We have a really committed team determined to make this the best election we have ever done.'

She herself has worked on every election campaign in the UK – local, national, general, devolved – since 2001, and thinks this is the most thrilling: 'Nothing comes close [in terms of] the unknowability of the result. Whatever it is it's going to make history.'

The bus now leaving...is going across the UK



On call: Claire Gibson

by Claire Gibson

DURING THE CAMPAIGN, my day starts with a conference call with the TVC newsdesk at 7am and finishes after 11pm, usually in a hotel room somewhere. My job is to co-ordinate a ten-strong team following Gordon Brown on the election campaign.

We have three seats on the 'leader's tour' which means we are transported from location to location as part of the PM's entourage. This sounds more glamorous than it is – often while he travels in a car with a high speed convoy, we languish behind in a Labour battlebus.

On other occasions it's quite fun – our own dedicated carriage in a train, our own section on a plane, and per-

sonal briefings from Brown and senior ministers.

My job is to make sure that the team gets to the right place in time to set up satellite trucks, radio cars and broadcast pools. We've done about 1000 miles each week of the campaign and visited nearly every part of the UK. Most days we don't know where we'll be next day until late afternoon; which is followed by frantic planning as to who to move where and when so we are in place in time.

It's a fascinating job – a mixture of monotony and adrenalin surges. We've visited countless factories, Sure Start centres and staged garden parties. But there is always the unexpected, like 'Duffy-gate' when Brown's unguarded on-mic comments meant scrambling people everywhere to gather everything we could to feed all outlets.

It's like speeded-up chess

FOR NEWSGATHERING'S ELECTION planner Anna Eastment the campaign means long days of incessant phone calls, trying to keep on top of last minute changes to the political parties' plans.

Eastment leads a small team co-ordinating the needs of output and the logistics of input to cover the dai-

ly twists and turns on the campaign trail. It is a huge operation which has called on the expertise of a wide range of technicians and journalists, and she has been planning for it since last summer.

Working from mid-day to 'about 11pm', the eight strong planning team constantly juggle logistics as they try to keep up with, and get ahead of, the party leaders as they hurtle round the country. Information is scarce and plans often change very late at night. Says Eastment: 'We're getting so little info and such late changes; events we would have spent days planning and sent three cameras to we are now doing at the last minute. It's like a big game of speeded up chess, moving people and resources all over the country at short notice.'

And as last Wednesday's debacle in Rochdale illustrated, events can derail the best laid plans, with Gordon Brown's schedule hastily re-arranged to facilitate an apologetic visit to Gillian Duffy's home.

Eastment pays tribute to the collaboration right across the BBC that is helping a difficult task: 'We are getting lots of help from colleagues in the nations and regions, and of course Millbank, and we are working closely with output all the time.'

The Newsgathering planning team will be in place until at least May 10 – and if the election outcome is uncertain, the lights will be burning not just in Downing Street but on the planning desk until the very end.



All in the planning: Anna Eastment

I could be here on my birthday

CAMERAMAN AND EDITOR [shoot-edit] Steve Lammiman has spent the last month on the road in Newsgathering's 'target team' chasing Liberal Democrat leader Nick Clegg the length and breadth of Britain. There are also teams following Gordon Brown and David Cameron, and their job is to report on the respective leaders' every move.

For Lammiman work began on April 5, travelling to Liverpool for Clegg's first campaign appearance the next day. Since then the target team has hurtled up and down the country, leapfrogging the LibDem leader as he moves from Scotland to the West Country, to East Anglia and many points in between. They had Saturdays off – but worked right through last weekend as the campaign headed into its final days.

Lammiman says: 'This campaign changed after the first debate. The LibDems have put on an extra bus because the swell of media has gone up tenfold. It has evolved and grown and we've gone with it; we've been swept along...it has been great to be part of regardless of your politics.'

There's a lot of pressure on the shoot-edit. Part of the pool rota, he has to trade pictures with other broadcasters who might not be on the same format. He must try to film material other teams aren't getting, and he also has to edit any tv package required.

Lammiman hopes the natural life of the target team will end on May 7, not least because it is his birthday next Sunday, but he knows the weekend could be a time of political deal making and more work following Clegg: 'I might spend my birthday on the last day of the campaign trail, but I'd like to see that as the finish...I'm expecting at least cake.'



PHOTOGRAPH: TONY BENN

Road trip: Steve Lammiman

Adam Bambury reports on a reality show approach to Shakespeare, as students from different parts of Coventry join up for a play

SHAKESPEARE IN THE CITY



Lolita Chakrabarti with some of the cast, outside the Belgrade Theatre

FROM CUTTING HIS PLAYS into bite size portions and distributing them via Twitter to running workshops on his links to hip-hop, many methods have been used to get kids into Shakespeare. Involving them in an eight week long professional production over their summer holidays may seem like overkill, but as I sit in Coventry city centre surrounded by unusually attentive teenagers watching the result live on a BBC big screen, I realise the makers of *When Romeo met Juliet* may be on to something.

As well as being broadcast live to the city, the performance also forms the climax of a new three-part BBC Two documentary. In it, Paul Roseby, the artistic director of the National Youth Theatre, is charged with staging a professional production of *Romeo and Juliet* in Coventry's Belgrade theatre using local kids for the cast. The actors playing Romeo and his Montague clan are to be found at an urban comprehensive, while Juliet and the Capulets must be sourced from a Catholic school in the city's leafy suburbs.

Saxby, more used to selecting from the cream of UK talent than local comps, is aided in his task by married couple Adrian Lester and Lolita Chakrabarti. They mentor the 13-17 year olds from their initial try-out auditions (complete with one chap who

totally forgets his lines but nonetheless manages to subsequently wow the panel with a freestyle rap about totally forgetting his lines) through weeks of preparation to the nail-biting final performance. 'I don't think I have ever been so nervous about anything I have done,' admits series producer Lynn Barber of the evening. 'I was so nervous on their behalf, really. It was a short period of time to do such a sophisticated production – it had more than 20 scene changes.'

The stakes were made even higher by the strong community feel of the project, aided by a collaboration with Radio Coventry who covered the story over the summer and publicised the big screen event. Did the kids do their city proud? You'll have to watch and see (it's tx-ing this week on BBC Two). Suffice to say, their efforts made spending 90 minutes sitting on the pavement in Coventry city centre on a grey September evening an unusually enjoyable experience.



