

## THE WORLD WE LISTEN IN LOOKING AT TELEVISION

S. John Woods discusses the technique of television and contrasts it with that of the cinema

*The Editor does not necessarily agree with the opinions expressed by his contributors*

EVERY week some 250 million people visit the cinema. Every year 750 million pounds are invested in the production of films. Cinemas hold from 500 to 3,000 spectators and there are 88,000 cinemas in the world.

These figures give some idea of the ground covered by the film industry. For the last five years, while television was being developed and finally made practicable, the magnates of this industry have been having periodic heart-attacks at the thought of this unforeseen danger. Now that television has started and is rapidly finding its feet, we are beginning to realise that the film magnates don't have to worry; that television will have little effect on films, for between television and films there is a vast No Man's Land.

At first sight this may seem odd, because both are viewed on a screen in black and white, and accompanied by sound. There, however, the similarity ends. The ordinary commercial film is not suitable for transmission by television. The reason? Because in television the most important part of any film is lacking: the audience. A film appeals to several hundred people at the same time; a comedian cracks a joke and there are several hundred laughs; the heroine sheds a tear and several hundred eyes are moist; at the shot of a gun several hundred hearts stop beating. Mass emotion. It is far, far easier to make a crowd of people laugh or cry than to produce the same effect on a solitary person.

### Freedom v. Intimacy

The film enthusiast may say, 'All right, you can't use the ordinary commercial film in television. Why not, then, make your own films with these special conditions in mind? Then you would at least have the freedom the film gives you to move from place to place, to show outside scenes and inside scenes and moving scenes and daytime scenes and night scenes all in one programme instead of being tied to the studio or to one locale as television is at the moment.'

Admittedly by making films for television we should be able to travel about, as our imaginary film-enthusiast has just said, but we should lose an essential part of television: its intimacy. Perhaps the most important part of television is the feeling that the action that is taking place is *actually happening* at the moment you are watching it in your home.

In films the scene is rehearsed time and time again until the action has the precision of a machine, everything just so, every moment accounted for, every movement calculated. In television there is the delicious knowledge that at any moment something may go wrong. The leading lady may get hiccups, the hero may trip up, the lights may go out. These things don't happen. But they easily might, and this

feeling of actuality is an absolutely fundamental part of television.

Intimacy and actuality, then, are two fundamentals. A third, just as important, is personality. On the stage we have the living actor before us, and conversely the actor has a living audience before him and can gauge its reception of his acting. In television we have a similar sense of having the actor before us, but for him it is more difficult; instead of having an audience which he can reduce to laughter or tears, there is a forbidding, grey camera and a battery of hot lights. Just the same, the actor has to get his personality over in very much the same way that he does on the stage and much more cleverly than he has to on the films.

### Less Possibility of Movement

For the film depends on movement; the director and the cameraman play as big a part in building up the personality of a screen star as does the star himself. In television there is obviously less possibility of movement. For one thing, scenes must follow immediately upon one another, whereas in a film there may be weeks between the shooting of two scenes which are together when shown in the finished film. Similarly the television camera is less free than the film camera. It can give close-ups and medium shots and long shots and it can do a lot of the other things a film camera can do, but it is also bound by the fact that each scene follows in its logical order and cannot be divorced from that order to obtain more fluent effects.

In a film there are two kinds of movements: the movement of the camera and the cutting, and the movement of the action in front of the camera. The second of these is just as important in television as in the film. For instance, talks are the most difficult side of television at the moment. Views of the speaker, even when varied from long shot to close-up and from close-up to medium shot, quickly pall, and it is obvious that as a consequence only certain kinds of talks are suitable for television, talks that can be illustrated with movement, such as a craftsman explaining his work and carrying it out in front of the camera.

### Success of Ballet

Ballet on the other hand, is singularly successful on the television screen and has provided many of the most entertaining moments in the programmes. The plays given have mostly been shortened stage plays and have varied enormously in effect and quality. With the expansion of television a separate dramatic technique will doubtless emerge employing the medium to the full.

And probably one of the most important rôles to be played by television is that of the outside broadcast. The biggest single event since the beginning of television was the transmission of the Coronation procession from Hyde Park Corner. This showed viewers what was possible; it was a tremendous success and it did a lot for television. Soon we shall probably be able to see the Derby, the Boat Race, prize fights, and all the other events that are news, as they are happening and in our own homes. There are even hints, already, of colour.

## LISTENERS' LETTERS

*(Continued from previous page)*

### Something for a Change

MAY some of the splendid pianists we hear be asked to play some of the works that are *never* played? I instance: Mendelssohn's Concerto in D minor; the Rondo Brillante by the same composer; Schumann's Concerto in A minor; Moszkowski's in E major, and many others.

It is quite true that you cannot have too much of a good thing but, as there are other good things, why cannot we hear them played by these experts? One hears the announcement of a piano concerto and, sure enough, out comes the 'Emperor' by Beethoven or something similar. Why do these performers concentrate so much? Surely to suggest that these virtuosi have a limited repertoire is bordering on the insulting.—(Rev.) Richard T. Arscott, Alderney, C.I.

### Languages Wanted

Is it not possible for the BBC to spare one short half-hour per week for language courses, as they did until last year? If they would just realise for a moment that many thousands of their listeners (I am one of them) are tucked away in some quiet country corner where there are no facilities for adults to rub up their German, French, or other useful languages, they would understand that the necessity for us is infinitely greater than for the people who live in London and other large cities, who fortunately have every opportunity of taking advantage of classes or of private tuition in any subject or language they desire.

If the delightfully instructive German Lessons which we had with Herr Max Kroemer in 1933 and 1935 cannot be continued, could it not be arranged to have German poetry read to us by him, even occasionally? His rendering of German poetry is a treat that no one could miss if once they heard him. Why not give us in the small towns a chance?—(Mrs.) M. A. Jones, Walney Island, Barrow-in-Furness.

