

Radio Times

SIXPENCE

LONDON AND SOUTH-EAST

BBC

tv

Sound



BBC-2 opens this week

renganum

BBC-2 OPENS

On Monday evening the first programme of the BBC's new television service will be broadcast from the Crystal Palace transmitter serving the London area and parts of south-east England. From then on the existing television service will be known as BBC-1. Full details of BBC-1 and BBC-2 will be printed day by day and side by side in the London edition of Radio Times. Other editions will follow this pattern as BBC-2 spreads to other areas.

A Stretch Towards Happiness

by KENNETH ADAM

BBC Director of Television

LET US consider what BBC-2 will *not* be. It makes a change, and it is a chance to correct some wrong ideas which have been put about, wilfully, or guilelessly, or exasperatedly because we hung on to the plans until the last moment. Competition has taught us a thing or two.

BBC-2 is *not* an invitation to watch more, to become a television addict. A new channel, some religious and social leaders have said, means more 'vegetating' in front of the set. We shall become even more of a passive, peering people.

This is not the moment to argue the effects of television; in spite of many confident claims nobody knows what they are—anyway, not yet. But it is the moment to state quite firmly that BBC-2 seeks to give people more of what they really like, and some of what, so far, they have not had from television, at times more convenient to them, without necessarily increasing the total volume of viewing at all.

BBC-2 is *not* seeking, in unholy partnership with BBC-1, to seduce viewers away from ITV. There is no master plan designed to destroy the competitor. Even he, I think, at last believes this. In any case, as I said to him (several of him), surely you must have more faith in your product and your popularity than to believe such a thing could happen, whatever we did. However, we pledge no sinister plotting between Michael Peacock, chief of BBC-2, and Donald Baverstock, chief of BBC-1, against the Thirteen of ITV.

BBC-2 is *not* seeking, either, to undermine or in any way diminish the importance of BBC-1, as critics outside London have suggested. We begin as we mean to go on, now in the South-East and when BBC-2 has spread countrywide, by providing between the two channels at any one time programmes which are either sensible alternatives to each other or entirely different in kind. The new channel will have no monopoly of new ideas or talent. BBC-1's autumn plans, already well advanced, will provide formidable proof of this when Donald Baverstock announces them.

BBC-2 is *not* intended as a menace to BBC Radio. A special correspondent of *The Times* recently wrote there were 'hatchet-men' of BBC-2 out for Radio's blood. This is a highly romantic conception. BBC-2 is to be staffed, perhaps, by the Midwych Cuckoos, a cold, blonde race of intellectuals, owning no allegiance except to each other, ruthlessly drowning their elder sister en route to Parnassus. Alas for this idea, by SF out of Ouida, echoed also in the magazine *Town*, with its talk of the 'young masters and cohorts of Channel Two'! It has no basis in reality. No knuckle-dusters. No long knives.

BBC-2 is *not* staffed by an élite. Apart from Michael Peacock and a handful of announcers, it is not separately staffed at all. We reorganised the Television Service a year ago, setting up new and smaller departments which could take in the recruits needed to keep two channels going, give them proper leadership, and a focus for loyalty. Most of the reinforcements are young; some are very young; most have taken naturally and eagerly to television; some have already been floor-managing, filming, editing, directing for BBC-1, without the viewer's being any the wiser (or sadder). Some specialisation will emerge, naturally and properly, but not by age or class. Too much would be fatal.

BBC-2 will *not* be 'the same as BBC-1, only longer,' as other false prophets have foretold. Of course, every programme cannot be entirely fresh-minted. Nor would it be right if it was, because we should be denying our past. Some of BBC-2 therefore will develop, logically and obviously, from past and present performance. Much of it, I am sure, will seem surprisingly new. If it calls upon the viewer occasionally to stretch himself a little further, it is because we think he is ready for the exercise. If we fail to be adventurous enough, we shall be glad to hear of it.

Summing up then, BBC-2 is *not* a new piece of push-button machinery in the parlour, *not* another thought-saving device, *not* a product of the 'Guardians' or the 'samurai' of broadcasting, but an effort, honest and hard-thought, by a large number of resourceful professionals, programme people, and engineers, working in partnership, driven by a common excitement, to push back the horizon a little. We ask for recognition of what we are seeking to do, and for forbearance when we fall short of our intention. 'Happiness,' said Aldous Huxley, 'is a hard master, particularly other people's happiness.' That master we in television are ourselves happy to serve.



Kenneth Adam (right) with Michael Peacock, Chief of BBC-2



RECEIVING BBC-2

THE service starting on Monday will be the first in the United Kingdom to be transmitted on the 625-line standard, which is already in use in most European countries. Eventually it is expected that all television programmes here will be on 625 lines but it will obviously be some years before the existing services can be changed over to the new standard.

Most people will now be aware that BBC-2 will be transmitted in the UHF bands whereas the present television services are transmitted in the VHF band. These new wavelengths bands provide space for four programmes altogether—BBC-2, the two existing services (BBC-1 and ITV) when eventually they are transferred to the 625-line standard, and a further additional service.

