

ariel

THE BBC NEWSPAPER

POETS AND
PODCASTS AT
GLASTONBURY
Pages 8-9



AS THE BBC CLUB focuses on health, White City senior fitness manager Nicola Feustel feels the burn while chief operating officer Dino Portelli looks on. **PAGE 4**

GYM'LL FIX IT

Pay offer: small award for some but nothing for others **Page 2**

Middle East editor Jeremy Bowen makes his mark again **Page 3**

Recalling the historic broadcast that rallied France in 1940 **Page 7**



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RIC BAILEY, chief adviser, politics, on the challenges and opportunities of covering the coalition **Page 10**

CECELIA HUE, freelance producer, deals with heat, punctures and tribal rivalries during a trip to Mali for the Natural History Unit **Page 11**

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Unions greet flat rate pay offer with dismay

by Lisette Johnston

THE BBC is offering a flat rate payment of £475, consolidated, to anyone earning less than £37,726 – and a pay freeze this year for everyone else. In addition, the suspension of bonuses for directors and senior managers remains in place, as do any previously announced pay freezes.

It follows talks last week with the joint unions, who had bid for RPI plus two percent.

Lucy Adams, director of BBC People, said the offer would benefit almost 70 percent of staff. The unions declared it 'totally unacceptable'.

Gerry Morrissey, Bectu general secretary, said: 'BBC staff deserve a fair increase in pay for 2010/11, one which rewards their loyalty and commitment and which recognises the continuing high demands placed upon them.'

NUJ general secretary Jeremy Dear added: 'We appreciate the BBC is trying to cut the cake to help the lowest paid, but it is unacceptable that a third of journalists would receive no pay rise and that for the third year running BBC staff are being offered a deal which is significantly below inflation and significantly below the rise in the licence fee. Quite simply, the cake isn't big enough.'

Adams said the BBC had aimed to direct the available funds, which amount to one percent of the total pay bill, to the staff who earn least.

She said: 'This has been a tough decision, not least because we know that, in common with the public as a whole, all BBC staff are facing significant cost of living increases at the moment.'

'However, in the current economic climate where basic pay awards across the UK remain on average very low, we believe that this offer is fair and reasonable. It is now even more important than ever that every pound is spent wisely to help us deliver value to our audiences.'

Bectu, the NUJ and Unite have said that while they don't oppose a longer term pay deal, for a one year agreement they cannot consider anything less than the BBC's licence fee settlement of two percent. They also want a clear commitment from the company to promote staff who 'act up' in senior roles for at least two years, and to preserve existing agreements on the re-deployment of staff faced with redundancy.

Jeremy Dear said: 'BBC staff have taken on additional workloads in the wake of thousands of job losses and are paying more for their pensions. It is time the BBC recognised their outstanding contribution to maintaining quality.'

The unions also want the corporation to require all contractors to pay the London living wage – currently £7.85 per hour – as an absolute minimum.

Talks will continue and a further response from the BBC is expected on June 30.

Over the moon at MBE



Sporting double: Jackie Fullerton and Mike Ingham

A NUMBER OF BBC people, both past and present, are among those named in the Queen's Birthday Honours List.

They include Mike Ingham, chief football correspondent, who is currently with Radio 5 live in South Africa covering the World Cup. He has been awarded an MBE for services to sport broadcasting.

'I've spent the best part of 40 years talking on the radio but for the first time ever I pretty much found myself speechless,' he told Ariel over the phone on Monday.

'It is very humbling. I was completely stunned when I found out, and it was fantastic when it was announced because of course it came out the same day as the England game here in South Africa.'

'Apart from my family, the two loves of my life have been broadcasting and sport, so to get recognition for that is absolutely amazing.'

Staying in the world of sport, Northern Ireland presenter Jackie Fullerton gets an MBE for services to broadcasting and to the community.

A patron of the charity Heartbeat, the former Irish league footballer has dedicated time to working with young people with disabilities

and was 'stunned and full of pride' at being included in the list.

Peter Johnston, Northern Ireland director, said: 'This is a tremendous recognition of Jackie's talent as a journalist, presenter and commentator and to his tireless contribution to sport and broadcasting over the last 37 years. We are delighted he has been given this accolade. It is a fitting tribute to a great personality.'

In news, reporter Julian Pettifer, who has covered a host of international stories for programmes such as *Tonight*, *24 Hours* and *Panorama*, receives an OBE for services to journalism and wildlife conservation.

In recent years he fronted *Nature* and *The Living Isles* for the BBC and currently presents Radio 4's *Crossing Continents*.

Cookery writer and judge of BBC Two's *Great British Menu*, Prue Leith, is appointed a CBE, while physicist Brian Cox, presenter of the acclaimed *Wonders of the Solar System*, gets an OBE for services to science.

Blair Jenkins, former head of news and current affairs at BBC Scotland, and more recently chair of the Scottish Broadcasting Commission, is also among the OBE recipients.

NEWS BITES

FM&T AND Siemens have launched a new service for all BBC staff enabling them to access their BBC email account from anywhere, via the internet. To set up your access go to email.myconnect.bbc.co.uk and follow the instructions using your regular user login details.

A HEALTH campaign spearheaded by BBC Essex presenter Dave Monk will culminate on June 19 with a station roadshow on Canvey Island. Monk, concerned about men's reluctance to be checked for cancer and other serious conditions, mobilised Essex's primary health care trusts to sponsor awareness-raising events.

RADIO 1 is to feature unsigned acts as part of its daytime schedule. For ten weeks from June 21, the station will play tracks from British artists who submitted their music to the BBC Introducing evening strand.

THE BBC Symphony Orchestra will give a full-blown classical music concert at London's Westfield shopping centre on July 9 as part of the BBC Proms Out+About initiative. The concert, intended as a 'pre-season treat for Londoners and their families', will take place a week before the Proms start.

COMEDIAN DARA O Briain, host of *Mock the Week*, is to take over as presenter of *The Apprentice - You're Fired* when it returns to BBC Two later in the year. He replaces Adrian Chiles who is now with ITV. Meanwhile, a new series of *Mock the Week* gets under way on BBC Two on June 17.

BBC WALES, BBC Worldwide and US entertainment network Starz Entertainment have signed a three-way co-production partnership to develop a new series of *Torchwood*. BBC Worldwide will also distribute the series to broadcasters globally.

GIANANDREA NOSEDA is stepping down as chief conductor of the BBC Philharmonic after almost a decade. However he will continue to spend time with the orchestra as conductor laureate. His final season will feature music by Beethoven, Rachmaninoff, Liszt and Strauss, concluding with Verdi's *Otello*.

BBC SCOTLAND'S Write Here, Write Now competition has delivered three winners, one from Glasgow, one from Edinburgh and one from East Renfrewshire, who now have the chance to make their mark at the Edinburgh Comedy Festival in August. They will be mentored by experienced people in comedy production as they work on scripts to be read by professional actors at the festival.

ARIEL WANTS to hear how BBC parents cope with the long summer holidays. Do you package the children off to gran, sign them up for a PGL (Parents Get Lost) activity holiday or teach them an early lesson in independent living? Email Claire Barrett with all your tips and tricks on balancing work and family once school is out.

Tim Franks and Jeremy Bowen reflect on the unique challenges of covering the region



Pressure and privilege of reporting the Middle East

Tim Franks with Israeli human rights activist Ezra Nawi in the southern West Bank

by Claire Barrett

AFTER THREE and a half years as Middle East correspondent – a period which has seen him at times frustrated, sometimes joyful, even depressed – Tim Franks is certain of one thing: try as he might to be an oracle of objectivity, the truth will always remain elusive on this most challenging of beats.

‘There’s no magic ingredient to journalism here,’ he tells Ariel, as he prepares to leave his post to be a sports correspondent. ‘You just do what you’d do anywhere else – you try and hack your way through the thicket in what stories you choose to cover (as far as you have the choice) and how you choose to cover them. Our job is to shine a light, to try to explain: it’s not to hold forth.’

In his valedictory broadcast from the Middle East, which went out last week on Radio 4’s *From Our Own Correspondent*, Franks spoke of the strains of doing the job as a practising Jew and described a region that was ‘occluded by prejudice’ and where ‘too many people have unshakeable views of others’. It kept peace at bay and left opinion at loggerheads.

No surprise, then, that he’s had to contend with accusations of bias from both Arab and Israeli camps – often about the same story: ‘It’s extraordinary how many people – people who appear to have no obvious link with the place – feel so strongly.’

Although the lobbyists can nuzzle at a reporter’s confidence, they are a necessary part of the role, feels Franks. ‘If you’re not open to what

people out there are saying, if you’re not allowing yourself to be challenged or if you’re not open to someone with an agenda coming to you with a cracking story which holds up when you go out to examine it, then you might as well sit in the bureau all day reading the wires,’ he reasons.

Less easy to accept were the assumptions made on his appointment. Members of the synagogue he’d been attending had patted him on the back and primed him to ‘put our side of the story’, he reported on *FOOC*. A former classmate had commiserated over the clash of loyalties between his religion and his reporting, while a friend of the family reckoned the BBC had given him the job as a concession to Israeli prime minister Ariel Sharon.

Religion aside, others pro-

nounced him guilty, before a word was broadcast, simply for being a journalist – ‘guilty of being in hock to the all-powerful Jewish lobby, guilty of being in thrall to the Palestinian culture of victimhood, guilty of stirring overheated controversy out of every spit and whistle in this corner of western Asia’.