An attentive audience watches the bard on the big screen

APPRENTICES START WORK

by Cathy Loughran

DAY ONE AT THE BBC and already in the frame, the first London 'apprentices' are filmed by BBC Academy production trainees at the start of their year of training and work experience.

Ten paid placements in BBC Vision have been taken up in the first year of the BBC 2012 London Apprenticeships scheme, offered by the Academy in partnership with Westminster Kingsway College.

All trainees together as the apprentices become guinea pigs for a production trainee filming exercise

The successful applicants, from a field of nearly 800, will get the chance to be apprentice runners or production management assistants, as well as come up with programme ideas, for tv departments in Sport, Factual, Entertainment, Drama and Children's.

At the same time, they will complete course study modules at Westminster Kingsway College, leading to a digital media apprenticeship level 3 (A level equivalent). The BBC will meet the £9000 apprentice pay.

Aimed at over 18s with media ambitions who don't necessarily want to

go to university, the first London-based scheme has attracted a former market trader, an award-winning young entrepreneur, students with and without media experience and young people who have overcome challenging obstacles, says Julie Dark of the BBC Academy.

'One of the aims of the scheme is to attract people who wouldn't necessarily think the BBC was for them and I really feel we've managed to do that. We have a diverse group of people who will, I am sure, add a huge amount of value to the BBC.'

Further placements will be offered in the next two years.

cutting edge



ZOE
KLEINMAN

Everyone talks about apps

I HAVE AT LEAST three conversations a week which begin, 'Do you know much about apps? Because I've had this great idea...'

Producers and presenters have quizzed me about them just before going on air. Last week, within two minutes of walking into a restaurant, my friend asked me about their potential as a marketing tool. She could at least have ordered the wine first.

I am beginning to feel like a cashless Dragon well and truly out of her Den. But apps – those downloadable programmes that can turn a smartphone into anything from a social network hub/games console to a calorie calculator/stock market reporter – have captured everybody's imagination.

Inevitably this has resulted in a bit of a gold rush – a company called AdMob has valued the fledgling app industry at £1.65bn a year, which is undeniably big business.

It's interesting that a lot of the focus is on apps for the iPhone (and now iPad), despite research suggesting that this is a niche market.

'Apple says it wants to maintain quality – is it going too far?'

According to analyst figures for 2009 the iPhone had just a 15 percent share of the lucrative smartphone market. The most popular smartphone was Nokia, with a 39 percent share – that's 68m units sold around the globe.

However, with over 140,000 available apps, the iPhone is streets ahead of its rivals on that score – and Apple still approves each one individually.

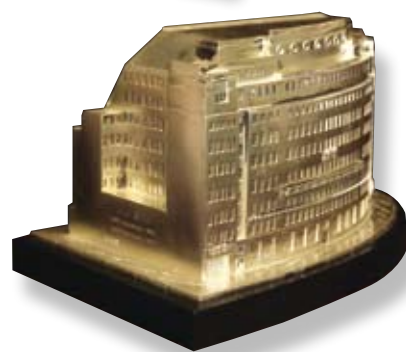
Now it's getting even stricter about what passes muster. Apple ruffled developers' feathers recently by stating that it would only accept apps built with three approved tools. Apple says it only wants to maintain quality, but is it going too far? Even before this latest development, it had alienated Joe Hewitt, an influential developer who built the Facebook iPhone app (100m of Facebook's 400m users access the site via a mobile phone, the company claims).

Last November he announced he was abandoning app development – and he blamed Apple. 'My decision to stop iPhone development has had everything to do with Apple's policies,' he told website TechCrunch. 'I respect their right to manage their platform however they want, but I am philosophically opposed to the existence of their review process.'

In an era in which open source technology and data sharing are becoming mainstream, Apple may find itself swimming against a very strong tide with such strict product control. Perhaps this will ultimately prove to be a chink in its armour rather than a defence mechanism.

Zoe Kleinman is technology reporter, BBC News

WHAT DO YOU WANT TO KEEP TO TELL OUR BBC STORY?



Head of History Robert Seatter wants to know your choice of iconic moments, and picks one of his own

FROM UPSTAIRS DOWNSTAIRS to *Civilisation*, we often draw on the BBC's vast programme archive to tell the story of the corporation.

However, a small BBC History team is telling our story in other ways. By creating narratives around BBC anniversaries like 40 years of colour or 50 years since the first female newsreader appeared on BBC tv; through partnerships with national museums and galleries; through wider media literacy and academic scholarship and through an evolving collection of art and artefacts.

We also have the BBC Collection – a treasure trove of over 3500 items, ranging across technology, props, artwork and branding items. Much of it is on display in the National Media Museum in Bradford and the Science Museum in London, but you can find Daleks and other props and memora-

bilia in many of our own BBC buildings.

Now we'd like to know what you'd like to keep to tell our story over the last 12 months.

Is it Matt Smith's audition script for *Doctor Who*? Nesca's idiosyncratic wedding dress from *Gavin & Stacey* – or one of those *Cranford* bonnets? The latest piece of technical gadgetry which enabled the NHU to bring us nature in stunning close up for their *Life* series? Or...

To get you thinking, here are a few objects, past and present, from our BBC Collection. Let us know what you'd like to see.

We'll be coming back to you with your Top 10 choices on July 1.



Should Matt Smith's *Doctor Who* audition script be in the archive?



MEMORIES ARE MADE OF THIS...

ANNIVERSARIES COME thick and fast in the BBC calendar. This year alone, we have 25 doof-doof years of *EastEnders*, 60 years of sequinned *Come Dancing*.

One of my favourites crops up very soon. It's the quirky and idiosyncratic story of a nightingale and a cello. Once upon a time...on May 19, 1924, BBC radio listeners heard for the first time an extraordinary duet LIVE from a Surrey garden. The cellist was Beatrice Harrison, who had recently performed the British debut of Delius's Cello Concerto, which had been written for her. The nightingales lived

in the woods around Harrison's home in Oxted.

Harrison first became aware of the birds one summer evening as she practised her cello in the garden. As she played she heard a nightingale answer and then echo the notes of the cello. When this duet was repeated night after night Harrison persuaded the BBC that it should be broadcast. After an engineering test the live broadcast took place. Harrison played and the nightingales, eventually, joined in.