This means that over the next few years television receivers will have to be made to deal with two different standards of transmission, 405 lines on VHF and 625 lines on UHF. These dual-standard receivers are now being sold everywhere.

For reception of BBC-2 a new, UHF, aerial is needed. Investigations made during the past few months of test transmissions have shown how essential it is to install a suitable UHF aerial if the full benefits of the new system of transmission are to be realised. This will become even more important in the future when many more UHF stations come into operation.

UHF transmissions behave very much like light waves. Hills and other large obstructions in their path produce shadow areas in which reception may be weak and may also reflect the signals and cause multiple images or 'ghosts' on the screen. Multiple images can usually be overcome by using a highly-directional aerial, which needs

to be sited and installed with considerable care. This type of aerial is one with more elements or rods, some being a specially-designed combination amounting to two or more aerials side by side or one above the other; such aerials will also improve reception in areas where the signal is weak.

Viewers having doubts about their chimney stacks should note that UHF aerials are lighter and more compact than their VHF counterparts.

An aerial amplifier can also improve reception when the signal is weak, but to be of any real use it must have a 'clean' signal fed into it. The amplifier should preferably be connected close to the aerial because in this way the amplified signal helps to overcome any interference picked up by the aerial feeder cable. Aerial amplifiers will not help to overcome 'ghosting' or interference picked up by the aerial itself.

BBC-2 will initially be available only in the Greater London area and parts of south-east England from the Crystal Palace station, but many additional stations will be opened throughout the country in the shortest possible time, and the first seventeen are already planned. By the winter of 1966/7 it is expected that BBC-2 will be available to about two-thirds of the population, some 35-million people.

Large shadow areas occurring in hilly districts will be served by 'fill-in' stations which it is hoped to bring into service about one year after the main station for the area. The first four of these in the Crystal Palace service-area will be near Guildford, Reigate, Tunbridge Wells, and Hertford. People living in these areas who cannot receive Crystal Palace satisfactorily without erecting a large and costly aerial may prefer to wait until the local 'fill-in' station is working. A comparatively simple aerial will then suffice and, it should be noted, this will need to be designed for a group of channels different from the group to be used by the main station.

5.30

DR. WHO

An adventure in space and time

starring
WILLIAM HARTNELL
WILLIAM RUSSELL
JACQUELINE HILL
and
CAROLE ANN FORD

★
The Velvet Web

by **TERRY NATION**

with
Robin Phillips
and introducing
Katharine Schofield

Dr. Who.....**WILLIAM HARTNELL**
Ian Chesterton.....**WILLIAM RUSSELL**
Barbara Wright.....**JACQUELINE HILL**
Susan Foreman.....**CAROLE ANN FORD**
Altos.....**ROBIN PHILLIPS**
Sabetha.....**KATHARINE SCHOFIELD**
Voice of Morpho.....**HERON CARVIC**
Title music by **RON GRAINER**
with the BBC Radiophonic Workshop
Incidental music by **NORMAN KAY**
Story editor, **David Whitaker**
Designer, **Raymond P. Cusick**
Associate producer, **Mervyn Pinfield**
Producer, **VERITY LAMBERT**
Directed by **JOHN GORRIE**
The Doctor finds a wish come true
and Barbara has a nightmare.

5.55

JUKE BOX JURY

A new disc—a Hit or a Miss?
Comment and opinions on
the latest pop releases

This week's panel:

Cilla Black

Catherine Boyle

Iain Gregory

Tommy Trinder

In the chair,

David Jacobs

Programme devised by

Peter Potter

Presented by **Neville Wortman**

6.20

THE NEWS

and
THE WEATHER MAN

BBC-2

Trade Test on
UHF/625 Lines
(Channel 33)

FOR THE
RADIO INDUSTRY
AND TELEVISION TRADE



9.0 a.m. Test Card and Music

9.30 Test Card and Tone (440 c/s)

10.5 Films:

Le Mans 1952

Deep Dig

11.0 Test Card and Tone (440 c/s)

12.0 Films:

Journey into the Weald of Kent

Bars of Silver

A Question of Springing

1.0 p.m. Test Card and Music

2.0-8.0 Films:

2.0 LUCKY PARTNERS

A feature film starring

Ronald Colman, Ginger Rogers

Jack Carson, Spring Byington

3.35 Surf Boats of Accra

3.50 The Lawyers

5.15 Mind's Eye

5.30 The Controllers

6.0 A Sort of Welcome to Spring

6.15 TWO TICKETS TO BROADWAY

A feature film starring

Tony Martin, Janet Leigh,

Gloria DeHaven, Eddie Bracken

For technical reasons the Trade Tests may be subject to alteration, variation in power, or interruption

APRIL 18

6.30

TAXI!

starring

SID JAMES

with

Ray Brooks

June Ellis

Diane Aubrey

Rose Hill

Jack Melford

★

Two Little Ducks

Written by

HARRY DRIVER and JACK ROSENTHAL

Cast in order of appearance:

Madge.....JUNE ELLIS

Bingo hall manager...ALLAN TREDGETT

Frank.....WALTER SPARROW

Ted.....KENNETH COWAN

Sid Stone.....SID JAMES

Josh.....JACK MELFORD

Mick.....SHAY GORMAN

Florrie.....ROSE HILL

Barbara.....KATY GREENWOOD

Sandra.....DIANE AUBREY

Terry Mills.....RAY BROOKS

First woman.....BETTY CARDNO

Second woman.....MARGARET FLINT

Barman.....PATRICK SCANLAN

Film sequences directed by

Douglas Argent

Film cameraman,

Tony Leggo

Film editor,

Geoff Botterill

Incidental music by

BILL MCGUFFIE

Taxi! theme by

BUNNY LEWIS and HARRY ROBINSON

Designer, **Allan Anson**

† Production by **DOUGLAS MOODIE**

7.15

LARAMIE

A Western film series

starring

JOHN SMITH

ROBERT FULLER

with

SPRING BYINGTON

DENNIS HOLMES

and

Guest star,

Rod Cameron

in

Broken Honour

When a stagecoach is ambushed and

its valuable gold shipment stolen

Jess is suspected of being implicated

in the robbery.

8.5

BOLD AS BRASS

Another saga

in the life of the

Briggs family

starring

JIMMY EDWARDS

with

BERYL REID

Those also appearing includes:

Ronnie Barker

Jill Hyem

Ronnie Brody

Writers,

DAVID CLIMIE, RON WATSON

Musical direction and orchestrations

by **GORDON FRANKS**

Designed by **Ridley Scott**

† Produced by **PHILIP BARBER**

See page 7

BBC tv SATURDAY

8.30

THE SATURDAY FILM

presenting

The Reluctant Bride

starring



VIRGINIA BRUCE

JOHN CARROLL

Produced by **Robert S. Baker**

and **Monty Berman**

Directed by **Henry Cass**

Jeff Longstreet.....JOHN CARROLL

Laura Weeks.....VIRGINIA BRUCE

Professor Baker.....BRIAN OULTON

Lola Sinclair.....KAY CALLARD

Tony.....MICHAEL CARIDA

Ra.....BARBARA BROWN

Big.....KIT TERRINGTON

Jeff Longstreet and Laura Weeks, as

the principal executors of a missing

professor's estate, find themselves

involved in all sorts of problems,

mostly in the shape of the profes-

sor's four very independent children.

9.40

FIRST NIGHT

How Many Angels

by **KEITH WATERHOUSE**

and **WILLIS HALL**

starring

JILL BENNETT JAMES MAXWELL

ANTHONY NEWLANDS

Cast in order of appearance:

Libby Beeston.....JILL BENNETT

The Rev. Richard Beeston

JAMES MAXWELL

Mary Phillips.....CHARLOTTE SELWYN

Mrs. Phillips.....EILEEN WAY

William Longhurst.....ANTHONY NEWLANDS

Anne Leach.....HILARY MASON

Maud Crawford.....NOEL HOOD

Raymond Fletcher.....JOHN COWLEY

Script editor, **James Brabazon**

Designer, **Spencer Chapman**

Producer, **JAMES MACGAGGART**

† Directed by **JOHN MOXEY**

See page 7

10.55

NEWS

SPORT

11.10

THE WEATHER

Close Down

† BBC recording

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THE WORLD'S LARGEST DIRECT-SELLING ORGANISATION



NEWS for BBC-2

Waldo Maguire, Editor Television News, introduces the programmes in the new service for which his department will be responsible

2 HUNDREDS of thousands of words, thousands of feet of news-film, scores of news pictures: every day a vast quantity of information pours into BBC Television News headquarters at Alexandra Palace on the North London heights. Most of this running report on the world today finishes on the spike, in the wastepaper basket, or the film bin. With the start of BBC-2 more of the interesting and meaningful news will get to the screen.

News programmes in BBC-2 will differ in presentation from the BBC-1 bulletins in two major respects. There will be no professional newsmen; the items will be read by members of the team of television journalists who will have spent the day reporting, sifting, and analysing the news. And the programmes will come direct from a newsroom specially built in Studio A at Alexandra Palace.

The first news transmission each evening will be included in *Line-Up*. One of the BBC-2 News team will summarise the main stories of the day and indicate their possible development in the full news programme later in the evening. This programme, *Newsroom*, to be broadcast from Monday to Friday, will be a 25-minute survey of the day's major—and not so major—events at home and abroad. It will include, of course, the best of the day's newsfilm and up-to-the-minute reports. But above all it will try to put the day's news in perspective; to give more facts behind the news; to answer the questions which we think viewers are likely to be asking. BBC reporters and specialists and foreign correspondents will be the regular contributors, but will be joined periodically by other specialists; and whenever possible people in the news will be brought to the studio.

Westminster at Work

The work of Parliament is too often seen through the sometimes distorting mirror of the headlines on the big occasion, the sensational row, the revolts, the manoeuvrings behind the scenes. This new programme will set out to fill some of the present gaps in television reporting of Parliament.