He leaves the Middle East under its ‘cloud of smog’. He doesn’t have all the answers, but he does feel ‘privileged’ for his stint ‘in the most disputed patch of real estate in the world, working for an organisation that, despite everything, gives you the freedom to see remarkable things, meet remarkable people and then tell the widest possible audience about it. To sound like the yiddishe mama I’m clearly not: what’s not to like?’

Scrutiny from all sides keeps you honest – Bowen



by Cathy Loughran

JEREMY BOWEN is ‘very honoured’ to receive the second Charles Wheeler award for outstanding contribution to broadcast journalism – the first went to Jeremy Paxman – but he can’t help wondering about ‘the timing’.

‘I did think it might have something to do with my little difficulty with the Trust,’ he says candidly, referring to his censure by BBC trustees last year over ‘inaccuracies’ in two of his reports about Israel.

After the ruling, he received hundreds of emails of support from journalists and colleagues: ‘I stand by what I said. On this occasion I think the trust made a mistake,’ he told Ariel.

The BBC’s high profile Middle East editor echoes Tim Franks’s experience of the sensitivities involved in reporting from the region, and of attracting criticism from both sides of the political divide. ‘I accept the pressure that comes with the territory. I can deal with

it,’ Bowen says.

The Gaza flotilla story was just the latest to attract hostility. One critic accused Bowen of anti-semitism, saying: ‘I hope the people you love so much kill you very soon.’ Another ‘very disapproving’ email came from journalist John Pilger, who attacked his reporting for opposite reasons.

‘I’ve been doing this job a long time, I know the region well and I’m just glad the BBC still trusts me to report a very sensitive story which always has the potential to be explosive.’

He adds: ‘Scrutiny keeps you honest. I know I can never afford to be sloppy and I work very hard on my scripts because language can be emotive.’

He sees ‘talent at all levels’ of BBC News, but feels the organisation ‘worries too much’: ‘We should just say, we’re doing good, honest journalism and sometimes that puts people’s noses out of joint.’

The former *Breakfast* presenter – who moved briefly into the studio, against the advice of veteran correspondent Charles Wheeler – says he is ‘lucky to have one of the top reporting jobs in the BBC’: ‘No story is more important in the world, and at a time of crisis elsewhere in journalism, we’re lucky we still have the budget and the will to tell it on tv, radio and online.’

Fanzone Soweto brings supporters from 32 nations to one big party



World at their tweet: Ros Atkins and fans make global connections

by Lisette Johnston

THE WORLD CUP HAS brought a carnival atmosphere to South Africa, and the launch of the World Service’s discussion show *World Cup Have Your Say* in Soweto was no different – chanting, colour and a chorus of vuvuzelas.

Presented by Ros Atkins, the radio programme is broadcast twice daily throughout the World Cup and gives football fans the chance to speak about the game.

Thursday’s launch brought together fans from all 32 competing nations, a global audience online and members of the local community. People were encouraged to give their footballing opinions in a bid to create a massive international fanzone, online and on air.

Atkins is visiting youth and grassroots sports organisations to find out their views on the tournament, and the programme will also feature musical contributions from local bands.

‘I hope that we can con-

nect the world to Soweto and bring something of the atmosphere, vibrancy and football fervour to audiences around the world,’ Atkins says.

‘The launch show was an exciting challenge. We hoped to bring together fans via any means – from phone, Skype, email, to text, blog, or Twitter, or simply in person, to create one unique international fan zone.’

‘It was our own rather experimental take on an opening ceremony – one led by the fans from different cor-

ners of the world and from our base in Soweto, to talk football and beyond.’

World Cup Have Your Say broadcasts daily on the World Service from 8.05am GMT, with a weekend edition at 5.30pm GMT.

There is an additional daily weekday transmission at 6.30pm GMT for BBC World Service English in Africa.

On BBC World News a special television edition of *World Cup Have Your Say* will broadcast weekly on Mondays from June 14 at 3.30pm GMT.

New look Club W gets fit for purpose

by Candida Watson

DID YOU KNOW there's a machine that can vibrate you into fitness – and shift cellulite to boot – and did you know they've got one in the new-look BBC Club at White City?

Club W – for Wellbeing – launches this week, after an extensive, expensive re-fit that has seen the old bar become a gym full of new fitness equipment, and the creation of two ground floor studios, one of them just for 'spinning' classes. The bar had been losing money, while club members were asking for a wider range of classes and better gym facilities.

Says Dino Portelli, chief operating officer of the London clubs: 'We're looking to change things, and this is a whole new approach to the club; it's about wellbeing.'

The first floor gym now has more running machines, a multi-gym that can be used by two people at once, and a new type of cross trainer that 'makes you work harder' according to Portelli.

It also has a Powerplate, the must-have piece of gym equipment that

claims to build fitness using minute vibrations which force the body to perform reflexive actions, repeatedly, building up muscle tone and strength.

The expansion of studio space means the gym can run two classes at once at peak times. The changing rooms have also been revamped and expanded, with the vital addition of hair straighteners in the Women's.

It is hoped the wellbeing message will be a template for BBC Clubs everywhere, although many do not have the space for purpose built gyms.

They would focus more on the nutritional, educational side of things, which in London include: the Club head chef in Television Centre making snacks for sale at Club W; more healthy food options on the overall club menu; courses on healthy eating; advice sheets on activity and behaviour; hypnotherapy sessions to help staff quit smoking.

Nor is all this just for Club members – anyone working for the BBC can use Club W, for a fee.

London Club chairman Andy Baker says: 'What we are doing with the



Club manager Dino Portelli, in the new Club W at White City

PHOTOGRAPH: MARK BASSETT

White City gym is offering a pay as you use facility to non-members. The BBC wants us to offer more universal access to facilities, so we are. We think it will work very well in the wellbeing area, and if we can draw people in we can show them the other benefits of being a Club member.'

These include Club discounts, special offers and, of course, the special interest sections – from language classes to sports. As Baker says: 'You can get a private pilot's licence through the BBC Club.'

Across the BBC the Clubs are re-assessing their offering to staff, and their management teams have a weekly conference call to discuss issues and ideas.

Baker says the amalgamation of all the clubs into one was considered, but rejected.

He says: 'We want to be really joined up with the BBC and offer facilities that are available to all staff as comfortable, economically affordable places to go.'

'We are being more proactive to draw people in, and the White City club – Club W – is an important part of that.'

Independence 'core' to BBC's success says Hunt

THERE WAS no mention of scrapping the BBC Trust, nor any more about opening up the BBC's books to the National Audit Office. All Jeremy Hunt is saying for now is that he wants some things at the BBC done 'differently and better'.

The new culture secretary used his first speech on media policy to prioritise the roll out of superfast broadband to rural areas – using the BBC's digital switchover surplus, as trailed in the Queen's Speech. Three unspecified 'market testing projects' would be the first steps.

The estimated £250m-£300m surplus had been earmarked to pilot independently funded news consortia in Scotland, Wales and the north east and Border region. That 'misguided' plan has now bitten the dust, Hunt confirmed, with his preferred option for replacing ITV regional news – up to 80 commercial local tv stations in towns and cities – to be investigated over the summer by Lazard investment banker Nicholas Shott.

He has also asked Ofcom to look at sweeping away altogether cross-media ownership rules that could stand in the way of his vision for the kind of profitable local city stations that exist in the US.

The new minister who, in opposition, made clear his intention to replace the BBC Trust with a less 'compromised' system of governance, stressed the coalition government's commitment to a hands off relationship with the BBC.

A well-funded BBC 'safeguarded quality and high standards', he said, and was 'quite rightly the envy of the world'.

'Of course there are things we want it to do differently and better, but we recognise that core to its success has been its in-



Culture secretary Jeremy Hunt

dependence from political control,' Hunt said last week, pledging: 'Nothing that this government does will compromise either the independence of the BBC or the quality of its output.' He has also made a commitment to 'honour the framework' of the current BBC charter, which extends to 2016.

A spokesman for the trust could not confirm press reports that chairman Michael Lyons has had 'positive' private talks with Hunt, although it would be surprising if the two had not met to discuss future options.

Radio must 'realise potential'

by Sally Hillier

RADIO 1 should 'reclaim its reputation' as a station for young people, Radio 2 should concentrate more on older people, and the 'most distinctive' programming on 6 Music should be incorporated into the schedules of both.

These are among the key recommendations from the Radio Centre, the body that represents commercial stations, in its response to the BBC's strategy review proposals.

Although it 'absolutely agrees' with supporters of 6 Music that the digital network's 'unique output' should be preserved, the Radio Centre believes that if the BBC was to guarantee genuinely to deliver such output on its more mainstream channels,

'loyal listeners and the music industry could be satisfied'.

Meanwhile, it wants Radio 1 to be far more youth-targeted, with a specific mission to break new UK bands, and a sharper focus on the under-25 audience.

At the other end of the scale, Radio 2 'must harness its power as the nation's most popular station', and strive harder to appeal to older people, it believes.

As for local radio, the Radio Centre recommends the removal of all music from the daytime schedules of the BBC's English stations, and the development of closer relationships with community, hospital and student radio services, allowing them access to the airwaves outside peak times.

Elsewhere in its response,

the Radio Centre thinks the BBC 'has a responsibility to do all it can to ensure that radio secures its digital future' and that more money from the current licence fee settlement should go on improving DAB (digital audio broadcasting) coverage.