The public reaction was such that the broadcast was repeated

the next month and then every spring for the following 12 years. Harrison and the nightingales became internationally renowned and she received 50,000 fan letters. Writing in the *Radio Times*, BBC managing director John Reith said the nightingale 'has swept the country...with a wave of something closely akin to emotionalism, a glamour of romance has flashed across the prosaic round of many a life'.

And why does the 'glamour of romance' still touch me? It's the belief that, even in this post-industrial age, we still have some rela-

tionship with our 'natural' neighbours. As we read in last week's *Ariel*, even hardened Radio 1/1Xtra DJs can still be moved by holding a new-born lamb. Nature touches us – and even more extraordinary, does not ignore us: a nightingale may answer a cello.



CHANGING PLACES



◆ **PHIL TROW** (pictured) who worked at Radio Lancashire, has become the new voice of the breakfast show on Radio Derby, replacing **SHANE O'CONNOR**. Meanwhile, **JILL MCKENZIE** has moved to the Derby newsroom from Radio York.

SHARON HANLEY has been appointed head of communications, Radio 2 and 6 Music.

And across the water **MICHAEL TUMELTY** has been named as the new editor for Radio Foyle. He will have responsibility for shaping the development of Radio Foyle's local services and its role as a production base for the wider BBC.

BBC IN ACTION

We all like to think of ourselves as brainy, but the people behind Radio 4's More or Less have won the first ever British Mensa Intelligence Award after their programme was considered to exhibit intelligent thinking.



Chris Leek, chairman of the famous society, visited White City to deliver the accolade to the team. The original nomination was put forward by a Mensa member who believed the programme, which looks at how statistics are presented in the news and tries to establish the truth behind them, is delivered in a 'very intelligent and

accessible way'. Picture shows from left to right: Ruth Alexander (reporter) Oliver Hawkins (researcher) Richard Knight (producer) Chris Leek (chairman of Mensa) Richard Vadon (editor) Tim Harford (presenter)

LEARNING CURVE

If you want to brush up on your new media skills or think about how to prepare for the Olympics, then these BBC Academy events coming up in London may interest you

Making Future Media Work

Graham Holliday, blogger and social media expert, tells us how people outside mainstream media are exploring new ways of distributing content.

Wednesday May 12, 1-2pm, Room 5, 6th Floor, Television Centre, W12

From Vancouver to London 2012

Roger Mosey, director London 2012, Dave Gordon, head of major events at BBC Sport, and Tim Plymington project executive, digital Olympics discuss what the BBC can learn from the 2010 Winter Olympics as we prepare for London 2012.

Tuesday, May 18, 1-2pm, 5th Floor Conference Centre, White City, W12

To book a place click:

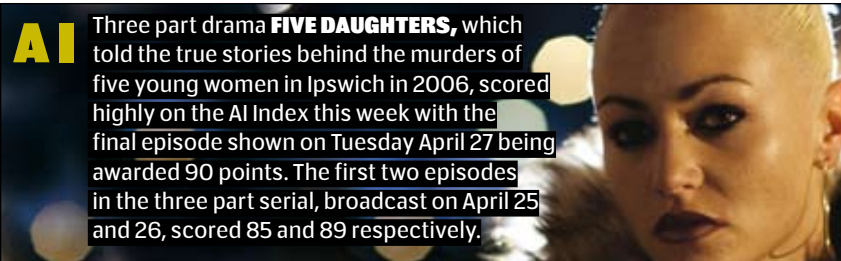
http://explore.gateway.bbc.co.uk/neverstoplearning/never_stop_learning.aspx or search 'Academy Events' on Gateway

SPEAK EASY

◆ **EVEN IF YOU DON'T TALK ABOUT IT**, you're no doubt familiar with the 'elephant in the room' – it's the giant object which everybody knows is important but nobody will talk about. But have you heard of the black swan?

No, it's not a pub, but an extreme or unlikely event which 'shreds prior risk management strategies', according to the blogosphere.

Thus a 'black elephant' is an event which is extremely likely and widely predicted by experts, but which everyone will try to pass off as a black swan when it finally happens. Thanks to software engineer Tim Sweetman, who alerted us to the BE.



AI Three part drama **FIVE DAUGHTERS**, which told the true stories behind the murders of five young women in Ipswich in 2006, scored highly on the AI Index this week with the final episode shown on Tuesday April 27 being awarded 90 points. The first two episodes in the three part serial, broadcast on April 25 and 26, scored 85 and 89 respectively.

THE I.T. CROWD



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SHAMELESS PLUG

MARK SAXBY, NEWS AND SPORT EDITOR, RADIO DERBY

◆ I always wanted to be an author but decided at the age of 14 that wasn't very realistic. So I thought I'd become a journalist instead. It took me another 22 years to come up with an original idea for a novel. My last good idea was the three-page long Mike's Amazing Bike which I wrote when I was eight. Now lost, it is a missing masterpiece...probably.

I sent an agent sample chapters of my children's novel The Last Chocolate Bar in the



World – telling the story of Armitage Jones, a boy born in public toilets in a world without chocolate. I got a reply saying they received 300 manuscripts a month and took on just two or three authors a year – and I wasn't one of them. It was a dispiriting moment.

I have decided to try a different technique before I send it to any more agents... using people power. Rage Against the Machine got to number one at Christmas through people power, so why not? I've put the first seven chapters on a facebook page named after the book and I'm using a promotional video on YouTube to try and direct people to it. Just type Last Chocolate Bar into the search facility.

So far around 140 people have signed up to the group and I've had some great reviews from the 9-12 age group which it's aimed at. Lots of 'big kids' have enjoyed it too! Hopefully, so many people will sign up to the group and demand to read the rest of the book that agents and publishers won't be able to resist. So please show your support. You never know, in years to come you might be able to say, 'I was there when it all began...'

<http://www.youtube.com/watch?v=41V7cmNL92Y>
<http://www.facebook.com/#!/group.php?gid=248204w034035&ref=ts>

Turning back the years

The 80s – all big hair and New Romantics? This month BBC Two has a season looking at the decade which saw 'Greed is Good' become a mantra. The channel has commissioned three dramas which capture the changes society was going through 30 years ago, and Ariel readers have contributed their own memories of a very different time. **Adam Bambury** reports

MONEY IS ONE OF THE quintessential 80s novels. Jammed full of thwarted ambition, sex and conspicuous spending, it makes the perfect centre-piece for BBC Two's 80s season. There's only one small problem: it's unfilmable.