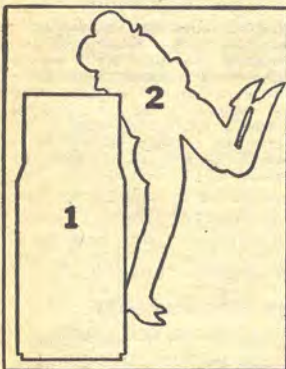
Ian Trethowan and the BBC's parliamentary and political news team will try to present a picture of what actually goes on day by day, every week that Westminster is at work—the solid law-making as well as the clash and sparkle. M.P.s themselves will have the opportunity to record their own impressions of a debate. This will give backbenchers, who often complain they are only reported in *Hansard*, a better crack of the whip (if they will excuse the reference), and it may in turn give them a better idea of the reporter's task. It would take far more than the total television time allotted to BBC-2 each week to give a *Hansard*-size report of the proceedings of both Houses. But in thirty minutes on Friday nights the assignment will be a half-hour 'Hansard of the air' that will include the week's political background and will be an illustrated edition as well.

News Review for the Deaf

It has been estimated that over 3-million people in this country suffer some loss of hearing late in life, and one person in a thousand is born deaf. This new Sunday-evening programme will enable the deaf and hard of hearing to follow the commentary on a review of the main newsfilm stories of the week. All the information needed to supplement the pictures will be superimposed, in the same way as sub-titles on foreign films. This process, which usually takes days or weeks, has to be accomplished in a few hours, and this has entailed the development of new equipment.

In addition to this visual script there will be a normal commentary and sound-track for the general viewer who may want another chance to see outstanding film of the week.


The film sequences will be introduced by two men chosen for their clarity of diction. Robert Dougall, the first presenter, received an award last year as the television personality most helpful to the deaf. He and Michael de Morgan will be joined from time to time by a sign-language interpreter from the Royal National Institute for the Deaf.



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Monday

A
Gala Show
for the
opening
night of
BBC-2



Howard Keel as Fred and
Patricia Morison as Lilli

KISS ME KATE

2 TONIGHT BBC-2 takes to the air with the first of its spectacular light-entertainment productions, *Kiss Me, Kate*, a ninety-five-minute television version of the American musical by **Sam and Bella Spewack**, with music and lyrics by **Cole Porter**. When *Kiss Me, Kate* opened in New York in 1948 it was heralded as one of the greatest musicals of all time. London first saw it in 1951, and three years later Hollywood turned it into a film. Tonight's production by **James Gilbert** is the first modern American musical to be adapted for television in this country.

Patricia Morison, who created the starring role of Lilli Vanessi on Broadway, plays the part again tonight opposite **Howard Keel** as Fred Graham, Lilli's former husband—the role he played in the M.G.M. film version. (No lover of musicals will ever forget Howard Keel in *Seven Brides for Seven Brothers*!) **Millicent Martin**, TW3 satirist turned film star and one of television's most popular girls, plays Lois, the girl who is true to all men in her fashion. **Eric Barker** plays Lilli's stuffy suitor, Harrison Howell. **Irving Davies**, **Danny Green**, **Bill Owen**, **Reginald Beckwith**, **Isabelle Lucas**, **Tony Adams**, and **Peter Regan** complete the cast.

The book of *Kiss Me, Kate* deals with the back-stage story of a theatrical company in Baltimore who are rehearsing a musical version of Shakespeare's comedy *The Taming of the Shrew* prior to its New York run—and in particular with the feuding ex-husband and wife, Lilli and Fred, who are still in love with each other but are romancing on the side. It is in fact a play within a play, and added to the fun of the comic situations are the catchy songs of Cole Porter. Remember such standard numbers as 'So in Love,' 'Wonderbar,' 'Too Darn Hot,' and 'Always True To You

Darling in My Fashion'? They all come from *Kiss Me, Kate*, along with such hits as 'Brush up Your Shakespeare,' and 'Tom, Dick, and Harry.'

'Every song in the score is a winner,' says James Gilbert, 'and the play has a special quality of excitement that we all began to feel in rehearsal.' And **Paddy Stone**, who staged the musical numbers, has a completely new setting for 'Too Darn Hot.'



Millicent Martin as Lois

APRIL 20 **TV MONDAY**

BBC-1

7.0

TONIGHT

Introduced by **Cliff Michelmore** with
Derek Hart
Alan Whicker, Fyfe Robertson
Trevor Philpott, Kenneth Allsop
Macdonald Hastings
Christopher Brasher
Julian Pettifer, Brian Redhead
 Associate producers,
 Derrick Amore, Kevin Billington
 John Lloyd, Kenneth Corden
 Michael Tuchner
 Assistant editor, Elizabeth Cowley
 Editor, **PETER BATTY**

7.35

ON SAFARI

with
ARMAND and MICHAELA DENIS
Operator Antelope
 Rescue operations to save animals are quite common nowadays. But last year an unusual one took place on the borders of Kenya and Somalia, the only part of the world where a rare antelope—Hunter's Antelope—is found. This operation called for special skills from the Game Department and the Royal Navy.
 A new film series
 From the West
 See page 25

8.0

THE LUCY SHOW

A comedy film series of family life starring **LUCILLE BALL** with
Vivian Vance
Gale Gordon, Candy Moore
Jimmy Garrett, Ralph Hart
 ☆
Lucy is Her Own Lawyer
 . . . who says there ain't no justice?