Furthermore, it 'should invest in sustained and heavyweight promotion of the digital radio platform on [its] network television stations and analogue radio rather than the narrow promotion of specific BBC digital services'.

Overall, the Radio Centre's view is: 'The BBC, whilst representing an extremely positive force in the UK radio industry, has the potential, and therefore the responsibility, to generate far greater public value than at present.'

DCMS seeks two new BBC trustees

VACANCIES for vice chair of the BBC Trust and trustee for Wales have been advertised by the DCMS with no fees increase on 2008/9 levels – £77,005 for two and a half days a week and £41,070 for two days respectively.

Current vice chair Chitra Bharucha (pictured) and Wales trustee Janet Lewis-Jones will not be putting themselves forward for re-appointment when their four-year terms end in October. Four other trust mem-



Chitra Bharucha

bers – David Liddiment, Patricia Hodgson, Diane Coyle and Alison Hastings, trustee for England – will be recommended to serve a further four years.

Mehmuda Mian and Rotha Johnston, trustee for Northern Ireland, have asked to serve only a further two year period and trustee for Scotland Jeremy Peat stands down in December.

The appointment of trust chairman Michael Lyons, who took over when Michael Grade went to ITV, runs until April 30, 2011. In 2008/9 trustees accepted a two percent fees increase in line with the BBC staff pay rise.

FAMILY GUY

The white photo album: Christopher Eccleston as John Lennon and Naoko Mori as Yoko Ono



Imagine... a fresh take on John Lennon, focusing on his personal relationships. BBC Four has made such a film

by Lisette Johnston

HE IS ONE of the iconic musicians of the 20th century, founder of the Beatles and an advocate of primal therapy. And his story is well known, so John Lennon is perhaps a surprising choice for a film made for BBC Four.

But instead of charting the controversial Liverpoolian's rise to fame or his tragic murder in 1980, *Lennon Naked* examines the star as a family man and his relationship with his father, with Christopher Eccleston taking the lead role.

The 90-minute drama charts Lennon's life from the death of Beatles' manager Brian Epstein in 1967 to 1971, when Lennon moved to America to begin a new life with Yoko Ono. The content was inspired by a candid interview he gave to *Rolling Stone*

magazine that year and is part of the channel's Fatherhood season.

Director and co-producer Edmund Coulthard brands it a 're-imagining' of this important period in Lennon's life.

'We are not saying love him, we are saying here he is. We are trying to give a flavour of him,' he comments.

This view is echoed by Jamie Laurenson, commissioning editor for drama on BBC Four, who believes focusing on Lennon at a time when he was re-examining his life and relationships with people made more sense than the 'cradle to grave' approach.

'I think that notion of someone who has achieved such a level of fame and fortune and goes through a process of personal re-examination is very interesting,' Laurenson adds.

'Chris Eccleston really captures the restlessness of his character and writer Robert Jones has also done that by giving us a slant on Lennon's life, rather than going down the well trodden route of the rock star biopic. It's a look at an intense and passionate period of his life.

'It is interesting to place a subject as famous as Lennon into a topic that is universal, that of fatherhood. I think his family life is key to understanding him and this film is an interesting counterpoint for both.'

This is Eccleston's first role for BBC Four. He worked with a vocal coach to get the Liverpool accent just right, and says he knew very little about his subject before getting the role.

'I was not a huge fan of Lennon or

the Beatles but I was very interested in him as a person and I embraced that,' he explained

'I became fascinated by him because he was just a very flawed human being. He was incredibly arrogant, and could be dismissive, but he was also humble and gentle. So I listened and read as much about him as I could.

'Lennon is loved for his abrasiveness, and he was a very confessional man. I felt a lot more for him afterwards.'

The project was two and a half years in the making, but filming itself only lasted 18 days, so it was an ambitious project with shooting at a large number of locations.

Penned by Robert Jones, screenwriter of *The No1 Ladies' Detective Agency*, *Lennon Naked* was made more 'real' by using archive footage of the Beatles and Lennon and their songs, which was available thanks to a blanket agreement with the BBC.

'The archive footage emerged as the project went on but it undoubtedly enhances the feel of the film. It is aesthetic – it is not trying to be social realism,' says Jamie Laurenson.

The film has a dreamlike quality in places – through the use of this footage and flashbacks Lennon has to his childhood you get a sense of his feelings of abandonment. It makes for a very different film from Sam Taylor Wood's recent *Nowhere Boy* which focused on John as a young man trying to set up his band.

In that respect it is an interesting take on part of the star's life and the perhaps lesser known issues surrounding his parents which, in turn, it is suggested, affected his relationship with his own son from his first marriage.

BBC Four's Fatherhood season tackles the subject in an historical and contemporary context, with documentary, science, drama, and entertainment programmes.

Lennon Naked, BBC Four, June 23

FROM BUNNY BOILERS TO BUNGEE JUMPERS



Fun for all: Debbie McPhail, daughters Mhairi and Anna and Fergus the dog

by Sally Hillier

AT ONE TIME, Brownies aiming for their cookery badge were required to skin and cook a rabbit. Today, they are invited to prove they can use a dishwasher and 'make a poster illustrating food allergies'.

Not quite the same, is it? No matter, because the Brownies and big sisters the Guides are thriving, with half a million members across the UK and waiting lists in some areas.

The movement, established by Robert Baden-Powell in response to a request at a 1909 Scout rally to 'do something for girls', is 100 years old and as part of the celebrations Radio Scotland is broadcasting a half hour documentary on guiding in Scotland.

It is produced by Debbie McPhail, herself a former Brownie who still has strong family connections with the organisation. 'I have two daughters, one a Brownie and the other a Guide, and my sister has done it all – Brownie, Guide,

Ranger and Leader,' she explains.

Her programme, *A Girl's Guide to Guiding*, which she describes as 'fun and affectionate', includes interviews with members of her younger daughter's pack and a look at some of the 'amazing' activities on offer today, such as archery and bungee jumping.

'When I was a Brownie, it was a damp church hall job with a strict leader who was also my primary school teacher,' McPhail recalls.

She has also elicited contributions from some of Scotland's best-known names, such as singer/songwriter Sandi Thom, *Taggart* actress Blythe Duff and Olympic bobsledder Gillian Cooke, who share their experiences of guiding.

'Gillian actually credits the Guides with instilling the values and qualities that are needed to succeed in sport, such as good planning, teamwork and coping when things go wrong,' says McPhail.

The programme is presented by stand-up comic Karen Dunbar who, despite a reputation as an 'outrageous' performer, is an official ambassador for the Guides, helping to dispel

WHY GUIDING IS GREAT

IF YOU GO past my desk on a Thursday, you'll probably trip over a small bag-on-wheels stuffed full of items from a first aid kit to maple syrup and a polo shirt to bright pink feathers.

Why? Because I am privileged to be the leader of 21st Fulham Guides. Forget the stereotypes about old ladies wearing silly blue hats and teaching people how to tie knots and knit their own stretchers; guiding is modern and relevant. I've taken my Guides on a winter activities trip in Switzerland, and we're also having a summer punting party. The girls choose their own programme and it's up to the

leaders to help them dream big.

Guiding has given me so many opportunities. I joined when I was seven and have been to Mexico and India, sung in front of 50,000 people, danced for the king of Sweden and laughed so hard drink has squirted out of my nose. I even got one of my first jobs as a news researcher because of a report I'd recorded at a local event for Brownies.

Volunteering with Girlguiding UK is incredibly rewarding – but be warned: it's addictive!

Ann Charles, project manager, major project infrastructure, FM&T

its rather 'goody goody' image.

'The perception is that the movement is very white and middle class, but there are Brownies and Guides in every community,' says McPhail.

While making the documentary she even discovered that a unit of Rangers (the senior version of Guides)

had been set up inside one of Scotland's prisons for women.

Presumably, its members hadn't quite lived up to the Guide Promise to do their best, serve their country and keep the law.

A Girl's Guide to the Girl Guides, Radio Scotland, June 16

SOMALIS MUST HAVE A VOICE

African service reporter grounded by bureaucracy as bravery award is presented in his absence

by Cathy Loughran

HE'S SURVIVED BOMBS and mortar fire to bring the story of Somalia to a world audience. But Mohamed Olad Hassan was finally beaten by red tape last week after an admin error prevented him travelling to London to be honoured for his courage.

As the BBC African Service's English language reporter battled insoluble visa delays in Nairobi, World Service and News Online carried his harrowing reports of the latest bloody civilian deaths in his native Mogadishu.

Interviews with desperate, grieving orphans on the streets of the Somali capital paint a picture of escalating violence and terror for those caught up in the fighting between the UN-backed Somali government and Islamist militants.

Hassan has himself been injured in a mortar attack, had to flee the city after threats from warring factions and narrowly escaped death in a suicide bombing last December which killed three fellow journalists.

His determination to stay, to be 'the voice of the voiceless' in his country, is recognised this week with the Speaker Abbott award, presented annually by the Speaker of the House of Commons to people who have shown outstanding courage in the pursuit of journalism.

Jerry Timmins, head of Africa and Middle East region, and Somali service colleagues were at Westminster on Monday to accept the award on his behalf.

Hassan, whose wife and four children recently fled the violence to Hargeisa in the breakaway republic of Somaliland, was filing a story to London in 2007 when a mortar round landed outside his house, during fighting between Ethiopian troops and insurgents. 'As I ran for cover, another mortar landed ten metres from me. I woke up in a small local clinic with a shrapnel wound to my thigh,' he told Ariel.