[The BBC has never ceased to broadcast at least one foreign language talk a week during nine months of the year. This year there has been a regular French talk on Wednesday evenings, and next year there will be regular German readings and talks.—Editor, RADIO TIMES.]

### Variety in Variety

*Kaleidoscope* was one of the most delightful musical half-hours I have ever heard. The variety of tunes was most refreshing, and not only have the Lally brothers pleased themselves, but also, I'm sure, a great many listeners.—N. Oppenheimer, Ealing.

### Cathedrals in Edinburgh

A BROADCAST was announced in the RADIO TIMES from 'St. Giles Cathedral'. This building is not a cathedral and should be described as 'St. Giles Church' or 'High Kirk of St. Giles'. The two cathedrals in Edinburgh are St. Mary's Cathedral, Broughton Street, the seat of the Roman Catholic Archbishop of St. Andrews and Edinburgh, and St. Mary's Episcopal Cathedral, the seat of the Anglican Bishop of Edinburgh; the Presbyterian Church has no bishops, therefore it has no cathedrals.—'Murrayfield', Edinburgh.

# TELEVISION OF THE WEEK

Transmissions by the Marconi-EMI system. Vision 45 Mc/s, Sound 41.5 Mc/s. All timings on this page are approximate.

## MONDAY, August 16

**3.0 A COMEDY**, preceded by Mayura Vincent, Indian Dancer. John Thompson, Singer, accompanied by Evel Burns. 'CAPITAL PUNISHMENT', a comedy, adapted from a short story by Tolstoy, by George W. Y. Porter. Produced by Eric Crozier. Cast: The King—Charles Lefeaux. The Chancellor—Rudolf Brandt. The Secretary—John Rudling. The General—Mario Francelli. The Soldier—James Ottaway. The Prisoner—Jack Webb

**3.20 NEWS FILM**: Gaumont British News

**3.30 Jean Forbes-Robertson** in scenes from 'ROMEO AND JULIET'. Production by Royston Morley

**3.50-4.0 FILM**: 'Bugle from Blue Grass'

## 9.0 BRANSBY WILLIAMS

**9.10 PENCIL AND PAPER**. Edward Swann

**9.25 NEWS FILM**: British Movietonews

**9.35-10.0 CABARET CARTOONS**. Cartoons by Harry Rutherford. Cabaret by: Evel Burns (syncopated piano solos). Trudi Binar in Continental Songs. The Grip Four (acrobatic speciality). Topsy Turvy Two (upside down dancers)

## TUESDAY, August 17

**3.0 MUSIC MAKERS**. Dorothea Aspinall (pianoforte)

**3.10 FRED BREZIN**, conjuror

**3.20 NEWS FILM**: British Movietonews

**3.30 'BETWEEN OURSELVES'** John Byron and Patricia Leonard with Muriel Robson, Doreen Hanson, Marie Sellar, Zelma Wright, Roma Milne, Renee Caste, Betty Shepard. At the Pianos: Dennis van Thal and Bob Probst. Presentation by Reginald Smith

**3.50-4.0 FILM**: 'Klondike Kid'

**9.0 THE IRISH PLAYERS** in 'The Workhouse Ward' by Lady Gregory. Cast: Mike MacInerney—Fred O'Donovan. Michael Miskell—Tony Quinn. Mrs. Donchoe—Sara Allgood. Production by George More O'Ferrall

**9.30 NEWS FILM**: Gaumont British News

**9.40-10.0 'BETWEEN OURSELVES'**. (Details as at 3.30)

## Prelude to Radiolympia

Bad things come to an end too. After a very necessary break of three weeks, transmissions of television programmes from Alexandra Palace will be resumed on Monday.

As far as the viewer is concerned, has television as an entertainment advanced since the Postmaster-General opened the Station last November?

The answer is Yes. In ten months the technique of production has developed enormously.

### The Eternal Flux

Is television still in the 'experimental' stage?

The answer is Yes. Television is in the state of flux common to sound broadcasting and films and almost anything else you care to think of.

Supposing you live within the service area and can afford to buy a set, how can you find out whether viewing is really worth while?

Well, one way is to see a demonstration at Radiolympia, which opens on August 25 and ends on September 4. The afternoon and evening actuality transmissions, from 4.0 p.m. to 5.0 p.m. and from 9.0 p.m. to 10.0 p.m., have been specially devised for casual onlookers who will not have a chance of seeing the programme in full. Each transmission will be divided into three sections, with short intervals for the booths to be emptied and re-filled. If all goes according to schedule, television should have a far more satisfactory show than it did last year.

It is too much to hope that on the strength of, at the most, a quarter-of-an-hour's viewing you will buy a television set. Con-

versely, on the strength of a mere quarter-of-an-hour's viewing, it is to be hoped that you will not decide not to buy a television set.

### Broadcast from the Zoo

One of the most popular features of television programmes during Radiolympia will probably be the daily broadcast direct from Pets' Corner at the Zoo in Regent's Park. This will be the second series of programmes in which a complete radio link has been used for an outside broadcast, the first time in which underground cables were not used being the televising of tennis from Wimbledon. Visitors to Radiolympia—those lucky enough to be in the booths at the right time, that is—will see all the animals in Pets' Corner, including odd attractions such as the Chimpanzees' Tea Party.

This feature should have a general appeal. The other items to be presented during Radiolympia make a mixed bag for all brows, ranging from Lisa Minghetti to Bill Baar.

### Best Test of All

But, for all this, I do hope you will make an effort to see one or two television programmes in their entirety under home conditions. By 'home conditions' I mean conditions under which you would view had you a set in your drawing-room. Your local dealer may be able to provide these conditions for you, or put you in touch with a neighbouring set-owner who can. Only in this way can television—which is an absorbing and not a 'background' entertainment—be given a fair trial.