8.25

PANORAMA

from
LIVERPOOL
The most talked-about city in Europe
 ☆
 Introduced by **Richard Dimbleby** with reports on
People—Places—Problems in the news
 from Panorama's regular team of commentators
Robin Day
 and
Michael Barratt, Michael Charlton
Roderick MacFarquhar
John Morgan
 Associate producer, Richard Francis
 Assistant editor, Christopher Ralling
 Editor, **DAVID WHEELER**

9.15

THE NEWS

9.25

DETECTIVE

Rupert Davies as Maigret introduces
NIGEL STRANGEWAYS
 played by
Glyn Houston
 in **NICHOLAS BLAKE'S**
End of Chapter
 adapted by Gerald Kelsey
 Clare Massinger.....**JENNIFER JAYNE**
 introduces.....**GLYN HOUSTON**
 Millicent Miles.....**JOAN HEAL**
 General Thoresby.....**GEOFFREY DENYS**
 Arthur Geraldine.....**RALPH MICHAEL**
 Cyprian Gleed.....**TONY CALVIN**
 Miss Waters.....**PEGGY ANN WOOD**
 Miss Allen.....**LAUREL SOLASH**
 Basil Ryle.....**RICHARD CARPENTER**
 Mr. Marsh.....**RONALD RUSSELL**
 Elizabeth Wenham.....**CONSTANCE CHAPMAN**
 Stephen Protheroe.....**GEOFFREY BAYLON**
 An author.....**GEOFFREY MATTHEWS**
 Miriam Saunders.....**SHEILA DUNN**
 Betty.....**PENNY MORRELL**
 Inspector Wright.....**HAMILTON DYCE**
 Sgt. Summers.....**MICHAEL COLLINS**
 Mrs. Geraldine.....**MERSA FOSTER**
 Mrs. Blayne.....**JOAN SANDERSON**
 Theme music by **JOHN ADDISON**
 Incidental music by **SIDNEY SAGER**
 Script editor, Max Marquis
 Assistant, John Gould
 Designer, Desmond Chinn
 Producer, **DAVID GODDARD**
 † Directed by **PATRICK DROMGOOLE**
 See page 25

10.15

POINTS OF VIEW

with **Robert Robinson**

10.20

OFF WITH A BANG

A Grand Fireworks Display to celebrate the opening of **BBC-2**
 See column 4 (BBC-2) and page 26

10.35

DANCE DATE

at the Royal Albert Hall, London
 The Grand Finals of the
STAR UNITED KINGDOM
MODERN CHAMPIONSHIPS
 and *Star United Kingdom Modern Formation Team Championships*
 Old-Time Dancing demonstration by **Ken Park and Mavis Whiteside**
 Latin-American demonstration by **Len Patrick and Doreen Key**
Peter West also introduces
Soloists on Parade
Herald Trumpeters of the Royal Artillery
 (by permission of the Officers R.A.)
 presented by The Royal Artillery Band
 Major **S. V. Hays, M.B.E., R.A.**,
 Director of Music
 Drum Major, **W.O.2 John Eaglen**
Joe Loss and his **Orchestra**
Victor Silvester
 and his **Ballroom Orchestra**
 Commentator, **Judith Chalmers**
 Arranged by **Eric Morley**
 Organised by **Mecca Dancing**
 Presented for TV by **Philip Lewis**
 See page 26

11.25

NEWS EXTRA
THE WEATHER

11.35

THE FABRIC OF THE ATOM

Programme 3
 † Previously shown on Saturday
12.5 Close Down

BBC-2

7.20

LINE-UP

for *Opening Night* with
John Stone, Denis Tuohy
 and the latest news

7.30

THE ALBERTS' CHANNEL TOO

Direct from the Alberts' Television Centre in the heart of London, broadcast through the courtesy of **BBC-2**, a new television network opens
 with
THE ALBERTS
 also appearing are:
Ivor Cutler of Y'hup, O.M.P.
Professor Bruce Lacey
JOHN SNAGGE, SHEREE WINTON
BENITO MUSSOLINI, MAJOR JOHN GLENN
ADOLF HITLER, DAVID JACOBS
BIRMA THE ELEPHANT
 by courtesy of **Billy Smart's Circus** and other celebrities
 Editing and animation by **Biographic Cartoon Films Ltd.**
 Film cameramen,
Gordon Mackay, Gene Carr
 Script written down by
DENIS GIFFORD
 by order of the
British Rubbish Corporation
 Electrical interference by the
BBC Radiophonic Workshop
 Designed by **Colin Pigott**
 † Produced by **DENNIS MAIN WILSON**