Or, at least, it was. The book has been under option since even before it was published in 1984, but until now no film or television adaptation has ever made it to the screen. It's probably safe to say the main reason for this was its writer, Martin Amis, who in writing *Money* created a dense, multi-level, post-modern work of literature that endures to this day. A gleeful 80s bonk-buster it is not. So, how to adapt the unadaptable?

'The process of adaptation is editing, really. It's trying to find a way of rationalising the rich material of the novel and translating it into a television screen play,' asserts producer Ben Evans. 'In some ways you're killing your babies when you adapt a book you love. You're inevitably going to lose vast swathes of what you love about it.'

A painful process perhaps, but in the lengthy three year development process, during which project instigator Janice Hadlow moved from controller of BBC Four to BBC Two and took the adaptation

In some ways you're killing your babies when you adapt a book you love

Ben Evans

The thriller element has been brought to the fore, as has the comedy. Much of this amusement hinges on the story's central character, ad-man turned movie-maker John Self. He is a drunken, arrogant, misogynistic slob with abandonment issues and an unfortunate habit of drinking whiskey in his boxer shorts. Making him likeable enough for viewers to continue watching was

always going to present a challenge, but luckily they had a secret weapon in Nick Frost.

Evans says writers Tom Butterworth and Chris Hurford had Frost in mind when making the screenplay ('apparently James Corden was unavailable'. Frost quipped at a recent preview showing) and somehow his naive charm makes Self extremely watchable. 'It was very difficult to find an actor who could give you that nastiness, with an ability to play the comedy,' says Evans, 'and could make the audience sympathetic towards him as a character. It's impossible to see anyone else in the role.'

Even Amis has had a hand in the making of the film, casting his eye over early drafts of the screenplay. 'There were things he was less keen on; there were things he was more keen on,' says Evans carefully. 'One of the main points of discussion was the nature of the novel's voice and how we would be realising that – a combo of voiceover, dialogue, action and music; a totality approach.'

Music from the 80s, which director Jeremy Lovering says is 'key to understanding the visuals', is very much in evidence while Frost's voiceover – Self narrates his life with an acerbic vividness at odds with his blinkered incompetence in the real world – is used sparingly. There was even a plan for Amis to appear in the background of one of the scenes, in a wry nod to the novel's then shocking device of introducing the author into his own narrative in the form of a character named Martin Amis, which he, perhaps sensibly, turned down.

The novel's key settings in London and New York of 1981 have been fully realised, the latter in particular proving a challenge. 'It was

clear that our budget wasn't going to cover relocating to NY for the duration, so we had to be ingenious about how we did that,' says Evans. Most filming occurred at Pinewood studios, which had a set that could be transformed into the seedy underbelly of early 80s New York.

To add extra authenticity, Lovering was dispatched to New York with a lightweight stills camera which could also capture HD film. He arrived home with a stack of images and general views which have been cunningly stitched into the final edit – a practice strikingly similar to that used in much of 80s film-making.

But while the film may be dripping with the decade's imagery, sound, and references, Evans is quick to argue that it acts as more than a polemic against the kind of unchecked avarice that so characterised the 80s in popular consciousness and is once again filling newspaper front pages.

'I don't want the audience to come to this piece expecting a rather grim, depressing story about capitalism and its many corrupting influences,' he says. 'It's an entertaining, human story which is topical but with a universality. When haven't humans been obsessed with getting on in the world and making hay while the sun shines?'



Nick Frost as John Self, the anti-hero of *Money*

A Boy in search of good karma

A drama set in a small Welsh village feeling the negative effects of Thatcher's free-market policies, and a Boy George biopic documenting the singer's coming of age in the decadent London music scene. On the surface, two very different 90 minute films set in the 80s. But look past all the hairspray and lipstick and you'll find stories that still ring true today.

Tiger Aspect's *Royal Wedding* is set against the backdrop of the 1981 Charles and Diana marriage, an infectious bout of monarchism that had people across the nation hanging out the bunting and making conversation with their neighbours at celebratory street parties. While writer Abi Morgan's script has made sure there's plenty of room for nostalgia and amusing period detail, she has also found room for a more serious side to the start of the decade.

'It was a moment in time where women were coming out of the 70s, faced with a lot of choices and asking questions about their marriages, relationships and working lives,' says exec producer for the BBC Lucy Richer. 'Something about the collision of Diana, the princess, with Thatcher, the face of the future, gave Morgan a way to look at the lives of ordinary women against a bigger backdrop.'

Similarly, while Red Production Company's *Worried About the Boy* could easily have gone for typical 80s style over substance in its depiction of Boy George's initiation into the flamboy-

ant New Romantic music subculture, writer Tony Basgallop's script also finds time sensitively to explore a young gay man's coming of age. 'Boy George was a specific part of a specific counter-cultural movement, but he was also a boy trying to find his way in life, looking for new freedoms, looking for new ways to express himself,' says Richer. 'The film looks at the way we live. It was a moment in time where he suddenly comes to realise – actually maybe anyone can get on tv. The beginning of modern fame, I suppose.'

But 80s' aficionados shouldn't panic, as there's still plenty of glitz and glamour to bask in while George finds his way from boy to Boy. 'It's absolutely gorgeous,' Richer enthuses. 'It is just so much fun to watch – the costumes, the make-up and the music. That moment in time is all there in a blaze of glory.'

To complete the look, the cast were surprised by costumes dug out from Culture Club drummer John Moss's attic, some of which were even stained by authentic 80s New Romantic lipstick. An exciting find, but be as-

sured that for the team this period detail has had its lows as well as its highs: 'Make up has been an extraordinary job in itself,' laughs Richer. 'They found it took a very long time to put on in the morning.'



Part of the Culture: Roy Hay (Jonny Burt), Boy George (Douglas Booth), Jon Moss (Mathew Horne), Mikey Craig (Dean Fagan)

We had some hairy moments



Caroline Boots
Head of communications
Birmingham Mailbox

My best memory of the 80s was rubbing shoulders (or was it shoulder pads) with Duran Duran (pictured) at the Rum Runner night club in Birmingham at the height of the New Romantic era when they were first starting out. The worst of the 80s had to be my hair style – I looked so awful that I have destroyed all photographic evidence of myself during that period!