The first journalist to report that Ethiopian troops had entered Somalia in 2006, he receives regular threatening

Courage and tenacity:
Mohamed Olad Hassan
reporting from Mogadishu



phone calls, including accusations that he is a spy working for Western interests. Early last year, the militant Islamist Al-Shabab rebel group ordered him to add Al-Mujahideen to their name in his reports, implying they were fighting a holy war. He resisted, but, not for the first time, had to leave the region.

'Most of the threatening calls are from unknown callers claiming to be insurgents, but at times you get calls from people you know. I usually don't pick up calls I don't recognise,' he says. Hassan changes location often and currently has two security guards and a driver.

Last December he was covering a graduation ceremony attended by cabinet ministers, amid high security at Mogadishu's Hotel Shamo, when a suicide bomb attack killed more than 20, including

ministers and a young Somali journalist who had taken Hassan's seat only minutes before the blast.

'We had changed positions briefly when I moved my recorder closer to the speakers. That's when the explosion occurred. All I remember is being covered in dust,' he recalls. 'The dead man was a reporter for Radio Shabelle, a local FM station. I had to jump over his body, and other dead bodies, to escape.'

After that, Joseph Warungu, Hassan's editor in London, arranged for him to evacuate to Nairobi. He returned to Mogadishu in February.

'The deaths of the three journalists at Shamo, all of whom were close friends, traumatised not only me but all the other journalists who survived the attack,' Hassan says.

Nine journalists were killed in the country last year alone and a prominent radio journalist abducted and killed in Mogadishu last month. BBC News producer Kate Peyton was tragically gunned down in the city in 2005. Many local journalists working for Western media companies have now fled or stopped reporting.

How long does Hassan feel he can remain? 'I am committed to staying as long as there is a chance to represent the voiceless in Somalia. I do not want to see the situation in my country unreported,' he says.

Jerry Timmins paid his own tribute to the reporter whose 'bravery and tenacity has helped keep Somalis, as well as BBC listeners in other countries, very well informed about events in Mogadishu'.

'Mohamed is a classic example of World Service journalism, where our reporters live amidst the story, providing vital, powerfully objective and independent news – often from places where other journalists find it very difficult to operate effectively.'

Home country honours for Ewa

Her documentaries prove a 'revelation' for Polish audiences

by Sally Hillier

A COLLECTION OF documentaries made by BBC producer/director Ewa Ewart has won hearts and minds – in Poland.

The country has even honoured her with its prestigious Andrzej Wojciechowski Award for outstanding journalism and the Wiktory Award (like a Polish Bafta) for best programme or, in this case, series of programmes.

Ewart, born and brought up in Poland before moving to the UK, has been making current affairs films for the BBC for 17 years, usu-

ally on international themes and for strands such as *Assignment*, *Correspondent* and *This World*.

She has also made specials including one on Pope John Paul II and one on the Beslan school siege of 2004, when Chechen gunmen held hundreds of people hostage for three days inside a school gym, culminating in the deaths of 326, including almost 200 children.

Ewart's *Children of Beslan*, telling the stories of the survivors of the siege, won two Royal Television Society awards – in the current affairs international category

and the single documentary category.

She also won an RTS award and an Amnesty International award for *Access to Evil*, an expose of torture in North Korea's secret prison camps.

Impressed by her work, Poland's TVN24 news channel asked in 2008 if it could air some of it. 'The idea was that a selection of 12 films should be shown as a series, to be introduced by myself as the director,' she explains.

She took the proposal to her department which approved the project and her participation.

'The Polish television station created a special show, and I recorded an introduction to every film,' she explains.

'It attracted big audiences and

a lot of media interest.'

Surprising? Not really, she says, given that insightful, probing documentaries are 'a revelation' for Polish audiences unused to such output.

'Particularly successful was a *Correspondent* programme called *Who is Putin?* which I made with diplomatic correspondent Bridget Kendall in 2001. It was the first – and as far as I know for a long time the only – comprehensive television profile of the Russian leader after he emerged as a largely unknown character.'

Modest about her newly acquired fame in her native country, Ewart declares that the Polish project and resulting awards are 'above all a success for BBC current affairs'.



In the pink:
Ewa Ewart with
the Andrzej
Wojciechowski
Award



General de Gaulle, pictured here in October 1941, made some of his famous broadcasts to occupied France from Broadcasting House

UN PAYS DE FRANCE AT BH

by Claire Barrett

DAVID CAMERON can wait. On next week's state visit to the UK, which will include drop-ins at Downing Street and Clarence House, Nicolas Sarkozy will make the BBC his first stop.

Exactly 70 years after General Charles de Gaulle entered a Broadcasting House studio to appeal to his countrymen to resist Nazi occupation, the French president will pay tribute to the broadcaster's role in securing a free Europe.

Flanked by veteran resistance fighters, his 'memory minister' and, it's expected, his pop star wife Carla Bruni, Sarkozy will unveil a special anniversary plaque in the BH reception and will view the tapestry, displayed in the artists' lobby, presented in thanks to the BBC by the French government after World War Two.

The president's entourage for the UK visit will number 800 – a specially chartered Eurostar train bringing them across the Channel and then home again for further commemorative events.

'It's an enormously important anniversary for the French people,' explains Robert Seatter, head of BBC history. 'De Gaulle's speech, which is taught today in French schools, effectively created the idea of a united France in modern memory.'

The general fled his country on June 17, 1940, as the new administration, headed by Philippe Petain, sought an armistice with Hitler. A relative unknown, de Gaulle entreated the British government to let him broadcast to France from London in a last ditch attempt to save his country. The cabinet initially refused but, according to de Gaulle's memoirs, Winston Churchill 'offered me the BBC and put it at my service'.

On the evening of June 18, the general went on air urging the French not to capitulate, but to fight on alongside Britain and the US.

'Must we abandon all hope? Is our defeat final and irremediable? To those questions I answer – No!' he declared ardently.

But only a handful heard the historic address on the BBC French Service, which was established two years



Jacques Duchesne, editor of BBC French Service during WW2; and (right) the BBC's thank you tapestry



previously, and it could have been lost to posterity. BBC engineers, failing to recognise the moment as historic, didn't bother to press record. A 'furious' general returned to the studio four days later to deliver his message a second time – and this time it was recorded.

'It had a very limited audience at

first but gained huge mythic status in its repetition,' says Seatter, adding that posters featuring de Gaulle's words went up all over London on the subsequent days to galvanise French exiles.

The French Resistance – which went on to play a crucial role in defeating the Germans – was born and

de Gaulle named as its leader. The Free French were allowed five minutes each day on the French Service to broadcast to occupied France and orchestrate their defiance. Many impassioned addresses were made by de Gaulle himself, either from Broadcasting House or Bush House, and he was regarded as the 'secret hope' by those living under German rule.

De Gaulle's broadcasts also grew the audience for the BBC French Service which broadcast the news in French as an alternative to Nazi propaganda. 'There were eight BBC language services before the war, 48 by the end, which absolutely demonstrates how key the international arm of the BBC became in the context of World War Two,' Seatter believes. 'It fixed the World Service's role as a lifeline broadcaster, a role which is still as vital today as it was 70 years ago.'

MUD, MUSIC AND... F

With blackest mud the flowered tents are thickly crusted, one and all – and in among the spliffs and...

by Adam Bambury

THE REFINED ART of poetry may not be the first thing to come to mind upon hearing the words 'Glastonbury festival' but, says producer Sara Davies, it's the ideal way for Radio 4 to cover the iconic event. In the past the station has covered comedy and cabaret, so poetry seems the next logical step. But don't expect softly-spoken sensitive souls mumbling stanzas from unsold copies of their anthologies: in *Glastonbury Poetry Diaries* the focus is firmly on the dynamic art of performance poetry, which is especially composed for physical performance before an audience, rather than the pages of a book.

Davies has commissioned five performance poets – who were already appearing at the festival – to write pieces based on their experiences of its build up. She will then record them performing their works in whatever part of the vast Glastonbury site in Pilton, Somerset seems most suitable – from the late night psy-trance madness of Shangri-La to the tranquil surroundings of the Healing Field.

'I thought it would be quite an unusual way to cover the festival, rather than just sticking a microphone in front of people while they're on stage,' explains Davies. 'It will have a slightly different sound – there won't be an audience there, but fingers crossed it will have all the background noise of the festival.'

She and the poets will be camped out at Glastonbury from Tuesday June 22 to get a feel for the atmosphere that steadily grows as the festival swings into gear, and experience the grubby thrill of extended tent living. It won't be a new experience for the producer – a former press officer for the Bristol branch of the Campaign for Nuclear Disarmament, when the festival teamed up with the organisation in the early eighties she became its press officer 'by default', and has fond memories of helping to organise its earlier incarnation.

'Over the last ten years or so performance poetry has become really popular'



Producer Sara Davies

Though the festival still retains its unique atmosphere, one thing that has changed is the amount of poetry on offer: 'When I first went there was a little bit happening in a tent in a very distant field somewhere,' says Davies. 'Over the last ten years or so performance poetry has become really popular. People have it at festivals, in pubs – there's been a real boom.'

She attributes this growth in part to performance (as opposed to written) poetry's often visceral live nature, which can attract a broad audience from across the spectrum of comedy, music and theatre. For a hip-hop fan, for example, it's surely not too much of a leap from Glastonbury approved rapper Jay-Z to the physical world of performance poetry, with its competitive 'slam' events and charismatic protagonists.