'THE SCANNER'

## WEDNESDAY, August 18

**3.0 BRANSBY WILLIAMS**

**3.10 IN THE AIR**. A Pageant of Model Aircraft in Alexandra Park

**3.25 NEWS FILM**: Gaumont British News

**3.35-4.0 CABARET CARTOONS** (Details as Monday, 9.35)

**9.0 'ROMEO AND JULIET'** (Details as Monday, 3.30)

**9.20 NEWS FILM**: British Movietonews

**9.30 'CAPITAL PUNISHMENT'**, Mayura Vincent, and John Thompson (Details as Monday, 3.0)

**9.50-10.0 FILM**: 'Klondike Kid'

## THURSDAY, August 19

**3.0 THE IRISH PLAYERS** in 'The Coiner' by Bernard Duffy. Cast: James Cannatt—Harry Hutchinson. John Cannatt—Gerrard Tyrell. Mrs. Cannatt—Sara Allgood. Tom McClippin—Fred O'Donovan. A Policeman—Tony Quinn. Production by George More O'Ferrall

**3.30 NEWS FILM**: British Movietonews

**3.40-4.0 'TIME TO SAY GOOD-BYE'**. A Review of Farewells. Original lyrics and music by John Ridley. With Charles Heslop, Maidie Field, Rosalie Corneille, Dunstan Hart, John Byron, Hugh French, Anne de Nys and John Ridley. Presentation by Reginald Smith

**9.0 MUSIC MAKERS**. Dorothea Aspinall (pianoforte)

**9.10 MARIONETTES**. Victor Hotchkiss and his Marionettes

**9.20 NEWS FILM**: Gaumont British News

**9.30-10.0 VARIETY** with Joe Young and Company. Presentation by Gordon Crier

## FRIDAY, August 20

**3.0 SHEEP DOG TRIAL**. A display of canine intelligence by sheep dogs belonging to Percy Watson in Alexandra Park

**3.15 NEWS FILM**: Gaumont British News

**3.25 JACK HYLTON AND HIS BAND** with specialities by Wilbur Hall (comedy instrumentalist). Joe Rossi (boy accordionist). Dick Murphy (songs). Gloria Day (songs). Peggy Dell (songs). George Lyons (harp). Freddie Schweitzer (in comedy). Presentation by D. H. Munro

**3.50-4.0 FILM**: 'Along Came a Duck'

**9.0 NANCY LOGAN**, songs at the piano

**9.10 NEWS FILM**: British Movietonews

**9.20-10.0 JACK HYLTON AND HIS BAND**. (Details as at 3.25)

## SATURDAY, August 21

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**3.10 MARIONETTES**. Victor Hotchkiss and his Marionettes

**3.20 NEWS FILM**: British Movietonews

**3.30-4.0 VARIETY**, with Nat Gonella and his Georgians. Presentation by Gordon Crier

**9.0 THE IRISH PLAYERS** in 'The Coiner'. (Details as Thursday, 3.0)

**9.30 NEWS FILM**: Gaumont British News

**9.40-10.0 'TIME TO SAY GOOD-BYE'**. A Review of Farewells. (Details as Thursday, 3.40)



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## MONDAY, August 23

11.30-12.30 FILM for Demonstration Purposes

3.0-4.0 FILMS: 'Fire Fighters', 'Plane Sailing', 'Mad Doctor', News Reel. Old-Fashioned Movie

9.0-10.0 FILMS: 'The Last of the Clintons', 'Mickey's Orphans'

## TUESDAY, August 24

11.30-12.30 FILM for Demonstration Purposes

3.0-4.0 FILMS: 'The Last of the Clintons', 'Touchdown Mickey'

9.0-10.0 FILMS: 'Fire Fighters', 'Plane Sailing', News Reel. Old-Fashioned Movie. 'Mad Doctor'

*During Radiolympia, afternoon and evening programmes will be divided into three sections*

## WEDNESDAY, August 25

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.20, 4.45 PETS' CORNER. A programme direct from this popular part of the Zoo in Regent's Park

4.5, 4.50 IRENE PRADOR, in Viennese Songs

4.10, 4.55 WALTER GORE, in Dances

4.25 'PICTURE PAGE' (Seventy-first Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden and produced by Royston Morley. The Switchboard Girl: Joan Miller

### EVENING, 9.0 to 10.0

9.0, 9.40 IRENE PRADOR

9.5, 9.45 WALTER GORE

9.10 BRITISH MOVIE TONEWS

9.20 'PICTURE PAGE' (Seventy-second Edition)

9.50 FILM: 'Mad Doctor'

## THURSDAY, August 26

11.30-12.30 FILM for Demonstration Purposes

## Alexandra Palace on Wheels

'Television is essentially a medium for topicalities.' Gerald Cock, Director of Television, said this last October.

He can now sit back and say, 'Well, I told you so'.

On Wednesday begins the daily series of broadcasts from Regent's Park for the duration of Radiolympia; and next month there may be another outside broadcast with a complete radio link—the King's Cup Air Race. If all goes according to plan, scenes of the race will be televised from Hatfield, thirteen miles away from Alexandra Palace. Many other possibilities are now being investigated: the opening of Parliament, the Cenotaph Service from Whitehall, and the Boat Race.

### Camera at Large

But for the special mobile equipment these projects would be out of the question. The camera would still be tethered to the central control room at Alexandra Palace by a cable with a maximum length of only 1,000 feet. So far the vans containing the outside broadcast apparatus have been used on two occasions—for the Coronation procession and the tennis from Wimbledon. At Hyde Park Corner only the mobile control room was in operation. The tennis championships and the Davis Cup were a different matter.

First of all there was no convenient supply of electricity. Another difficulty was that Wimbledon is a long way from the underground cable linking key-points of London to Alexandra Palace.