Ngunan Adamu
BBC News School Report
co-ordinator, North of
England

I'm the younger end of the 80s, but I remember the hi-top hairdo that all black men had, and Vanilla Ice trying to style it.

Ed Cross
Interactive producer
At the moment it feels like I am living in the 80s. I'm working on the interactive content for the last series of *Ashes to Ashes* and am producing compilation videos of *Top of the Pops* from 1983. I've rediscovered some

old gems such as Malcolm McLaren's Double Dutch, as well as finding some new ones – I never knew Haysi Fantayzee existed!

I was only nine in 1983, but I do remember the school discos. They were the social event of the year and they weren't complete without Superman by Black Lace. I remember getting the music teacher to dance to Relax by Frankie Goes to Hollywood and all the girls dressing like Boy George. I also remember buying my first 7" single, Eurythmics' Sweet Dreams. It still sounds great today.

Maria Felix Vas
Producer/reporter, BBC Lancashire

I was a kind of psychedelic goth in the 80s, and went from liking the band Japan (and the gorgeous David Sylvian) to the skinny leather trousers of Pete Murphy from Bauhaus. Dress wise I must have looked hysterical, as I had a Human League-style, long fringed bob, which I back-combed. I wore all black, with jumble sale-bought dressing gowns, and tons of black eyeliner and lipstick. God, how I thought I was cool. No, I am not supplying a picture.

Michael Banbrook
Music system administrator, Radio 2
My defining memory is wasting huge amounts of time playing games such as Jet Set Willy on the ZX Spectrum computer.



Jerry Hall plays ageing soap star Caduta Massi

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ST·GEORGE

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You can also contribute to the mail page directly from the Ariel Online home page

You're a star letter

I enjoyed reading in Ariel about the 'pet hates' of BBC staff who are annoyed by some of the language that ends up on air (April 20). What I find just as irritating are the stock phrases used by staff in the office.

I can't think of anywhere else where I've been told to make sure I'm 'across it' by 'this arvo' or 'before the end of play', but what really irritates me is the reckless use of 'that'd be GREAT thanks' which is so hackneyed that it's lost any of its intended politeness.

There's also 'thanks, you're a star' which, more often than not, is dropped into an email before I've even agreed to fulfil its request.

If we could think of some new ways to patronise our colleagues before the end of play, that'd be great.
Chris Barker
interactive

Taking a pop

It wasn't a 'trail' that ruined *Doctor Who*, it was a popup advert, usually found on low-end websites, and the type that used to plague the internet until a few years ago.

Will this be the future of BBC



One's primetime programmes?

Paul Weaver
systems development engineer, FM&T

Trailer trash?

Following the uproar over a *Doctor Who* ending being ruined by over-zealous promotion, I've been wondering, given the BBC's much touted passion for all things audience, has anyone in the organisation ever done any research on whether our audiences actually like our trailers and promotions and our policy of scatter-bombing the schedule with them?

I'd love to see the findings of any such research.

And if it does exist, I wonder why it isn't being more widely and enthusiastically promoted?

Paul Richards
development producer, FM&T

High hopes?

Getting delayed in America due to the ash cloud had one bonus – we got to see the first episode of the new series of *Doctor Who*, that had been aired in the UK as we flew out.

Having adverts disrupt a show you're used to being advert free is slightly annoying, but when all the adverts are for the show you're watching, you do question what the point is. They had adverts for *Doctor Who* and *Doctor Who Confidential* between the action of the main programme. It makes the licence fee seem worthwhile just to keep the action flowing.

Comparatively, the *Over the Rainbow* DOG seen on the latest episode (now we're back in the UK) was not on the HD feed. Is this a ploy to get people to switch their viewing habits?

Phil Haworth
broadcast engineer, TVC

Cloud over journey

Like many others, I decided to go away during the Easter break and again, like others, I was forced to make alternative arrangements home after the cancellation of my flight. This involved a journey of

more than 1000 miles from Bratislava to the UK via Vienna, Frankfurt, Brussels, Bruges and then a ferry to Hull ... finally making it back to my home town 46 and a half hours later.

It was a tiring trip but I was happy to contribute radio programmes during my travels. It was also expensive but, having taken out a comprehensive multi-trip policy through MyDeals on Gateway, I wasn't too worried.

I've now been told, however, that I'm not covered for the current 'volcanic ash' scenario. Not because it's an 'act of God' but because the cancellation was down to the Civil Aviation Authority, not the airline.

Can anybody offer any help in claiming back the costs I incurred?

Liz Roberts
bj, Radio Shropshire

The will to cut pay

Pat Younge, the chief creative officer of BBC Vision, laments the effect on individual BBC executives of the disclosure of their pay and expenses, quoting the case of someone whose parents left them out of their will when they found out how much their offspring earned (Ariel, April 27).

Pat misses the point: if someone's

salary is so huge that their parents no longer see a need to leave them any money, the answer is not to keep the figure secret, but to pay them less.

Andrew Craig
World Service newsroom

No idea what he means

It is reassuring to know that Vision's chief creative officer can provide such clarity of thought: 'The way you get to get big ideas is to have the off-the-wall ideas which can be beyond the pale, but as you dial back in from those, you can get to the big ideas which can be real game changers.'

Enough said.

Nick Bagge
ex-tv newsroom

Scannell memories

I am working on the authorised biography of poet Vernon Scannell, who did a lot of broadcasting work for the BBC from the 1950s on.

I would love to speak to any BBC staff who worked with him. You can contact me at andrew@andrewtaylor.uk.net or on 01628 826822.