8.0

KISS ME, KATE

Music and lyrics by
COLE PORTER
 Play by **SAM and BELLA SPEWACK**
 starring
PATRICIA and **HOWARD**
MORISON and **KEEL**
 and
MILlicent MARTIN
 with
REGINALD BECKWITH
IRVING DAVIES
DANNY GREEN, BILL OWEN
 and **ERIC BARKER**
 also featuring
Peter Regan, Tony Adams
Isabelle Lucas, David Healy
 and **Monty Landis**

The Dancers:
RAY DALZIEL, SIDONIE DARRELL
FRED EVANS, JANET HALL
NITA HOWARD, IAN KAYE
CONNEL MILES, JOAN PALETHORPE
 The Singers under the direction of
FRED TOMLINSON
 Additional orchestrations by
Dennis Wilson and Peter Knight
 The Orchestra conducted by
HARRY RABINOWITZ
 Costumes by **Maureen Muggeridge**
 Make-up by **Maureen Winslade**
 Musical numbers staged and
 choreographed by **Paddy Stone**
 Designer, **Eileen Diss**
 Directed by **DAVID ASKEY**
 † Producer, **JAMES GILBERT**
 See page 23

9.35

ARKADY RAIKIN

The Soviet Union's leading comedian with the **Leningrad Miniature Theatre Company**
WILLIAM CAMPBELL
VICTORIA GORSHENINA
RUTH ROMMA
VLADIMIR LYAKHOVITSKY
JOCIF MINKOVICH
IRINA PETRUSHCHENKO
MAXIM MAXIMOV
 Orchestra directed by **HARRY RABINOWITZ**
 Designed by **George Djurkovic**
 † Produced by **JOE MCGRATH**
 See page 27

10.20

OFF WITH A BANG

A Grand Fireworks Display to celebrate the opening of **BBC-2** from beside the seaside—the famous pier at Southend
 ☆
 See . . .
 THE SILVER AURORA
 THE HANGING GARDENS OF BABYLON
 GHOST RIDERS OF THE SKY
 PLUMES OF THE ORIENT
 Hear . . .
 THE DEVIL'S TATTOO
 THE SCREAMING SCREECH-OWLS
 THE WHISTLING SHELLS
 Thrill to . . .
 THE ELECTRIC STORM
 and
 THE THUNDERBOLT BOMBARDMENT
 Lighting the blue paper and stepping well back . . .
Brian Johnston
 Produced by **ALAN CHIVERS**
 Also on **BBC-1**. See page 26

10.35

NEWSROOM

See page 22

11.0

CLOSEDOWN

and a look at tomorrow



The Alberts
 open their new TV network by courtesy of
BBC-2 tonight at 7.30

Tuesday

Duke Ellington

with his Orchestra opens a new series

JAZZ 625

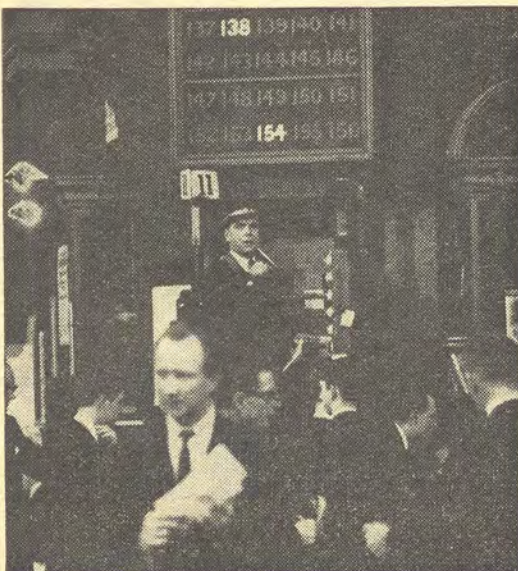
2 THERE is nothing so difficult as a beginning, as Byron once pointed out, but the new BBC-2 jazz programme gets off to a really flying start this evening with the music of Duke Ellington and his Orchestra. Ellington's band recently completed one of the most successful tours in living memory. Critics and public were once agreed that Ellington's music was the finest that could be found anywhere in the world of jazz, and it was a happy coincidence that the orchestra's presence in this country should have coincided with early plans for the new BBC television jazz programme.

Ellington, born 1898, still going strong, has been a successful bandleader for forty years, and although he is a highly gifted jazz-pianist it is Ellington the composer who will be remembered by posterity. He has written suites based on Shakespeare's characters and on John Steinbeck's, on the history of Liberia, and on different kinds of perfumes.

Introducing Ellington and his musicians, and resident compère for the series, is **Steve Race**, fresh from his triumphs on radio's *The Jazz Scene*. During the weeks that follow Steve and producer **Terry Henebery** will be presenting the work of several local groups, besides sharing with viewers the pleasure of meeting some of the American virtuosi who have followed Ellington over to Europe.

In the next few weeks Oscar Peterson, Dave Brubeck and the Modern Jazz Quartet will be among the attractions in the series. As for tonight—the Duke Ellington Orchestra. No jazz series in history could ever have had a more distinguished curtain-raiser.