But while they will be competing with the likes of Gorillaz and Stevie Wonder for audience attention at the festival, the pressure won't just be on the poets. After recording their new poems in the days leading up to the festival, Davies must retire to the BBC's OB site at the festival for a hectic day's editing, before sending the result up to London via ISDN line. 'I've recorded two slams for Radio 4 but I've never recorded a programme quite like this with all these sort of variables,' she says. 'We will certainly all be taking our wellingtons...'

Glastonbury Poetry Diaries, Radio 4, June 27

The wordsmiths: Sara Davies on her five performers

'HELEN GREGORY and PETER HUNTER are organising the Poetry and Words tent this year, so they will have an interesting take on the festival. They've got to get everybody organised, as well as worrying about whether it's going to rain, what to do if people are late, and whether the stage is ready.

DREADLOCKALIEN is one of the comperes on the Poetry and Words stage. He's been to Glastonbury several times in the past, is a real old hand. He has a real sense of what it's like year-on-year. He's a great rap poet, a performance poet, and a real character as well. He's written stuff about memories of past festivals and

the build-up to getting on the stage. We're all camping, but I think Dreadlockalien has got his own van. It's got tea-making facilities, so I expect we'll all be found in there a lot of the time.

ANDREATAH CHUMA is quite a major performer from Botswana, who has only been to the festival once before. I thought it would be really nice to have an African voice in there.

HOLLIE MCNISH won the Glastonbury poetry slam last year. She's a really good performer, and has a bit of a name at Glastonbury as well as around the country. She's just had a baby, which is going to make it slightly different for her this year...'



Hollie McNish



Peter Hunter



POETRY?

sounds performance poets are on call...



Andreattah Chuma

Helen Gregory

Dreadlockalien

Virtual festival

Content producer **James Cowdery** on making this year's Glastonbury site the most ambitious yet

LAST FRIDAY EVENING, as the witching hour beckoned and a lonely office light blinked at the crown of Henry Wood House, our new Glastonbury website snuck onto the BBC's live server, amid a mess of to-do lists and pizza boxes.

The BBC's most ambitious Glastonbury site yet has been a collaborative effort. It's the result of several months' endeavour by a wildly dedicated and talented mob of developers, designers, information architects and producers from both inside the corporation and from our agency colleagues at Kent Lyons. You'll immediately notice the site looks and feels more ambitious. Glastonbury is one of the first sites in the BBC to launch applying the new Global Visual Language, which means it benefits from bolder layouts, new icons and page elements.

As one of the most important events in the BBC's live music calendar, Glastonbury is a big deal for Audio & Music. Even more so in 2010 as it's 40 years since the first festival in 1970 (entrance fee £1 with free milk). To mark the 40th anniversary, we've launched a major new section of the site – the archive. The Glastonbury Archive features a wealth of audio visual material from the BBC – from an eighties' news report on the

Pyramid Stage burning down to performance highlights down the years. As you might expect, there's a fair few news reports about the inclement weather, the floods and the mud. It's also an insight into the mores of times past, and the approach of tv over the last four decades in covering the colourful fringes of the festival

IN ADDITION to delving into the archive, our users will be able to vote on their favourite Glastonbury performances, with the winning set played on 6 Music – the lead radio network for the festival. The archive also features a quiz with hundreds of questions and audio and video clips from the 40 years to bend your brain. If you know how many loos will be at this year's festival or which band allegedly forged 200 backstage passes for their mates in 1990, then try and beat our office high score of 725.

We're using iBroadcast to encode performance video from more than 60 of the most notable artists. As well as ensuring that video appears on the Glastonbury site, this also means relevant performances are displayed on the BBC Music page for a given artist. We'll even be streaming many performances live over the weekend, in addition to live web-streaming the 6 Music outside



broad-cast studio at

Glastonbury – no mean feat when you're in the middle of a field streaming via satellite.

Editorially, we've spent a lot of time thinking about who might use the site. As a result we've tailored the content to appeal to as wide a demographic as possible, from those with a casual interest who may want easy-to-digest video round-ups to the hardcore music heads, who want extended performance video, set-lists, sharable content and to watch their favourite 6 Music dj live from the site. Another important task is managing expectations – we are very clear about which performances we'll be able to show, for how long and why.

WE'RE MASSIVELY proud of the site and you'll see it become richer and more involving over the coming weeks, peaking during the three days of the festival with live web-streaming from dawn until dusk and, of course, all those video performances. Alongside video highlights and interviews on Red Button and photos and a comprehensive mobile site featuring photos and Twitter updates, it all adds up to a rich and multiplatform Glastonbury experience for the majority who will not be attending in person.



Don't get bogged down in a new political numbers game



Argument, as much as headcount, holds sway in the still unfamiliar and liberating landscape of coalition, says **Ric Bailey**

I WAS STRUCK the other day by the peculiarity during an interview on *Today* of Vince Cable stoutly defending his cabinet colleague, Iain Duncan-Smith. Unimaginable a matter of weeks ago.

But we should probably have inverted commas around 'new' in the 'new' politics – a reminder of our quite proper scepticism and detachment in coming to terms with what is, very clearly, an entirely new political context at Westminster.

There have been voices urging a radical re-thinking of how we should represent the different political parties, now two of the main ones are in coalition together. Surely, some say, you should no longer have both parties appearing on the same panel on programmes such as *Question Time*, or *Any Questions?* Hang on, say others, they're still independent parties who will fight elections against each other, not least, soon, in Scotland and Wales – both of them must continue to be represented separately.

If there's one thing we mustn't do in this evolving and genuinely enthralling new political environment, it's to saddle ourselves with unnecessary mathematical formulae or stringent templates setting out how we approach the 'new' politics.

As ever, what's needed is good editorial judgement applied sensibly and appropriately to changing circumstances and different parts of our output. If anything, this presents us with a real opportunity to be creative and diverse in our approach.



Broad spectrum: Lib Dem MP Ming Campbell and Home Secretary Theresa May both appeared on a Question Time panel

Of course, many things have changed and the BBC's commitment to due impartiality means we have to take those into account in the way we approach our political coverage and make our judgements.

First: rather obvious point – we're not in the run-up to a general election any more. That means the audience are no longer in the position of making up their minds who to vote for – the period when the issues of balance between the different political parties are at their most acute.

Second: with two parties in gov-

scrutinise it for our audiences.

That doesn't mean searching out every opportunity to highlight divisions through lone backbench rebels. But it does mean ensuring that we continue to hear views from across the wide political spectrum stretching across the two parties, not just the government perspective.

A DIFFERENT PIVOT

In the 'new' politics, then, it's worth remembering not only the bit of our editorial guidelines which talks about coverage of all the main parties, but also the part which emphasises that we should 'give due prominence to all the main strands of argument'.

Whereas in the run-up to the election, most debate was indeed party political – ie between the parties – many of the most interesting issues now have a rather different pivot.

The strands of argument will be between front-bench and backbench; between those within the government and those outside; between Westminster politicians and those in the devolved bodies, local government, Europe; between those who are for and against electoral reform; and in the case of Labour, for a while at least, between the different leadership candidates.

These debates will often cut across the old simple party territory with just as much impact on our reporting as the coming together of the Conservatives and the Liberal Demo-



The Scottish parliament: elections are due next year

ernment together, of course there will be many instances when it would make no sense to represent both the Conservatives and the Liberal Democrats simply duplicating each other.

But the ability of these parties to maintain a broad degree of unity amid the tensions and tussles of dealing with the realities of government will be a central driving force in politics during this parliament. We will need to chart that relationship and

crats has changed the terms of party representation.

So across a whole series of *Question Time*, for instance, there will be weeks when it is absolutely appropriate that the government will be represented either by a Conservative or a Liberal Democrat minister and that the other party is absent. But there will also be times when the different strands of argument are reflected, say, by a Lib Dem minister as well as by a Tory backbencher or former bigwig – and vice versa.

As we approach devolved and local elections next year, distinctive party positions will once again come to the fore. For the time being though, they are only one element of a far more interesting patchwork of political narratives.

COMPLEX AND SUBTLE

In fact, this is a golden opportunity to break away from that syndrome which my programme-making customers frequently approach with heavy heart – 'three-party synch'. Old habits sometimes die too hard and this approach was already inadequate, certainly for audiences outside England who supported the SNP, Plaid or the Northern Ireland parties. But the 'new' politics means across our output, and over time we can give space to a greater variety of these overlapping debates throughout the UK, to reflect that evolving political environment with many different combinations of views and a broader range of voices.

It remains the case that we pay attention to the voters in deciding how much coverage each party should be given and that is a key measure of our fairness in allocating precious airtime. But if there's one phase in the parliamentary cycle when we can break free from being too constrained by the traditional formula, it's now.

The Greens, UKIP, the BNP, the English Democrats were among the parties improving their electoral performance in May, in terms of representation or vote-share. Between them, the 'others' represent a sizeable number of licence-fee payers and hearing their contrasting perspectives from time to time will be part of the story of the new political environment.

A gust of electoral wind has reconfigured our political landscape – and we can allow ourselves to relish the chance to get stuck into the complexities and subtleties of the 'new' politics on behalf of audiences, without becoming too bogged down in whether or not there has to be a Liberal Democrat on *Question Time* every week.

Ric Bailey is Editorial Policy's chief adviser, politics

This is a golden opportunity to break free from the syndrome that programme makers approach with a heavy heart – 'three party synch'

This is the page that everybody reads. Please email claire.barrett@bbc.co.uk You can also contribute to the mail page directly from the Ariel Online home page

mail

Spinning a web

'The BBC News website is available on your mobile' so our well-aired tv promo keeps telling me.