### More Apparatus Needed

Two additional vehicles had to be used to remedy these deficiencies—a transmitter van, and a van containing a six-cylinder petrol engine to generate power. (The mobile transmitter, you will remember, had been used as a stand-by for the televising of the Coronation procession, together with a large portable aerial mast, in case a fault had developed in the underground cable.)

The Wimbledon broadcast utilised all three vans, and marked the first transmission with a complete radio link. The vision signals and sound signals had to be sent by radio to Alexandra Palace for re-transmission to viewers, and electrical power to do this had to be generated on the spot. The Zoo series, starting on Wednesday, will mark the second occasion on which three vans have combined to form an independent television station of their own, a compact Alexandra Palace on wheels.

### Four Different Types

Altogether, therefore, there are four distinct types of television outside broadcast. There is the 'inside-outside' variety, all of which takes place within the grounds of Alexandra Palace without the use of vans. Two examples are to be found in the programmes printed on this page, a riding display and a gardening demonstration.

Next, there is the type represented by the Coronation procession—an outside broadcast in which the camera positions are near electricity supply mains and inside the area served by the underground cable.

Of the other two possibilities one is not likely to be encountered—no electricity supply where the underground cable is available. The reverse of this combination has not yet been met with, but most certainly will be in the future.

### Television Marches On

In the future. Prophets, when they are accurate, usually allow too little time for their forecasts to materialise. With television the tendency is the other way. I remember Cecil Lewis's excitement less than twelve months ago when Leonard Henry was televised from the terrace of Alexandra Palace as he drove off in his car. I remember somebody saying 'In three years' time we will be able to take that camera into the street in Muswell Hill'.

'THE SCANNER'

### AFTERNOON, 4.0 to 5.0

4.0, 4.45 HAUTE ECOLE. An exhibition of horsemanship, with descriptive commentary by Major H. F. Faudel-Phillips, in Alexandra Park

4.5, 4.50 BILL BAAR, in American Character Studies

4.10, 4.55 BILLY MAYERL, Piano-forte Solos

4.20 PETS' CORNER at the Zoo

4.25 COFFEE-STALL (No. 3)—A Light Entertainment with George Buck (the Coffee-Stall Keeper), S. E. Reynolds (a Customer), Josh Cairns

(a Street Artist), Eric Christmas (a Page Boy), Hugh Burden (a Young Man), Rosemary Lomax (a Young Girl), Norah Blakemore (a Flower Seller). Produced by Eric Crozier

### EVENING, 9.0 to 10.0

9.0, 9.40 BILL BAAR

9.5, 9.45 BILLY MAYERL

9.10 GAUMONT-BRITISH NEWS

9.20 COFFEE-STALL. (Details as at 4.25)

9.50 FILM: 'Mickey's Orphans'

## FRIDAY, August 27

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.20, 4.45 PETS' CORNER at the Zoo

4.5, 4.50 MARGOT FONTEYN, ballerina (by permission of Lilian Baylis). LISA MINGHETTI, violin. At the piano, Henry Bronkhurst

4.25 TELEVISION FOLLIES with Vera Lennox, Pat Denny, George Benson, Richard Murdoch, Denis van Thal, Michael North. Presentation by Gordon Crier

### EVENING, 9.0 to 10.0

9.0, 9.40 MARGOT FONTEYN and LISA MINGHETTI. At the piano, Henry Bronkhurst

9.10 BRITISH MOVIE TONEWS

9.20 TELEVISION FOLLIES. (Details as at 4.25)

9.50 FILM: 'Touchdown Mickey'

## SATURDAY, August 28

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.45 IN OUR GARDEN. Practical talks on gardening by C. H. Middleton, from the garden in the grounds of Alexandra Palace

4.5, 4.50 ERNEST MILLS, Cartoonist

4.10, 4.55 EDWARD COOPER, Songs at the Piano

4.20 PETS' CORNER at the Zoo

4.25 VARIETY with Charlie Higgins, comedian, Ernest Shannon, in impressions, The Bavera Trio, skating sensation, and the BBC Television Orchestra, conductor, Hyam Greenbaum. Presentation by Harry Pringle

### EVENING, 9.0 to 10.0

9.0, 9.40 ERNEST MILLS

9.5, 9.45 EDWARD COOPER

9.10 GAUMONT-BRITISH NEWS

9.20 VARIETY. (Details as at 4.25)

9.50 FILM: 'Mad Doctor'



# TELEVISION OF THE WEEK

Transmissions by the Marconi-EMI system. Vision 45 Mc/s, Sound 41.5 Mc/s.

## MONDAY, August 23

11.30-12.30 FILM for Demonstration Purposes

3.0-4.0 FILMS: 'Fire Fighters', 'Plane Sailing', 'Mad Doctor', News Reel. Old-Fashioned Movie

9.0-10.0 FILMS: 'The Last of the Clintons', 'Mickey's Orphans'

## TUESDAY, August 24

11.30-12.30 FILM for Demonstration Purposes

3.0-4.0 FILMS: 'The Last of the Clintons', 'Touchdown Mickey'

9.0-10.0 FILMS: 'Fire Fighters', 'Plane Sailing', News Reel. Old-Fashioned Movie. 'Mad Doctor'

*During Radiolympia, afternoon and evening programmes will be divided into three sections*

## WEDNESDAY, August 25

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.20, 4.45 PETS' CORNER. A programme direct from this popular part of the Zoo in Regent's Park

4.5, 4.50 IRENE PRADOR, in Viennese Songs

4.10, 4.55 WALTER GORE, in Dances

4.25 'PICTURE PAGE' (Seventy-first Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden and produced by Royston Morley. The Switchboard Girl: Joan Miller

### EVENING, 9.0 to 10.0

9.0, 9.40 IRENE PRADOR

9.5, 9.45 WALTER GORE

9.10 BRITISH MOVIE TONIGHT

9.20 'PICTURE PAGE' (Seventy-second Edition)

9.50 FILM: 'Mad Doctor'

## THURSDAY, August 26

11.30-12.30 FILM for Demonstration Purposes

## Alexandra Palace on Wheels

'Television is essentially a medium for topicalities,' Gerald Cock, Director of Television, said this last October.