Andrew Taylor
former BBC tv news

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PROGRAMME MAKING

Executive Producer, Network Current Affairs
Belfast - Broadcasting House
11S/Ref: 301877
📅 09-May-10 📅 12 months

Editor, ELT, Bangladesh Programmes, BBC World Service Trust
Dhaka
9D/Ref: 302880
📅 11-May-10 📅 12 months

Story Editor, Holby City
Elstree
7P/Ref: 301677
📅 10-May-10 📅 06 months

Producer, Jeremy Vine
London
Western House
7D/Ref: 303154
📅 10-May-10 📅 12 months

JOURNALISM

Operational Coordinator, BBC Monitoring
Reading
10S/Ref: 299959
📅 18-May-10 📅 12 months

Senior Producer, Opinion Former Discussion Forum
London
Bush House
8D/Ref: 300928
📅 11-May-10 📅 06 months

World Broadcast Journalist, Newsgathering
London
TV Centre
7D/Ref: 302540
📅 12-May-10 📅 06 months

News Journalist Register
Multi Location - Northern Ireland
5/7D/Ref: 302776
📅 12-May-10 Flexi Various

Newyddiadurwr Darlledu
Bangor
5/7D/Ref: 299387
📅 10-May-10 📅 09 months

Broadcast Journalists (News), BBC Radio Merseyside
Liverpool
5/7D/Ref: 297924
📅 16-May-10 📅 Various

Broadcast Assistant/Researcher, BBC Weather
London
TV Centre
5D/Ref: 302918
📅 17-May-10 📅 06 months

Broadcast Assistants, Newsnight
London
TV Centre
5D/Ref: 302916
📅 12-May-10 📅 Various

Breakfast Producer (Broadcast Journalist)
Hull
5D/Ref: 302296
📅 13-May-10

BUSINESS SUPPORT AND MANAGEMENT

Controller, Radio 4 and Radio 7
London
Broadcasting House
SM1/Ref: 300994
📅 17-May-10

Finance Partner - Sport & 5 live
London / Salford Quays
11D/Ref: 303619
📅 17-May-10 Continuing

Finance Partner - Childrens
London / Salford Quays
10D/Ref: 303620
📅 17-May-10 Continuing

Sports Rights Business Manager
London
10D/Ref: 303483
📅 17-May-10 📅 12 months

Senior Procurement Manager
London
10D/Ref: 303372
📅 10-May-10 📅 12 months

Finance Partner, Decision Support
London
White City
10D/Ref: 301638
📅 11-May-10 📅 18 months

Programme Manager, College of Production
London
White City
9D/Ref: 303392
📅 10-May-10 📅 09 months

Project Manager, Afghanistan
Kabul
9D/Ref: 302009
📅 12-May-10 📅 12 months

Marketing & Communications Manager, BBC Academy
London
White City
9D/Ref: 299744
📅 10-May-10 📅 09 months

Publicist, Comedy & Entertainment
London
TV Centre
7D/Ref: 303602
📅 10-May-10 📅 09 months

Project Office Manager, IVP
London
Bush House
7D/Ref: 301173
📅 21-May-10 📅 12 months

Domestic Reception Interference Analyst
Multi Location
7D/Ref: 255728
📅 17-May-10 📅 12 months

HR Assistant, Employee Relations
London
White City
5D/Ref: 302870
📅 10-May-10

Senior HR Adviser
London
5D/Ref: 301065
📅 12-May-10 📅 12 months

Assistant, Future Media & Technology
London
Broadcast Centre Media Village
4D/Ref: 303525
📅 16-May-10 📅 12 months

Operational Assistant, BBC Monitoring
Reading
4D/Ref: 302857
📅 11-May-10 📅 12 months

Production Support Finance Assistant
London
4D/Ref: 302551
📅 10-May-10 📅 06 months

Senior Archives Assistant
Reading
3H/Ref: 303148
📅 12-May-10

Publicity Assistant, BBC Proms
London
Broadcasting House
3D/Ref: 302830
📅 09-May-10 📅 04 months

Administrative/Catering Assistant Supervisor
Reading
3/4H/Ref: 298326
📅 18-May-10

NEW MEDIA

Content Producer, Lab UK
London
Media Centre
7D/Ref: 303479
📅 12-May-10 📅 08 months

TECHNOLOGY

General Manager Programmes and On Demand– BBC FM&T
London
Broadcast Centre Media Village
SM1/Ref: 303526
📅 30-May-10

Technical Project Manager, Dr Who
Cardiff
8D/Ref: 303407
📅 13-May-10 📅 12 months

Trainee Research Scientist
London / Salford Quays
5D/Ref: NNP303403
📅 24-May-10 📅 2 years

UNIX System Specialist
London
TV Centre
Under Review/Ref: 301775
📅 16-May-10

BBC WORLDWIDE

Commercial Director, Ragdoll Brands
London
Media Centre
SENEX/Ref: 301305
📅 05-May-10

Commercial Director, Non-Ragdoll Brands
London
Media Centre
SENEX/Ref: 301831
📅 05-May-10

Technical Designer
London
Media Centre
1W/Ref: 302385-1
📅 10-May-10

Business Operations Executive
London
Media Centre
2W/Ref: 297935
📅 09-May-10 📅 12 months

Events Co-ordinator
London
Media Centre
3W/Ref: 300498
📅 06-May-10 📅 07 months

PA/Team Assistant
London
Media Centre
4W/Ref: 301530
📅 06-May-10 📅 07 months

Digital Producer, BBC Worldwide Channels
London
Media Centre
4W/Ref: 303177
📅 13-May-10

Commercial Team Coordinator
London
Media Centre
4W/Ref: 303498
📅 06-May-10 📅 03 months

BBC NORTH

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See Attachment

Got any pictures?

World TV editor Marek Prusewicz has been to Bush House, building links for video news

I CAME TO BUSH HOUSE in September for a six month attachment, after 11 unbroken years working on tv news at Television Centre.

It's rather daunting walking down Kingsway towards Bush House on your first day – an impressive building you see almost the moment you turn out of Holborn tube station. Add the reputation of the World Service for the finest output and the history behind the place (WS has been at Bush House for 70 years) and it's easy to feel a little intimidated.

My brief was a wide one: find ways of bringing people at Bush making and using video closer to people at TVC doing the same thing.

Video at Bush? Yes, more and more of it. When I arrived ten language services used video, mainly on their websites; now it's 15, and increasing.

Users around the globe like pretty similar things



But when I arrived, the most reliable way to send out video to other parts of the BBC was to take it on the Underground. Now it can be transferred simply and directly into the Jupiter System at TVC, and a dedicated video producer at Bush looks for the best video from the language services and plays it out.

Apart from the technical challenges, you need to convince people that something they've made for their own service is of interest to others and not to be bashful in offering it up. You've also got to alert potential recipients that this is really good stuff they're going to want.

We've had some great examples. BBC Mundo returned to Haiti weeks after the earthquake and provided first person video accounts of life since the quake, which was picked up by World News America. We've just sent out a BBC Vietnamese video about online gaming addiction in Vietnam – I'll be interested to see how that goes.