Well, it isn't. I only have a basic mobile for calls and texts and can't access the internet on it. More importantly, though, we ought to be aware that this is also still the situation for a large number of our viewers.

If we want the public to trust us, why are carefully-crafted promos being made with bold statements that make false assumptions?

Gordon Findlay
tv news director

Keep track

I was disappointed to note that Ariel ignored the Bafta given to BBC Sport's coverage of the World Athletic Championships in its write up (June 8). I understand that the main story was about the hat-trick of awards for *The Thick of It* but to dismiss this fantastic achievement, which was produced in-house, is an insult.

It was all the more upsetting as the award was publicly dedicated to the former

I can't afford a carriage... but execs can

Erik Huggers spends more on one taxi in one day than most staff will get in a whole year as a payrise. Drives home what we're worth. Clearly I'm lacking the Knowledge as to why they're slashing lower tiers' pay in real terms with an offer of be-

low-inflation rate and no tips, I mean bonuses, when other public sector workers won't suffer this. Perhaps it's time for us non-execs to taxi on out of here and let the directors chauffeur along without us.

Jonathan Richardson, content producer FM&T

executive producer of athletics, Martin Webster, who was forced to retire recently as he battles Motor Neurone Disease.

Belinda Moore
producer, BBC Sport

We are sorry you were disappointed by our coverage of the Baftas. Ariel does not routinely list all winners at award ceremonies.

Queen bee

The display case on the third floor of Bush house (home to the African English service) holds many BBC trophies, medals and awards. But one cheeky chappie has taken it



upon themselves to rename an oft-ignored crystal 'horn', in honour of the World Cup. I thought I should share.

Chikodili Emelumadu
producer, African Productions, WS

OBITUARY

STUART CABLE

When I arrived at Stuart's 40th birthday party, Abercwmboi rugby club was already bouncing. Typically of Stuart the evening had the most relaxed door policy I've ever seen - a welcome for everyone. He met me with a huge man hug that Ray Gravell would have envied and introduced me to his son Cian with an evident pride.

The room was packed with local people having a good time and having the best time of all was Stuart Cable himself. The AC/DC tribute band began to rock and first on his feet leading the cheers at the end of every tune was Stuart. By the end of the night he was behind the kit nailing the rhythm. Normally it's not cool to be so enthusiastic, but enthusiasm was etched deep in the Cable DNA and he made it cool. And now but a handful of weeks later we have lost him.

Stuart was an authentic Welsh folk hero, a superstar from the Stereophonics, a Valleys' boy made not merely good but great, but who still drank in the pub round the corner. And on top of that he was a natural broadcaster with a voice and heart forged in industrial South Wales.

He came to BBC Radio Wales to present *Cable Rock* and his genuine passion and warmth soon endeared him to an audience who recognised in Stuart,



not just a star and professional presenter but also a fellow fan.

Soon the show was garnering responses from across the world while at the same time there was a steady tide of messages from people who had met Stuart in a casual context and wanted to thank him for being generous with his interest and his time.

Remarkably for a man who had braved those imposters triumph and disaster in larger measures than most, Stuart seemed to retain his earthy humility, his fiery enthusiasm and a willingness to give time and energy to virtually everyone he met. And in the often miserable world of show business personalities, that is remarkable.

We were so proud to have him back on the station this year and within a few shows it was obvious that his was going to be a truly iconic voice in Welsh broadcasting.

He still loved to play and his commitment to his band Killing for Company was undiminished with recording and gigging ramping up. There were even plans for a rock and roll tv sitcom based in the valleys. It's not just

radio that will miss Stuart Cable. Our thoughts are with his partner Rachel, Cian and all his family. Ride On Stuart.

Alistair McGhee

GARY CARVILL

BBC Northern Ireland has lost one of its brightest stars with the passing of Gary Carvill at 50.

Gary was a senior cameraman with the BBC and spent 34 years with the corporation rising to the top of his field.

The son of Frank Carvill, one of the founding members of the Pacemaker picture agency, Gary had one career aim in life - to work with cameras like his father.

He realised his burning ambition when he joined the BBC in 1976 when he was 16. His talent and enthusiasm for cameras and all things technical were apparent from the beginning, and he quickly rose through the ranks to become one of BBC Northern Ireland's most experienced and respected camera operators.

He worked across the BBC's range of programming, including drama, but it was in news and current affairs that he excelled. He was frequently on location for Northern Ireland and BBC network at the scene of major breaking news stories.

Peter Johnston, director of BBC NI, described him as a 'gifted and creative cameraman. It is a tragic and untimely loss.'

As well as the multitude of stories he covered during *The Troubles* and afterwards, Gary also worked on many overseas assignments including the invasion of Iraq, the Adams-Castro



meeting in Cuba and the inauguration of Barack Obama.

He made a deep and lasting impression on all those fortunate to have worked with him. It was not just the quality of his work that made him so popular, but his pleasant manner, good judgement and sense of humour that ensured he was the cameraman of choice for many.

He will be remembered by many for his permanent, trademark half-smile worn no matter how difficult the job or the environment. Gary was a rare combination of talent mixed with serenity. Unflappable under pressure, he instilled calm in those around him.

Life-long colleague John O'terson spoke of 'a really decent guy... He was creative, innovative and was always thinking of ways of pushing the boundaries in cinematography to ensure he would get the best pictures.'

Gary was a devoted father to Holly, Blain, Rachel and Hanna. His loving partner Jane, mother Rosie, father Frank and sisters Julie and Linda will miss him dearly.

William Johnston

foreign report



CECILIA HUE

FREELANCE PRODUCER CASTS HER NET IN MALI

THIS IS MY LAST FILMING TRIP for *Human Planet* and I am going back to Mali which has become my second home since I joined the Bristol team a couple of years ago.

I am going for a long awaited event which takes place only once a year: a fishing festival in the desert, which promises to be the most dramatic sequence in *Deserts*, one of the programmes in the *Human Planet* series.

After landing in Bamako, Mali, we embark on a two-day journey by road during which we encounter 45 degree heat, punctures and an incredible sandstorm which leaves the whole team caked in a layer of orange dust. We look as though we've been 'tangoed'.

We finally arrive in the Dogon village of Bamba, built among boulders at the foot of an incredible 500 metre escarpment which cuts through the monotony of the Sahel for more than 100 miles. Everything is parched as the dry season reaches its peak, leaving only one sacred pond full of catfish (which have retreated to this last haven as all the rivers dried up).

The day of the fishing festival finally arrives.

Everything is fixable if you keep your cool and part with a bit of cash

The Dogon are very superstitious and women are not allowed anywhere near the sacred pond. As I am the only woman in the team I am gently ushered away from the scene by my fixer. I am told I might lose my fertility if I stay. Frankly, I am not prepared to take any risks so I join the other women in the village. They are all busily getting ready for the celebration - braiding their hair and pounding millet for the big feast.

In the meantime, the crew prepares to film the event, which will last no more than 15 minutes. There's no room for error. Four thousand bare-chested men - including our character Amadou - have turned up to the pond, the size of an Olympic swimming pool, armed with their cone-shaped fishing baskets, ready to charge in. They hope to catch a fish or two. If they do they believe it will bring good rains and a subsequent abundant harvest for their family and village.

Amadou is fortunate to have made it to the festival. The day before, he almost got kidnapped from the filming set by a mob of angry men from the neighbouring village. We had caused deep offence by bringing his fishing basket onto their territory. The basket was a painful reminder of the village's defeat against Bamba in the battle for control over the pond. We had made a terrible basket faux pas.

We apologised profusely to Amadou's arch enemies and were asked to give a small payment to put things straight.

Over the last two years I have worked a lot with west African tribes, and it can be tricky, but everything is fixable if you keep your cool and are prepared to part with a bit of cash.

PROGRAMME MAKING

Project Development Producer, Entertainment - Disability Placement

London
8D/Ref: 303791
E C 12-Jul-10 A 08 months

Production Manager, London 2012 - Disability Placement

London
8D/Ref: 303787
E C 12-Jul-10 A 08 months

Assistant Producer, Blue Peter, BBC Children's

London
TV Centre
7P/Ref: 343946
C 27-Jun-10 A 10 months

Picture Editor, Persian TV

London
Bush House
7D/Ref: 343566
E C 24-Jun-10 A 09 months

Producer, London Radio Drama

London
Bush House
7D/Ref: 342474
C 25-Jun-10

Bilingual English Language Teaching Producer

London
Bush House
7D/Ref: 342040
E C 23-Jun-10 A 09 months

Researcher, Blue Peter, BBC Children's

London
TV Centre
5P/Ref: 343972
C 27-Jun-10 A 11 months

Film Team Production Coordinator, Children's

London
5P/Ref: 341247
C 27-Jun-10 A 10 months

Post Production Coordinator, Children's

London
5P/Ref: 341245
C 27-Jun-10 A 10 months

Production Co-ordinator, London Radio Drama

London
Bush House
5D/Ref: 343659
C 25-Jun-10 A 07 months

Production Co-ordinator / Cydlynnydd Cynhyrchu

Cardiff
5D/Ref: 340139
E C 20-Jun-10 A 12 months

Bilingual Broadcast & Online Assistant

London
Bush House
4D/Ref: 342039
E C 23-Jun-10 A 09 months

JOURNALISM

Assistant Editor, News Channel and World News Overnight Team

London
TV Centre
10D/Ref: 342368
C 28-Jun-10 A 06 months

Senior Broadcast Journalist (Staff and Facilities Manager)