He can now sit back and say, 'Well, I told you so'.

On Wednesday begins the daily series of broadcasts from Regent's Park for the duration of Radiolympia; and next month there may be another outside broadcast with a complete radio link—the King's Cup Air Race. If all goes according to plan, scenes of the race will be televised from Hatfield, thirteen miles away from Alexandra Palace. Many other possibilities are now being investigated: the opening of Parliament, the Cenotaph Service from Whitehall, and the Boat Race.

### Camera at Large

But for the special mobile equipment these projects would be out of the question. The camera would still be tethered to the central control room at Alexandra Palace by a cable with a maximum length of only 1,000 feet. So far the vans containing the outside broadcast apparatus have been used on two occasions—for the Coronation procession and the tennis from Wimbledon. At Hyde Park Corner only the mobile control room was in operation. The tennis championships and the Davis Cup were a different matter.

First of all there was no convenient supply of electricity. Another difficulty was that Wimbledon is a long way from the underground cable linking key-points of London to Alexandra Palace.

### More Apparatus Needed

Two additional vehicles had to be used to remedy these deficiencies—a transmitter van, and a van containing a six-cylinder petrol engine to generate power. (The mobile transmitter, you will remember, had been used as a stand-by for the televising of the Coronation procession, together with a large portable aerial mast, in case a fault had developed in the underground cable.)

The Wimbledon broadcast utilised all three vans, and marked the first transmission with a complete radio link. The vision signals and sound signals had to be sent by radio to Alexandra Palace for re-transmission to viewers, and electrical power to do this had to be generated on the spot. The Zoo series, starting on Wednesday, will mark the second occasion on which three vans have combined to form an independent television station of their own, a compact Alexandra Palace on wheels.

### Four Different Types

Altogether, therefore, there are four distinct types of television outside broadcast. There is the 'inside-outside' variety, all of which takes place within the grounds of Alexandra Palace without the use of vans. Two examples are to be found in the programmes printed on this page, a riding display and a gardening demonstration.

Next, there is the type represented by the Coronation procession—an outside broadcast in which the camera positions are near electricity supply mains and inside the area served by the underground cable.

Of the other two possibilities one is not likely to be encountered—no electricity supply where the underground cable is available. The reverse of this combination has not yet been met with, but most certainly will be in the future.

### Television Marches On

In the future. Prophets, when they are accurate, usually allow too little time for their forecasts to materialise. With television the tendency is the other way. I remember Cecil Lewis's excitement less than twelve months ago when Leonard Henry was televised from the terrace of Alexandra Palace as he drove off in his car. I remember somebody saying 'In three years' time we will be able to take that camera into the street in Muswell Hill'...

'THE SCANNER'

### AFTERNOON, 4.0 to 5.0

4.0, 4.45 HAUTE ECOLE. An exhibition of horsemanship, with descriptive commentary by Major H. F. Faudel-Phillips, in Alexandra Park

4.5, 4.50 BILL BAAR, in American Character Studies

4.10, 4.55 BILLY MAYERL, Piano-forte Solos

4.20 PETS' CORNER at the Zoo

4.25 COFFEE-STALL (No. 3)—A Light Entertainment with George Buck (the Coffee-Stall Keeper), S. E. Reynolds (a Customer), Josh Cairns

(a Street Artist), Eric Christmas (a Page Boy), Hugh Burden (a Young Man), Rosemary Lomax (a Young Girl), Norah Blakemore (a Flower Seller). Produced by Eric Crozier

### EVENING, 9.0 to 10.0

9.0, 9.40 BILL BAAR

9.5, 9.45 BILLY MAYERL

9.10 GAUMONT-BRITISH NEWS

9.20 COFFEE-STALL. (Details as at 4.25)

9.50 FILM: 'Mickey's Orphans'

## FRIDAY, August 27

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.20, 4.45 PETS' CORNER at the Zoo

4.5, 4.50 MARGOT FONTEYN, ballerina (by permission of Lilian Baylis). LISA MINGHETTI, violin. At the piano, Henry Bronkhurst

4.25 TELEVISION FOLLIES with Vera Lennox, Pat Denny, George Benson, Richard Murdoch, Denis van Thal, Michael North. Presentation by Gordon Crier

### EVENING, 9.0 to 10.0

9.0, 9.40 MARGOT FONTEYN and LISA MINGHETTI. At the piano, Henry Bronkhurst

9.10 BRITISH MOVIE TONIGHT

9.20 TELEVISION FOLLIES. (Details as at 4.25)

9.50 FILM: 'Touchdown Mickey'

## SATURDAY, August 28

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.45 IN OUR GARDEN. Practical talks on gardening by C. H. Middleton, from the garden in the grounds of Alexandra Palace

4.5, 4.50 ERNEST MILLS, Cartoonist

4.10, 4.55 EDWARD COOPER, Songs at the Piano

4.20 PETS' CORNER at the Zoo

4.25 VARIETY with Charlie Higgins, comedian, Ernest Shannon, in impressions, The Bavera Trio, skating sensation, and the BBC Television Orchestra, conductor, Hyam Greenbaum. Presentation by Harry Pringle

### EVENING, 9.0 to 10.0

9.0, 9.40 ERNEST MILLS

9.5, 9.45 EDWARD COOPER

9.10 GAUMONT-BRITISH NEWS

9.20 VARIETY. (Details as at 4.25)

9.50 FILM: 'Mad Doctor'

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## MONDAY, August 30

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.20, 4.45 PETS' CORNER. A programme direct from this popular part of the Zoo in Regent's Park

