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In recent months Radio Moscow has initiated several changes in format and tone that suggest a desire to heighten listener interest in its broadcasts. These innovations include: the use of literary personalities having symbolic significance and presumed appeal for particular audiences, namely 'Good Soldier Schweik' and Martin Chuzzlewit; the use of a group of short "notes" within a given transmission instead of one long commentary; and the more frequent use of recorded microphone interviews, e.g., with trade union delegates and prisoners of war.

This Spring a series of broadcasts to Czechoslovakia described the adventures in America and Germany of a present-day "Good Soldier Schweik." The broadcasts denounced American aggression, but they incorporated some of the satire and ridicule that characterized the novel. A current series of broadcasts to the United Kingdom describe Martin Chuzzlewit's adventures on a return trip to America. The tone of the series is set by the incident which marks Chuzzlewit's arrival in New York:

"The ship had just docked. Suddenly a stentorian voice sounded almost in our ears. 'How d'ya like our free country,' it said. 'Remember that if you don't like it, we'll have to put you behind bars.' We turned involuntarily and saw standing just behind us a stocky gentleman with a very red face and small eyes that gleamed angrily from out of bushy eyebrows. Seeing our surprise he introduced himself: 'I'm Senator McCarthy,' he explained. 'In view of the number of Red agents trying to get into our country the members of our great Senate have taken a valiant decision. We've split up into groups and come to the main ports of America so as to catch the Reds ourselves as they arrive from your corrupt and depraved Europe.'"

The commentary, broadcast only in German and in English to the U.K., is replete with references to police persecution in America and with allusions to American criticisms of European culture. The militaristic nature of America's much-vaunted prosperity is pointed out in documentation of implicit charges of American aggression.

The satirical tone used in the Schweik-Chuzzlewit series is also a departure from the Moscow stereotype. Such an approach has appeared only rarely in the past; but it now appears with increasing frequency. Attacks on Tito now include satirical references. And a commentary broadcast in late July to several audiences described the concern of a "Mr. Atom Bomb" over the fact that the public is not charged for the air it breathes. "Mr. Atom Bomb," an American munitions manufacturer, is said to believe that the free use of air is socialistic and will lead the masses to expect free land. He therefore develops a "nasometer" which will be worn by everyone and which will measure air intake, thus enabling the capitalists to charge for all air breathed.

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The other changes in Soviet broadcasting patterns--the use of short notes instead of the exclusive use of long commentaries and the use of microphone interviews--add further variety to the transmissions. The short notes have been common since June in propaganda concerning the Korean war. They are now being used in propaganda attacks on Tito. Recorded interviews are broadcast with increasing frequency and have brought to Moscow's "microphone" trade union delegates to the USSR and American prisoners of war captured in Korea. This device not only adds non-Soviet observers to Moscow's commentator-authorities, it also gives listeners a greater variety of voices.

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