London
TV Centre
8/9D/Ref: 342683
C 24-Jun-10 A 06 months

Producer, Revealed

London
Grafton House
8/9D/Ref: 313697
C 18-Jun-10 A 06 months

Senior Broadcast Journalist, World Service - Disability Placement

London
8/9D/Ref: 303789
E C 12-Jul-10 A 08 months

Broadcast Journalist, BBC Lincolnshire

Lincoln
5/7D/Ref: 343622
E C 24-Jun-10 A 06 months

Kinshasa Correspondent, French for Africa

Multi Location - Non UK
Local Recruit/Ref: 341575
C 23-Jun-10 A 12 months

Managing Editor, BBC East Africa Bureau

Nairobi
Local Recruit/Ref: 315489
E C 25-Jun-10

Bureau Editor, Jakarta

Multi Location - Non UK
Local Recruit/Ref: 307532
E C 26-Jun-10 A 3 years

BUSINESS SUPPORT AND MANAGEMENT

BBC Knowledge Commissioning Editor, Features & Formats, BBC One & Two

London
TV Centre
SM2/Ref: 335463
E C 16-Jun-10

Head of Public Service Partnerships, BBC Academy

London
White City
11D/Ref: 341747
E C 28-Jun-10 A 12 months

Online Production Manager, BBC Academy

London
White City
10D/Ref: 340184
C 21-Jun-10

Senior Distribution Manager, BBC Operations Group

London
White City
10D/Ref: 339542
E C 22-Jun-10

Process Improvement Consultant / Ymgynghorydd Gwelliant Proses

Cardiff
9D/Ref: 343877
E C 27-Jun-10 A 12 months

Rights Manager, Performance Contracting, Talent & Rights Negotiation Group

Manchester
9D/Ref: 343127
E C 28-Jun-10

Legal & Business Affairs Manager

London
White City
9D/Ref: 341837
C 28-Jun-10 A 08 months

Distribution Managers (3 posts), BBC Operations Group

London
White City
9D/Ref: 339543
E C 22-Jun-10 Various

Assistant Editor - Disability Placement

Multi Location - West
9D/Ref: 303797
E C 12-Jul-10 A 08 months

Finance Analyst, BBC Finance

London
White City
8D/Ref: 343965
C 23-Jun-10

Business Manager, Local Radio - Disability Placement

Birmingham
8D/Ref: 303799
E C 12-Jul-10 A 08 months

Change Delivery Manager, BBC Finance - Disability Placement

Cardiff
8D/Ref: 303796
E C 12-Jul-10 A 08 months

Senior Auditor, BBC Finance - Disability Placement

London
8D/Ref: 303792
E C 12-Jul-10 A 08 months

Publicist, Digital Communications

London
Broadcast Centre Media Village
7D/Ref: 343805
E C 27-Jun-10

Financial and Management Accountant

London
Bush House
7D/Ref: 342955
E C 17-Jun-10 A 12 months

Senior Research Executive, Journalism

London
White City
7D/Ref: 342074
C 21-Jun-10

Rights Executive, Performance, Talent & Rights Negotiation

Birmingham
6D/Ref: 341833
E C 22-Jun-10 A 06 months

Divisional Purchasing Advisor

London
6D/Ref: 341049
C 27-Jun-10

Content Release Co-ordinator

London
6D/Ref: 317626
C 25-Jun-10 A 06 months

Finance Assistant

London
Media Centre
4W/Ref: 341972
C 16-Jun-10 A 04 months

Rights Assistants, Commercial Rights Department, Talent & Rights Negotiation Group

London
4H/Ref: 343894
E C 21-Jun-10 A 07 months

Information Assistant, BBC Children in Need

London
White City
4D/Ref: 343661
C 21-Jun-10

Team Assistant, Learning Campaign, Bang Goes the Theory

London
Media Centre
4D/Ref: 341836
C 22-Jun-10 A 05 months

Broadcast and Online Assistant (Part Time)

London
Bush House
4D/Ref: 341526
E C 22-Jun-10

Team Assistant

London
Bush House
4D/Ref: 341517
C 21-Jun-10 A 2 years

Team Assistant/PA to Head, Information Policy & Compliance

London
White City
4D/Ref: 340181
E C 21-Jun-10

Senior Media Assistant

London
Broadcast Centre Media Village
3H/Ref: 341630
E C 21-Jun-10 A 06 months

Team Assistant, BBC Arabic

London
Broadcasting House
3D/Ref: 341522
C 22-Jun-10 A 12 months

Music Publishing Executive

London
2W/Ref: 343571
E C 25-Jun-10 A 06 months

Senior Marketing & Events Executive

London
2W/Ref: 343543
C 20-Jun-10 A 18 months

Derbynnydd (Bangor)

Bangor
2D/Ref: 341738
E C 17-Jun-10 A 10 months

Senior Business Analyst

London
Broadcast Centre Media Village
Under Review/Ref: 3128872
E C 15-Jun-10

NEW MEDIA

Researcher, Lab UK, Vision Multiplatform

London
Media Centre
5D/Ref: 342579
C 22-Jun-10 A 09 months

TECHNOLOGY

Senior Commercial Manager, Broadcast & Enterprise Technology - Disability Placement

London
10D/Ref: 303800
E C 12-Jul-10 A 08 months

Lead Technologist (Accessibility)

London / Salford Quays
10D/Ref: NNP339799
C 20-Jun-10

Principal Software Engineer

London
TV Centre
9D/Ref: 343102
C 19-Jun-10 A 03 months

Release Manager

London
Broadcast Centre Media Village
8D/Ref: 339753
E C 20-Jun-10

Senior Test Engineer

London
Broadcast Centre Media Village
8D/Ref: 339747
E C 20-Jun-10

Trainee Research Scientist

London / Salford Quays
5D/Ref: NNP303403
E C 16-Jun-10 A 2 years

Head of UX&D, News, Sport & Real Time Experiences

London
Broadcast Centre Media Village
Under Review/Ref: 342770
E C 27-Jun-10

BBC WORLDWIDE

Buyer

London
Media Centre
2W/Ref: 339746
E C 15-Jun-10

Senior Music Publishing Executive

London
2W/Ref: 343565
E C 25-Jun-10 A 12 months

Classified Sales Exec - Gardeners World

London
Media Centre
3W/Ref: 339758
C 16-Jun-10

Graphic Designer, Children's & Licensing

London
White City
4W/Ref: 341815
E C 22-Jun-10

See Attachment

Musical bumps

TV researcher Michael Farnell used Hot Shoes to work with 6 Music

THE HOT SHOES experience is a must for anyone who wants to get a good sense of the variety and breadth of BBC output. There is so much going on in so many corners of the corporation that I wish I could do a Hot Shoes in a different area every month, which is greedy, but once you get a taste...

I absolutely loved my spell with 6 Music, where I worked with the lovely team in Manchester who put together Marc Riley and Guy Garvey's shows. This small but passionate crew is responsible for a fantastically creative and varied output.

I mainly worked on Marc's show, which goes out between 7pm and 9pm Monday to Thursday. I helped compile a pre-recorded episode, arranging to place the archive sessions and tracks Marc had chosen onto the cartwall, and to get up to date

'It was as if time stood still - a favourite moment'



information on the activities of the bands featured in the show.

For the live show, I helped out with texts and emails and looked after the acts who came in to play live sessions in Marc's studio. There were some goose bump-inducing moments - especially when Laura Marling played. It was just her and an acoustic guitar and it was as if time stood still - it's one of my favourite ever musical moments.

The quality of the bands we had on was amazing - from The Antlers to the wonderful Field Music. So many of them don't get another outlet, yet with a bit of exposure they can go on to become household names. The spirit of John Peel lives on.

The disparity between the resources needed to make ten hours of radio and ten hours of tv is striking: of course they are very different disciplines, but it's still an eye-opener.

I was fascinated by the commissioning process in factual radio, where the Manchester 6 Music team are based. It's much less top heavy and more immediate than tv, which tends to be Byzantine in structure, with layer upon layer of decision makers.

All in all it was a very positive experience. I now look to learn from the immediacy of Marc's show, the fantastic sense of a community of listeners and the instant camaraderie that Marc and Guy both strike up with their audience. And after two weeks with them I'm even more convinced, especially with the impending move to Salford, that these are great Northern voices who should continue broadcasting under the 6 Music banner.

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 (E), 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. Textphone: 028 9032 8478

Showcase is your chance to tell your colleagues about programmes you are working on, before they are broadcast. If you've got something to shout about please contact Clare Bolt clare.bolt@bbc.co.uk

■ RED BUTTON

THE TOGS RETURN

The Togmeister is back for a second series of *Weekend Wogan* on Radio 2, broadcast live from the Radio Theatre every Sunday from 11am. If that's too early to wake up with Wogan, Red Button brings you extra doses of the great man and his guests every week, including John

'Boggy' Marsh and the ever-filthy *Janet and John* stories
Tuesday June 15, and Wednesday June 16, Red Button



■ BBC.CO.UK

DOES THAT HURT?

On Ouch! this week: Disability Bitch blogs on the people she'd most like tagged (anyone with an umbrellas, or using mobile phones while walking in public areas) and the disabled who didn't make it onto *Big Brother* – including an Iranian dwarf thrower and an amputee. The site (which reflects the lives and experiences of disabled people) also features an interview with one-handed pianist Nicholas McCarthy, updates on accessible mobile technology and how to sign with your baby.