Online video users around the world like pretty similar things – strong pictures, look at that! video and big stories – like Haiti. They also like anything quirky or about technology. A BBC Click reporter trying the world's first 'unbreakable' phone – and promptly breaking it – was a hit in several languages.

I've loved meeting the people at Bush. They are hugely skilled and knowledgeable. I'll go back to Television Centre as their cheerleader, selling their output to News, and alert for TVC material I now know might interest Brazilians or Hindus.

Been anywhere nice?
Send your attachment stories to Clare Bolt

FULL DETAILS AND HOW TO APPLY

Full details and how to apply are on Gateway at: https://jobs.bbc.co.uk/fe/tpl_bbc02.asp
For assistance contact BBC Recruitment's Response Team on: 0800 082 8080 or 0370 333 1330

EXTERNAL APPLICATIONS

Vacancies published on this page are open to BBC Staff. Where indicated (📅), external applicants may also be considered. Please contact (quoting the appropriate ref.no.): Recruitment BBC HR Direct, PO Box 1133, Belfast BT1 9GP Tel: 0370 333 1330.

ANNA WILLIAMS

PLANNING EDITOR, BBC WORLD NEWS

Why are you a journalist?

I was on a work placement in Russia in 1991, with a Russian bank, when the coup happened. So I called up CNN and asked if they needed any help because it was obvious it was going to be a big story. That led to me working for them as a producer in Moscow for six years.

So you probably didn't intend to be a journalist?

I fell into it. Growing up in Ireland journalism never occurred to me. I was always going to be a lawyer – it had been my ambition from the age of 10. I'd done a business degree and was going to go on and do law and then my Dad saw a Russian language course. I had always been fascinated by Russia, loved Russian history and communist politics in college, so I went for it. And from that I went to work in Russia. It never occurred to me to go into journalism because Ireland was a very closed shop in those days – you only went to RTE if you knew someone working in RTE. There was no one in my family who was a journalist so as a career it never crossed my mind.

What was it like working in Russia in the 1990s?

It was great because it was a time when the country was opening up. We could do any-

CV

Education: BA politics and business; diploma in Russian and international commerce; Trinity College, Dublin.

First job: Six month internship with a bank in Russia.

Career landmark: Joining the BBC

Family: Married to Todd Baxter, with two sons, Conor and Dylan

thing and go anywhere and explore all the boundaries of the former Soviet Union. It was a really privileged experience.

Why did you leave?

There comes a point where you are doing the same stories again and again, and someone suggests doing a story about Lenin and whether he is ever going to be reburied, and you think – we have done this. Every six months or a year the same thing comes up and I think when you are not excited about doing a story then you shouldn't be there. My now husband was also moving to London and I knew I would move eventually. I did imagine I would return, go away for a couple of years and go back, but I never did, not to live. But it seemed like the right thing to do at the time.

So you came to London; did you join the BBC immediately?

When I first arrived I worked for CNN, but then I came to the BBC. At first I was on the foreign newsgathering desk, just at the point the system was going bi-medial. At the time that was quite a revolutionary change for everyone involved, and since then we have gone through one change after another every few years. I started off, like everyone does with the BBC, with a three month contract, then six months, then a year.

What was moving to the BBC like?

It was a huge culture shock. I was a duty editor. I couldn't understand why they did things the way they did. And there were little things where people used different language. At CNN they talked about fonts and the BBC talk about astons and they talk about stand-ups and BBC does pieces to camera.

Journalism never occurred to me, as I was going to be a lawyer

The hard thing at the time I started was that World television was separate, so you wouldn't know what the *Ten O'Clock News* was doing if you were on World and everyone was compartmentalised, though about then things were starting to change. You didn't just call up and get one bureau, one person to speak to, which was different, but that was also because the BBC has so many outlets. In 1999 they collated all the desks and suddenly all the world duty editors were together on one desk.

Did your job change then?

As a WDE my job changed over the years. I did stints on planning as well as on the day desk. When I started people were grappling with ENPS and it was a huge shock because people were not used to using Windows. I remember one colleague thought I was American and asked me to help him

because he couldn't shrink a window on his computer.

What does your current role involve?

In 2004 I moved to what was then BBC World, now World News, as a planning editor. That was when World News was just beginning. It was a time of change and a case of figuring out what we were. The job I do now is not like the job I did then. When we started out it was half hour bulletins and now it is a rolling news channel. But we are not stuck on one format, and at the weekends I think our output is more reflective. It is a constant challenge but I have seen the channel go from strength to strength.

Is there such a thing as a typical day?

Now I tend to go to far more meetings than before. I meet other producers from radio, tv and online and talk about what we are planning to cover. For example, with the World Cup we would like to profile the African nations and the simplest thing would be for us to go and do that but we have got to figure out what other outlets are doing because there is no point in two crews going to Ghana. I will plan anything from the next day to looking at the Olympics in 2012. It's important for me to have a sense of what is going on in a month, six months or a year.

Is there one thing you are most proud of?

CNN and BBC were such different periods, so if I went for when I was with CNN it would be October 1993 when Yeltsin shelled the [Russian] White House, where I think we did an amazing job. But in terms of BBC, I think the most satisfying thing overall is that I am so very proud of the channel which I always see growing and improving. It's also really satisfying to see how we have got on with online and WS radio. At the end of the day, it is nice to think you have done something well. You always think you could do it better if you had more resources, but it is a really great place to work.

Interview by Lisette Johnston

foreign report

JIMMY INNES



TANZANIA COUNTRY
DIRECTOR, BBC WORLD
SERVICE TRUST

FREEDOM OF INFORMATION is at the heart of all good journalism, but in too many parts of the world media writers and broadcasters simply do not have the freedom to produce accurate, impartial, fact-based reporting.

Their freedom as journalists can be compromised by a host of political, social and cultural factors. This is as true in Bangkok as in Bulawayo, Baghdad or Bristol.

In elections and war zones, through crises and oppression, we the readers, watchers, listeners and browsers find ourselves having to read between the lines, to try to differentiate fact from spin or propaganda. This is why freedom of the press is so important.

We should not have to put our audiences in a position where they have to decipher and interpret our messages.

The truth should always be clear and open for all to see.

World Press Freedom Day on May 3 was all about the importance of truth and fact; and that is an admirable aim in any walk of life.

This year is election year in Tanzania, and with six months to go to polling day, the campaigns are slowly rolling into gear.