4.5, 4.50 ERIC WILD AND HIS TEA TIMERS, with Doris Hare in Songs

4.25 TOMMY HANDLEY and Company in Eric Blore's war-time musical sketch 'THE DISORDERLY ROOM', with Tommy Handley as the officer

### EVENING, 9.0 to 10.0

9.0, 9.40 ERIC WILD AND HIS TEA TIMERS with Doris Hare

9.10 BRITISH MOVIE TONNEWS

9.20 TOMMY HANDLEY in 'The Disorderly Room'

9.50 CARTOON FILM: 'Mickey's Mellerdrummer'

## TUESDAY, August 31

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.45 MARINE MODELS. Prototype Power Boats and Model Yachts in action, on the lake in Alexandra Park

4.5, 4.25, 4.50 HENRY HALL AND HIS DANCE ORCHESTRA, with Anita Riddell, Leslie Douglas, Bernard Hunter, Bob Mallin. Presentation by D. H. Munro

4.20 PETS' CORNER at the Zoo

### EVENING, 9.0 to 10.0

9.0, 9.40 ANNE DE NYS

9.5, 9.45 ARTHUR PRINCE and Jim

9.10 GAUMONT-BRITISH NEWS

9.20 JOAN COLLIER in Songs accompanied by The BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum

9.50 CARTOON FILM: 'Goode Knight'

## WEDNESDAY, Sept. 1

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.20, 4.45 PETS' CORNER at the Zoo

## Making the Camera Lie

A couple of months or so ago an article published in an American periodical said that a certain television concern in the U.S.A. was trying to solve some of its scenery problems by the use of miniature 'sets'.

This means that first, say, the outside of a miniature cottage is televised in close-up, complete with a gate dwarfed to scale. In the next 'shot' by a different camera the screen shows a girl unlatching a gate exactly like the miniature one in detail and proportions, but made full-size to correspond with the human figure. The innocent viewer imagines the girl is opening the gate belonging to the cottage, and not a gate behind which is merely a simple backcloth.

### Not So New

This technique, now apparently being eagerly explored in America, has been employed at Alexandra Palace since November. It would be nice to say that the BBC first thought of the idea, but actually it has been part and parcel of film technique for several years.

In the past the most outstanding examples of its use were, I think, in the Armistice Day programme and in *Murder in the Cathedral*.

The man who is responsible for all artistic studio considerations such as this is Peter Bax. He has been assistant stage-manager at Drury Lane, and has been connected with stage lighting and scenery since 1919.

But the theatre is not television. Eight different 'sets' in the afternoon and ten different 'sets' in the evening transmission is not unusual in a day at Alexandra Palace.

Peter Bax has made a very good job out of a pretty bad job by assembling a unit 'set' of about fifty pieces, all of them interchangeable. In five or six minutes four

studio hands can turn a Gothic cathedral into the façade of a New York hotel; and with perhaps a simple addition here and there, anything can be made in the way of scenery, from the promenade deck of a ship to the interior of a Continental café.

### Speed—and Reality

Do you remember the televising of *Capital Punishment* a week or two ago? The rather elaborate set for this play was turned into Juliet's bedchamber, complete with bed and balcony, in a fraction over eight minutes. There was nothing on the television screen to suggest any similarity in the settings. Reality and ease of manoeuvre—these are the two all-important factors.

Most of the scenery is ordered about a month before the day. The producer first tells Peter Bax his requirements roughly, and in some cases gives him a script. If the requirements are at all elaborate Peter Bax gets to work on the floor of his miniature stage, like a child's toy, where he manipulates small blocks of wood, cardboard, and paper until the practical details are settled. He then paints and lights the model so that the six carpenters and the three scenic artists employed at Alexandra Palace know exactly how to carry on.

### Paint Still Wet

Scenery ordered a month before. It sounds a long time. But prolonged research for accuracy of period and of *locale*, and change of plans at rehearsal often entail a last-minute rush in the carpenter's shop.

Now and again, if you are unlucky, you may brush against a piece of scenery in the studio and find wet grey paint on your clothes.

'THE SCANNER'

FURS (by courtesy of the National Fur Council)

9.50 CARTOON FILM: 'Mickey's Good Deed'

## THURSDAY, September 2

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.45 FIRE UP ALOFT. A demonstration of modern fire-fighting methods with a ninety-foot all-steel turntable escape outside Alexandra Palace

4.5, 4.50 BALLROOM DANCING. A novel method of demonstration by squares, by Alex Moore and Pat Kilpatrick

4.20 PETS' CORNER at the Zoo

4.25 'COFFEE-STALL' (No. 4). A Light Entertainment, with Cyril Nash (the Coffee-Stall Keeper), S. E. Reynolds (a Customer), Joan Miller (an American Visitor), Van Hornbrook (a Street Artist), Marie Hayden, and Juggling Jack. Produced by Eric Crozier

### EVENING, 9.0 to 10.0

9.0, 9.40 PHYLLIS ROBINS

9.5, 9.45 CYRIL FLETCHER, in Comedy (by courtesy of Greatrex Newman)

9.10 GAUMONT-BRITISH NEWS

9.20 'COFFEE-STALL'. (Details as at 4.25)

9.50 CARTOON FILM: 'Mickey's Mellerdrummer'

## FRIDAY, September 3

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.20, 4.45 PETS' CORNER at the Zoo

4.5, 4.50 FASHION FORECAST. A display of fashions arranged by H. E. Plaister and G. R. Kenward-Eggar

4.25 CLAUDE DAMPIER (The Professional Idiot) assisted by Billie Carlyle

### EVENING, 9.0 to 10.0

9.0, 9.40 FASHION FORECAST

9.10 BRITISH MOVIE TONNEWS

9.20 CLAUDE DAMPIER

9.50 CARTOON FILM: 'Goode Knight'

## SATURDAY, September 4

11.30-12.30 FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.45 HEALTH AND BEAUTY. Demonstrations of how to keep both by Prunella Stack and members of the Women's League of Health and Beauty, on a green of the Alexandra Park Golf Course