Download May's Ouch! podcast at bbc.co.uk/ouch



Masters of spin: Malcolm Tucker (Peter Capaldi) and Jamie (Paul Higgins), 'one of his more psychotic lieutenants'

■ BBC.CO.UK

Yes, Minister

As the PM's all-swearing eye Malcolm Tucker, Peter Capaldi, has spewed some of the most memorable, acerbic and unprintable tirades ever broadcast on telly. Series four starts filming later this year, but the newly revamped BBC Comedy website has already snared some exclusive extras from *The Thick of It* team, including interviews with the cast and extra scenes from series three – have a

peek at bbc.co.uk/comedy. While you're there, get your tissues out for *Misery Bear's World Cup* and catch highlights from Johnny Vegas's 'comedy playlist' – including a beautifully animated duel, courtesy of Sketchy. As Malcolm Tucker would reasonably propose: 'Come the **** in, or **** the **** off.'

bbc.co.uk/comedy

■ WORLD SERVICE & BBC.CO.UK

GOLO!

Join in world cup banter, whatever your language, in *World Cup Have Your Say* from World Service – a live, global interactive programme that will go out every day throughout the tournament, on radio, online and once a week on tv. Without any language barriers (the online message board, World Cup Team Talk, automatically translates comments into all supported languages), you can join in global conversations about dodgy refereeing decisions or dubious team selections.

Daily, 9.05am, World Service and online



■ RADIO 4

3.141593

Dim recollections from maths lessons might tell you that this number is the start of the decimal representation of Pi – but is maths the queen of science? In a ten part series, *A Brief History of Mathematics*, Marcus du Sautoy reveals the personalities behind the calculations and talks to people who have benefitted from key ideas including music producer Brian Eno, astronaut Jeff Hoffman and fellow mathematician Roger Penrose.

From Monday June 14, 3.45pm, Radio 4



■ BBC ONE

JAY-Z TO VIVALDI

He's hung out with Jay-Z's entourage, but in this season of *Imagine* Alan Yentob plays a tiny jazz club in the mountains of southern Poland, accompanying Britain's most famous violin virtuoso and Villa supporter Nigel Kennedy. Kennedy talks about his new home in Poland, where he fronts an all-Polish jazz band, his often-controversial changes of musical direction and his 'unconventional' public image.

Tuesday June 15, 10.35pm, BBC One



■ BBC TWO

TEACHING THE WORLD TO SING

Pity choirmaster Gareth Malone, who's been given the unenviable task of finding 50 teenagers to sing on the main stage at Glyndebourne. While some are desperate to succeed, others have never heard opera and the rest are plainly going to be a handful. But Gareth ploughs on, with only six months rehearsal time...

Gareth Malone Goes To Glyndebourne - Thursday June 17, 9pm, BBC Two



■ BBC FOUR & BBC.CO.UK

BUSINESS, PUZZLE, NUTS, SUIT

A random selection of words? Not if you're playing BBC Four's daily quiz show *Only Connect*, where links must be forged between seemingly unconnected things, and where patience and lateral thinking are as vital as knowledge. Watch again on the website, which features fiendishly difficult 'walls' and the chance to play others in a tournament. And in case you hadn't worked it out already, the connection to the words above is 'monkey'.

Daily, 7.30pm, BBC Four and bbc.co.uk/onlyconnect



green room

THE ARIELATOR

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

UPSIDE From The Beatles onwards, breaking the lucrative American market is the ultimate step on the way to superstardom for any entertainer – be they Russell Brand, Cat Deeley or Leona Lewis. Now it's **Igglepiggle** and Upsy Daisy's turn to run the transatlantic gauntlet with the announcement that BBC Worldwide and Ragdoll productions

have sold their CBeebies show *In The Night Garden* to cable and satellite network The

Hub, which means around 60 million American households will get to see the exploits of their experimental woodland community. Rumours that the move is in jeopardy because the normally relaxed Makka Pakka has thrown a Liam Gallagher-esque strop at Heathrow airport and gone to 'buy a proper house' instead of honouring their US commitments could not be confirmed.

DOWNSIDE

Commissions to FM&T software engineer and keen cyclist **Jonathan Cook**, who was foiled in his attempt to finish the Dragon Ride in South Wales after a spot of tyre trouble. 'I was descending a hill at over 40mph and two spokes on my front wheel popped before the front tyre went bang,' says Jon. 'It was quite scary at that sort of speed.' Thankfully he survived unscathed, but the same couldn't be said of the bike, and he had to abandon the

race – which he has previously completed – with 20km of the 190km course left to go. So has the bang put him off bikes? 'I look at it as another hard 4.5 hour training ride towards The Maratona Des Dolomites and Etape Du Tour in July in Italy and France,' says Jon. That's the spirit.



Photograph: sportphoto.com

EARWIGGING

OVERHEARD AT THE BBC

...I look like a Russian criminal. I LOOK LIKE A RUSSIAN CRIMINAL...

...'The clock is better than the beach-ball, right?' 'No, you know where you are with the beach-ball'...

...I wish I could wear a crown like that and sit on a throne all day...

...Poke it in the bottom, that'll re-set it...

...Can you have radio that's just speech, then?...



CLOSE TO THE EDGE

LAST WEEK saw a group of BBC staff fight to the death in an arena battle against the people behind videogames magazine Edge. Didn't see it in the headlines? That's probably because it all happened online, in the BBC Halo team's most high profile engagement to date.

For the uninitiated (aka 'noobs') Halo is a science-fiction videogame in which you play a super-soldier known only as the Master Chief who runs around shooting advanced weaponry at anything that moves.

Every lunchtime a portion of the self-appointed BBC team commandeers a kitchen table in BC to partake in this noble sport, which also has a sizeable contingent across the BBC. 'It started out as a couple of guys and an Xbox and is now cross-site

with Manchester and London playing daily and people still signing in when on leave or off sick, or even when they've left the BBC,' says Simon Lumb from TV Platforms of the dedicated corps.

Sadly Edge magazine's Twitter taunts ('While you're spending our licence fee on Siemens phones, we're in party chat, squatting your territory') and star player resulted in the BBC team losing seven games to three. They must now present the 'ashes' (a crushed Xbox controller) to the victors.

'We've made a lot of friends and contacts in the BBC playing the game and would love to involve more people and challenge more companies,' says Simon. Halo fans – your corporation needs you.

THAT FIGURES...

EVERYONE KNOWS that 75 percent of awards ceremonies promote the organisation that holds them more than the winners, that at least half the attendees are only there because they get free food and booze, and that the odds of something amusing happening – eg drunken acceptance speeches, Jarvis Cocker stage invasion, onstage fist-cuffs – are usually 50 to 1.

Thank the gods of reason then for the Royal Statistical Society's annual awards

ceremony, which recognises 'statistical excellence in journalism' and exists to make lazy stat-quoting writing, as parodied in the above paragraph, a thing of the past.

The BBC obviously has its figures right because two of the four awards were won by its staff. Producer Richard Knight collected the tv and radio award for Radio 4 series *More or Less*' May report on domestic violence, and Mark Easton (pictured) triumphed in the

print and online category for his investigative blog article – entitled Project Blueprint: 'Not sufficiently robust' – which criticised a government evaluation of drugs education in schools. We're sure they both gave 110 percent.



WE HEAR THAT...



HISTORY WAS made at Radio Derby last week, and all thanks to the Green Room's World Cup sweepstake kit. 'The first person to draw was Dave King from our website team,' relates news and sport editor Mark Saxby. 'He wanted two teams, so handed over £2 hoping to win the bumper £32 prize.' Dave's first team out? North Korea. Second? South Korea. Not exactly a winning hand, and there was much laughter at his apparent misfortune. But then a sudden hush spread across the office: 'The poignancy of the moment hit us: Korea finally reunited after 62 years of separation,' Mark gasps in excitement. 'It's events like these that you remember forever.'

PERHAPS BBC tech correspondent Rory Cellan-Jones's recent technology talk at the National Library of Wales wasn't quite the roaring success he had hoped (see right), or perhaps his mischievous colleagues have been utilising the very thing he reports on in order to besmirch his good name in the Green Room. We just can't work it out...



IT'S OFFICIAL – the *Last of the Summer Wine* conspiracy theories are false. Or at least the one about the vintage comedy being axed because of, as the Independent put it, the 'rising insurance premiums for the cast's cavalcade of ageing actors performing their own stunts'. A BBC spokeswoman told the paper last week that there was 'no specific issue with insuring actors of a certain age to carry out their own stunts, as insurance policies cover stunts for all'.

Win a wind-up radio



PERFECT FOR the upcoming festival season, the new Eton Solarlink FR360 lets you see your tent in the dark, listen to the radio, and charge your phone all in one. The versatile device has four choices of power – a hand-crank generator, a solar panel, an internal rechargeable battery pack, and an AC adaptor

– as well as splash-proof casing. Inside is an AM/FM/Shortwave radio, a flashlight, an emergency siren with flashing LEDs, and an alarm clock. Mobile devices can be charged via the USB port, and there's even a jack to plug in an mp3 player so you can provide your own selection of campfire tunes without a didgeridoo in sight.

We have two FR360s to give away. To enter to win one, tell us which anniversary Glastonbury festival is celebrating this year. Email ariel.competitions by June 21.