BENNY GREEN



Inside the London Stock Exchange

TUESDAY TERM

An important new venture in further and higher education begins tonight with programmes on mathematics, money, engineering materials, and politics

2 AN old adage says that 'an Englishman's home is his castle.' It will be some time before we can make a national claim to change that last word to 'college,' but *Tuesday Term* brings the possibility nearer. This is the beginning of something significantly new—more than two, hours on one evening, continuing throughout the year, devoted to educational programmes.

The programmes starting tonight set a pattern designed to meet, in a serious and sustained way, four separate needs, chiefly in the fields of higher and further education. Different series will appeal to people in many professions and occupations who see television as a means of adding a new dimension to their knowledge and understanding.

First, in *Mathematics '64*, we explore the new methods and approaches to this subject. This is primarily for those who would welcome an opportunity of being brought up to date, particularly if they teach mathematics. But beyond helping experienced teachers to 'renew their passports,' the series should be valuable for teachers under training, parents, and all who use mathematical skills.

A second aim is to provide information about developments and new techniques for

the millions of people engaged in the country's business and industrial life, on the shop-floor or in the boardroom. The opening series, *Men and Money*, looks at the great financial institutions of the City of London and the men who make them work. We go into the heart of the City, where vast transactions take place daily, to learn at first-hand how they are carried out and how they affect the country's economy.

Another innovation is to reflect the newest work being done in universities and research institutions, making this a service to workers of many years' standing as well as to students still contemplating their careers. *Materials for the Engineer*, produced in collaboration with Imperial College, London, shows how all new construction—bridge, generator, office block, or computer—depends on the materials available and the engineer's understanding of them.

Finally, a regular place for programmes that provide a new approach to the understanding of world affairs, explaining the historical background and conditioning factors behind the current situations, whether at home or abroad. This being election year, we start with *Power in British Politics*, tracing the evolving relationship between government and voter over the last 100 years.

DEREK HOLROYDE

Tuesday Term Study Guide

A special publication will be issued every four weeks to help viewers make the most of the new educational programmes. It will be available on a subscription basis only—10s. 0d. for six issues.

Send your remittance with your name and address to:

BBC Publications (TT), P.O. Box 123, London, W.1.

APRIL 21

TV TUESDAY

BBC-1

10.45-11.0

WATCH WITH MOTHER

For the very young
Andy Pandy
Maria Bird brings Andy to play with your small children and invites them to join in the songs and games

AUDREY ATTERBURY and MOLLY GIBSON pull the strings
GLADYS WHITRED sings the songs
Script, music, and settings by MARIA BIRD
BBC film

★

1.25
THE NEWS

† BBC recording

1.30-1.45

WATCH WITH MOTHER

For the very young
The Woodentops
Stories about a family of wooden dolls who live on a farm

AUDREY ATTERBURY and MOLLY GIBSON pull the strings
Voices by EILEEN BROWNE, JOSEFINA RAY, PETER HAWKINS
Script and music by MARIA BIRD
BBC film

★

5.10
RIPCORD

A thrilling new film series about the adventures of two daredevil parachutists
The Helicopter Race
Some papers which have been thrown out of an aircraft by parachute have to be rescued by the Ripcord boys, who meet with unexpected difficulties.

5.35
THE FOREST

A film from Denmark
As the seasons change, so the animals and birds of the forest change their appearance and their habits.

6.0
THE NEWS

6.10
TOWN AND AROUND
A daily presentation of news and views from London and the South-East
Introduced by **Corbet Woodall**
followed by
THE WEATHER

6.35
DAVY JONES
by T. C. THOMAS
A look at life in a railway signal-box somewhere in rural Wales
4: Davy Jones's Last Train
Davy Jones comes under the Beeching axe—but has no intention of retiring.
Davy Jones.....JACK WALTERS
Tom the Relief.....AUBREY RICHARDS
Liza Hargest.....DILYS DAVIES
Major D. Pryce-Powell, O.B.E., J.P.
EVAN THOMAS
Morgan the Keeper.....EYNON EVANS
Frankie the Wern.....HOWELL EVANS
P.C. Prosser.....IEUAN RHYS WILLIAMS
Railways Inspector.....GRAHAM SUTER
Designer, Julian Williams
Producer, DAVID J. THOMAS
Directed by ARTHUR WILLIAMS
† First transmission on BBC Wales, March 5

BBC-2

11.0-11.30
PLAY SCHOOL

A programme for children at home
Storyteller this week:



ATHENE SEYLER
Production team, Molly Cox, Cynthia Harris, Anna Home, Daphne Jones and John Kershaw
Graphics, Hilary Hayton
Designers, Geoffrey Kirkland and Nicole Goodwin
Directed by MALCOLM C. WALKER
† Produced by JOY WHITBY



Joy Whitby introduces her new BBC-2 series beginning today which provides a 'nursery school' for the under-fives

2 ARE you an exhausted parent of a child under the age of five? If so, *Play School* may be just what you are looking for. Without actually leaving home, for half an hour every day (from Monday to Friday, beginning today, Tuesday), your child can benefit from the advice of leading authorities on nursery education and enjoy the undivided attention of a changing panel of presenters—young and resourceful men and women, most of them with children of their own.