4.5, 4.50 JANE CARR, Impressions

4.10, 4.55 ALBERT SANDLER, Violin

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'THE SCANNER'

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9.10 **GAUMONT-BRITISH NEWS**

9.20 'COFFEE-STALL'. (Details as at 4.25)

9.50 **CARTOON FILM**: 'Mickey's Mellerdrummer'

## FRIDAY, September 3

**11.30-12.30** FILM for Demonstration Purposes

### AFTERNOON, 4.0 to 5.0

4.0, 4.20, 4.45 **PETS' CORNER** at the Zoo

4.5, 4.50 **FASHION FORECAST**. A display of fashions arranged by H. E. Plaister and G. R. Kenward-Eggar

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9.50 **CARTOON FILM**: 'Goode Knight'

## SATURDAY, September 4

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### AFTERNOON, 4.0 to 5.0

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### EVENING, 9.0 to 10.0

9.0, 9.40 **JANE CARR**

9.5, 9.45 **ALBERT SANDLER**

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9.20 **VARIETY**. (Details as at 4.25)

9.50 **CARTOON FILM**: 'Mickey's Good Deed'

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## MONDAY, September 6

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 HILDEGARDE.** At the piano, Jules Ruben

**3.15 FILM:** 'Ye Olden Days'

**3.25 HOW TO PLAY** the Drums and other percussion instruments, demonstrated by Gilbert Webster, accompanied by Harold Stuteley

**3.35 NEWS FILM:** British Movietonews

**3.45-4.0 BALLET.** 'SIESTA', by William Walton. Choreography by Antony Tudor. 'PORTSMOUTH POINT', by William Walton, arranged by Cyril Clarke. Choreography by Antony Tudor. The BBC Television Orchestra, leader, Boris Pecker, conducted by William Walton. Décor and costumes by Peter Bax. Production by Dallas Bower

**9.0 MUSIC MAKERS.** Beatrice Harrison (violin), accompanied by Margaret Harrison

**9.10 TOPIARY.** A demonstration by G. A. E. Marshall of the Kew Topiary Nurseries, and photographs of famous topiary gardens

**9.25 NEWS FILM:** Gaumont-British News

**9.35-10.0 RISOTTO.** A Light Entertainment. Compère, Max Kirby. Presentation by Reginald Smith

## TUESDAY, September 7

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 MERRYL AND FOSTER** (two pianos)

**3.10 NEWS FILM:** Gaumont-British News

**3.20-4.0 'MIDSUMMER MADNESS'**, a comedy with music, by Clifford Bax and Armstrong Gibbs. Pantaloon (Pat Nolan), a middle-aged merchant—Frederick Ranalow. Harlequin (Harley Quinn), a young scholar—Henry Wendon. Mrs. Pascal (Mrs. Nolan)—Marie Burke. Columbine (Chloe Mobin), maid-servant at The Blithe Heart—Joan Collier. The BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum. Produced by Stephen Thomas

**9.0 HILDEGARDE.** At the piano, Jules Ruben

**9.10 NEWS FILM:** British Movietonews

**9.20-10.0 'MIDSUMMER MADNESS'**. (Details as at 3.20)

## Orpheus Rather Than Adonis

At the end of this month, on September 23 and 25, an interesting version of Pergolesi's *La Serva Padrona* will be televised. Specially for the purposes of television Cecil Gray has made an entirely new translation of the Italian libretto, and Hyam Greenbaum, conductor of the BBC Television Orchestra, has edited and arranged the score.

In the beginning, you will remember, the players in the television orchestra were to be chosen for their good looks and their musical ability. The two qualifications were incompatible. The result of the compromise is a combination of fine musicians—most of them are young; the average age is only twenty-seven—among whom there are no Robert Taylors and no Calibans.

The usual position of the orchestra in the studio is a platform under the observation window of the control room. Over Greenbaum's head is hung the green cue-light from which he can take his instructions from the producer at his desk above. When the players appear on the screen, uniform is the rule—red jackets with black facings, a colour scheme that televises in a pleasing contrast of black and grey. Heard but not seen, the

players look untidy but comfortable, often in shirt-sleeves.

Greenbaum is a very remarkable person. The only thing he has not done in the musical world, he says, is banging the big drum outside a circus tent. For nearly ten years he was principal second violin of the old Queen's Hall Orchestra, and for three years he was musical director to C. B. Cochran. Between these activities he found time to be pianist and principal second violin for the Diaghilev ballet.

He is justifiably proud of his orchestra, which has played under guest conductors of the calibre of Lambert and Walton, and which invariably acquits itself well whether it is working with Joe Young or Albert Sammons, Gracie Fields or Piatigorsky, Harry Champion or William Primrose. Except for an occasional addition of three or four strings the players who give the accompaniment to 'Any Old Iron' are the same as those who play the Elgar cello concerto.

On Coronation night Greenbaum conducted an old-time Music-Hall, wearing white gloves and the most formidable whiskers imaginable. An hour after the show he was at his home orchestrating a piano work of Erik Satie. The transformation was typical.