Although perennially on the list of the world's poorest countries, Tanzania benefits from a vibrant media environment, with better than average freedom of the press and political commitment to the same. These are building blocks for this year's elections.

The BBC World Service Trust is working with the Tanzania Broadcasting Corporation (TBC) to help them to implement the most impartial, fact-based and quality election coverage there has ever been in this country.

Through journalist training, editorial support and co-production, TBC and the trust are striving to uphold the principles of freedom of information, helping audiences to understand the issues, and not have to read between the lines in search of the truth.



green room

THE ARIELATOR

A weekly take on life at the BBC: who's up, who's down, who's off



UPSIDE It's up the arielator for BBC Shropshire editor **Tim Beech** (above, left) and down the arielator for everyone else at the station after their boss swooped in to win their Super 7 football prediction competition on his second go. For the last four months, staff have been trying to guess the winners of seven games in the Premier League. After a 15 time rollover, the stakes were high. 'The prize fund had reached a staggering £247, people had begun to dream of what they would do with the money, and then the boss decided to have a go,' says bj and tournament organiser Adam Green (pictured). 'Of course, he ruddy won the thing didn't he?' Adam assures us that Tim 'has bought cakes for the office', but sadly this has 'only slightly softened this devastating blow'.

DOWNSIDE If you work at 'BBC London House', then American author **Joe Adamson** needs your help. He has been trying for years to track down Betacam tapes of a Laurel and Hardy (pictured) documentary which he lost when the organisation he was working through went into administration. Its new owners took one look at the tapes, saw the BBC initials, and quickly sent them on to the aforementioned address. They were kept in small grey cases and labelled along the lines of 'BBC L & H tape 1'. Anyone who knows where they are can contact Stephen Garner.



EARWIGGING

OVERHEARD AT THE BBC

...I wish I had been a slapper when I was younger...

...Eddie Izzard? Not Michael Heseltine? Are you sure?...

...You can tell who the chiefs are by the colour of their wee man...

...How can Archimedes be embargoed?..

... Yes, I bet you've had many women show you pictures of their cat over the years...

...You can suck that in eight minutes can't you?...



DRESSED TO IMPRESS?

BBC SCOTLAND sbj Alison MacDonald recently struck retro fashion gold when she delved into the archives in search of style through the ages.

Among the dust and the dvds was an ageing videotape showing 'four BBC staff (females)' modelling 'teen-age fashions in Studio A' in 1964. Thanks to an attached note we know that they were wearing 'below the knee dresses' – can't have viewers getting all hot under the collar can we? – and that the cameras were in shot deliberately, but otherwise the

footage remains a mystery.

A closer glance at it reveals an unusual umbrella/bowler hat/briefcase motif going on, which can only mean one thing – *The Avengers*. This is strange, seeing as the popular show was airing on ITV at the time. It's a little like rounding up a gang of runners and making them dress up in torn clothes and coconuts in homage to the cast of *Lost*. Can you tell us anything more about the photos? Were you in them? Get in touch at the usual address if so.

MOUNTAIN MAN

'THE BETTER the story, the more time you spend hanging around,' is a rule of thumb Radio Cumbria's South Lakeland correspondent Martin Lewes says he has learned over more than 30 years as a journalist. By that logic, his latest story – gained by dangling halfway up a cliff face on an

'unnervingly complicated system of ropes' – must have been a belter.

Martin was investigating a project by a group of climbers maintaining lines of 'bolts' – metal hooks inserted into the rock-face on particularly difficult pitches so climbers have somewhere to

clip their safety ropes. 'That way, if they fall, they don't fall too far,' he says.

Worryingly enough, the climbers were replacing hooks that were rusty and unsafe – not a reassuring thought when they are the only things keeping you from plunging to your doom. 'I am reasonably OK with heights,' says Martin. 'But you might guess from the look on my face that the experience hasn't encouraged me to take up technical climbing. There's probably 30 or 40 feet of clear air beneath me – and it's pretty steep after that, so you wouldn't stop when you hit the ground...'



WE HEAR THAT...

MANCHESTER STAFF couldn't resist watching Gordon Brown come out of the studios after his apology for calling a voter 'a bigoted woman'. He had completed his live interview with Radio 2's Jeremy Vine show when scores of workers spilled out on to the car park and leaned out of first-floor windows to catch a glimpse of the 'penitent' PM. But it's not the first time a political leader has dropped by the Manchester studios recently. On the morning after the first prime ministerial debate, David Cameron popped by for a local radio phone-in only for the Home Secretary Alan Johnson to arrive unexpectedly towards the end. In the interests of balance, Green Room wonders if Nick Clegg will drift by to grace the northern base with his presence before polling day. Or SNP's Alex Salmond or Plaid Cymru's Ieuan Wyn Jones for that matter...



LOOK OUT W12 lunch eaters – a singing flash mob is coming to a canteen near you. The BBC Performing Arts Fund has organised a 'scratch-choir' event where West End vocal coach Lisa Thorner will teach staff a song from *Over The Rainbow* and then help them perform it at White City canteen during lunch time. The workshop takes place on Friday, May 7 at 12pm in room WC5210, White City. The performance should start around 1 to 1.30pm. Anyone interested in participating should turn up on the day. Any queries, email performingartsfund@bbc.co.uk

GREEN ROOM is looking for Children in Need 'heroes'. If you (or a colleague) has run through the night, chaired a meeting dressed as a horse or grown a beard in the name of raising money for the charity, we want to know about it. Our favourite will get a visit from one A-list bear, a CIN goody bag and a spot in Ariel (if they want it). Email Ariel Green Room.



Win woodland concert tickets



FORESTRY COMMISSION

Live Music is a series of concerts by an eclectic mix of acts taking place across June and July in spectacular woodland locations across the country. Money generated by ticket

sales is spent directly on the nation's woodlands, benefiting everything from butterflies to mountain bikers. For further info, visit forestry.gov.uk/music.

WE HAVE a pair of tickets to each of the following shows: **Keane** at Dalby Forest in North Yorkshire on Friday June 25; **The Saturdays** (pictured) at Thetford Forest in Suffolk on Friday July 9; and **Status Quo** at Westonbirt Arboretum in Gloucestershire, Saturday July 17. **To enter to win a pair, tell us the name of The Saturdays' most recent album.** Email ariel.competitions by May 10 with your chosen band in the subject line.