Play School will not be a televised nursery school-room. It will use all the advantages of television to do the job of a nursery school in its own exciting way.

Every day our story chair will be occupied by a storyteller of outstanding talent—in this first week **Athene Seyler**, followed by Charles Leno, Eileen Colwell, and David Kossoff. Through our magic windows we shall invite children to explore the real world which they long to discover—the world of buses and elephants, flowers and snails, rain and shadows. There will be a *Pets' Corner*, a *Play School* garden, songs, and surprises, and opportunities for joining in both new and traditional games.

We hope to offer not just another half-hour's viewing a day. We want the children who 'attend' *Play School* to take away from it ideas and stimulation to last long after their television sets have been switched off.

WHO PROFITS FROM BUILDING SOCIETIES?

When you borrow from a building society to buy your house you pay 6 per cent. interest on your loan. But if you put money into a building society you usually get 3½ per cent. interest. Who profits from the difference? The figures for a typical building society run something like this:

For every £100 of your loan, you pay (each year) £6.0.0. Of this £3.10.0. goes to the investor who has made the money available.

Investor gets £3.10.0

The investor does not pay income tax on his interest. That is paid by the building society and amounts to £1.6.0d.

Exchequer takes £1.6.0

The building society has to pay its own income tax and profits tax, amounting to 7/-.

Exchequer takes another 7/-

The cost of running the building society, with the essential provision for reserves, absorbs the balance of 17/-.

Working expenses and reserves take 17/-

The two people who benefit most are the borrower who gets his home, and the investor who gets these advantages:

- A good rate of interest with complete safety
- Income tax on the interest paid by the society
- Investments repayable £ for £
- Money always available at short notice

Free booklet: Money & Houses

Members of The Building Societies Association have very high standards of financial soundness. Let us send you the list of 330 members with illustrated booklet 'Money and Houses'.

Send a postcard to: The Secretary (Dept. R.T.6),

THE BUILDING SOCIETIES ASSOCIATION, 14 PARK STREET, LONDON W.1

TUESDAY TV

BBC-2

7.20

LINE-UP

for Tuesday
with
John Stone, Denis Tuohy
and the latest news

7.30-9.40

TUESDAY TERM

See page 33

☆

7.30 MATHEMATICS '64

A series of twenty programmes reflecting new trends in mathematics and in the teaching of mathematics

1: The Threefold Revolution

Today more mathematical ideas, more educational theories, and more applications of mathematics exist than ever before. How do these three factors affect what mathematics we learn, how we learn it, and why we learn it?

Introduced by
Alan Tammadge
with
Professor W. H. Cockcroft

† Produced by
DAVID ROSEVEARE

8.0 MEN AND MONEY

A series of six programmes about the City of London

In one square mile can be found most of the important financial figures in the country. Who are they? What do they do? What is their power and influence?

1: The Machine in Action

The centre of the web—the Bank of England.

Written by Paul Ferris
Consultant,
Andrew Shonfield
Spoken by Tony Garnett
Film editor, Alan Martin

Executive producer,
BILL DUNCALF

† Directed by
ROY BATTERSBY

8.45 MATERIALS FOR THE ENGINEER

A series of nine programmes on the science of materials made in collaboration with the Imperial College of Science and Technology, London

1: Metals Are Crystals

Principal speaker,
Professor J. G. Ball
Music, Derrick Mason
Film editor, Peter Heffron
Script editor, Michael Clarke
Directed by **KENNETH SHEPHEARD**
† Produced by **MICHAEL HECKFORD**

9.15 POWER IN BRITISH POLITICS

A series of six programmes which describe the development of our political system and show where power lies today

1: The People's Vote

The extension of the vote and its consequences.

Introduced by
Maurice Shock
Tutor in Politics,
University College, Oxford
† Produced by **JACK ASHLEY**

9.40

JAZZ 625

presenting
Ellington in Concert

Part 1
The world-famous pianist-composer-conductor
DUKE ELLINGTON
and his Orchestra

The first of two programmes recorded during a recent visit to this country
Associate producer, Terry Henebery
Designer, Robert Macgowan

† Directed by **YVONNE LITTLEWOOD**
Duke Ellington and his Orchestra appear by arrangement with Harold Davison and Norman Granz
See page 33

10.35

NEWSROOM

11.0

CLOSEDOWN

and a look at tomorrow

JAZZ 625

The distinguished jazz musician

Duke Ellington

in the first of two programmes he has recorded for BBC-2

TONIGHT AT 9.40



HEADACHE?



Don't suffer an extra second of pain

DISPRIN brings fastest possible relief

because it dissolves before you take it.

When your head is throbbing with pain, every second counts. You want the fastest possible relief. And that's Disprin.

Unlike ordinary tablets that must dissolve after you swallow them, Disprin is already dissolved when you take it—ready to go to work at once to soothe your pain.

Yet Disprin costs no more than ordinary pain relievers. And remember, Disprin, because it is dissolved, is far less likely to cause stomach upset.

For children. The safest possible way to relieve a child's pain is with Disprin Junior. Each tablet provides an exact, measured dose.