'THE SCANNER'

## WEDNESDAY, Sept. 8

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 'LOVE AND HOW TO CURE IT'**, a play by Thornton Wilder, with Athene Seyler and Edward Chapman. The scene is the stage of the Tivoli Palace of Music, Soho, London, April 1895. Production by George More O'Ferrall

**3.30 NEWS FILM:** British Movietonews

**3.40-4.0 PICTURE PAGE** (Seventy-Fifth Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden, produced by Jan Bussell. Switchboard Girl: Joan Miller

**9.0 'JAMES SIMPSON'**, a play by Nino Bartholomew. Dr. James Simpson—William Devlin. Mina, his niece—Elaine Wodson. Dr. Keith—John Rudling. Dr. Duncan—Eric Chitty. Clarke, a butler—Basil Royal Dawson. The action of the play takes place at Queen Street, Edinburgh, in 1847. Produced by Eric Crozier

**9.20 NEWS FILM:** Gaumont-British News

**9.30-10.0 PICTURE PAGE** (Seventy-Sixth Edition)

## THURSDAY, September 9

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 THE KING'S CUP AIR RACE.** Interviews with various pilots who will take part in the King's Cup Air Race on September 10 and 11 from the Mobile Television Unit now stationed at Hatfield Aerodrome (by courtesy of the Royal Aero Club). (Conditions permitting)

**3.20 Charles Heslop** in 'VAMP TILL READY', written and composed by Robert Ellison and Dennis van Thal. Presentation by Reginald Smith

**3.40 NEWS FILM:** Gaumont-British News

**3.50-4.0 THE KING'S CUP** (See 3.0)

**9.0 'VAMP TILL READY'**. (Details as 3.20)

**9.20 BRIDGE EXPERIMENT**, No. 3. Hubert Phillips

**9.30 NEWS FILM:** British Movietonews

**9.40-10.0 THE KING'S MUSICK.** A chronicle of music composed by English monarchs, devised and arranged by Whittam Hartley

## FRIDAY, September 10

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 PLAY, 'JAMES SIMPSON'**. (Details as Wednesday, 9.0)

**3.20 NEWS FILM:** British Movietonews

**3.30-4.0 'RISOTTO'**. A Light Entertainment. Compère, Max Kirby. Presentation by Reginald Smith

**9.0 MERRYL AND FOSTER** (two pianos)

**9.10 'WHAT IS GOOD DESIGN?'**. Anthony Bertram

**9.20 NEWS FILM:** Gaumont-British News

**9.30-10.0 'BEHIND THE BEYOND'**, a problem play by Stephen Leacock. Narrator—Don Gemmell. Sir John Trevor—Frank Birch. Lady Cicely Trevor—Diana Churchill. A Valet—Desmond Davies. Jack Harding—Hedley Briggs. Ernestine—Rosemary Lomax. Mrs. Harding—Gladys Young. Act 1: Sir John Trevor's house in London. Act 2: An apartment in Paris. Act 3: Mrs. Harding's house in London. Production by Jan Bussell

## SATURDAY, September 11

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 'IN OUR GARDEN'**. C. H. Middleton gives advice about autumn activities from the garden in Alexandra Park

**3.15 NEWS FILM:** Gaumont-British News

**3.25 VARIETY** with Scott Sanders (Comedian). The Whirlwinds (Skating Sensation). The Geddes Brothers (Musical Clowns). The BBC Television Orchestra, conductor, Hyam Greenbaum. Presentation by Harry Pringle

**3.50-4.0 FILM:** 'Ye Olden Days'

**5.30-6.15 THE KING'S CUP AIR RACE.** Another transmission from the Mobile Television Unit at Hatfield Aerodrome (by courtesy of the Royal Aero Club) in which it is hoped to include the arrival of the first machines in the King's Cup Air Race. (Conditions permitting)

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**9.30 NEWS FILM:** British Movietonews

**9.40-10.0 CABARET**, with Drury and Raymond (Dancers). Walsh and Barker (Songs at the Piano). Cecil Johnston, Compère. Presentation by Harry Pringle



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## MONDAY, September 6

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 HILDEGARDE.** At the piano, Jules Ruben

**3.15 FILM:** 'Ye Olden Days'

**3.25 HOW TO PLAY** the Drums and other percussion instruments, demonstrated by Gilbert Webster, accompanied by Harold Stuteley

**3.35 NEWS FILM:** British Movietonews

**3.45-4.0 BALLET.** 'SIESTA', by William Walton. Choreography by Antony Tudor. 'PORTSMOUTH POINT', by William Walton, arranged by Cyril Clarke. Choreography by Antony Tudor. The BBC Television Orchestra, leader, Boris Pecker, conducted by William Walton. Décor and costumes by Peter Bax. Production by Dallas Bower

**9.0 MUSIC MAKERS.** Beatrice Harrison (violin), accompanied by Margaret Harrison

**9.10 TOPIARY.** A demonstration by G. A. E. Marshall of the Kew Topiary Nurseries, and photographs of famous topiary gardens

**9.25 NEWS FILM:** Gaumont-British News

**9.35-10.0 RISOTTO.** A Light Entertainment. Compère, Max Kirby. Presentation by Reginald Smith

## TUESDAY, September 7

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 MERRYL AND FOSTER** (two pianos)

**3.10 NEWS FILM:** Gaumont-British News

**3.20-4.0 'MIDSUMMER MADNESS'**, a comedy with music, by Clifford Bax and Armstrong Gibbs. Pantaloon (Pat Nolan), a middle-aged merchant—Frederick Ranalow. Harlequin (Harley Quinn), a young scholar—Henry Wendon. Mrs. Pascal (Mrs. Nolan)—Marie Burke. Columbine (Chloe Mobin), maid-servant at The Blithe Heart—Joan Collier. The BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum. Produced by Stephen Thomas

**9.0 HILDEGARDE.** At the piano, Jules Ruben

**9.10 NEWS FILM:** British Movietonews

**9.20-10.0 'MIDSUMMER MADNESS'.** (Details as at 3.20)

## Orpheus Rather Than Adonis

At the end of this month, on September 23 and 25, an interesting version of Pergolesi's *La Serva Padrona* will be televised. Specially for the purposes of television Cecil Gray has made an entirely new translation of the Italian libretto, and Hyam Greenbaum, conductor of the BBC Television Orchestra, has edited and arranged the score.

In the beginning, you will remember, the players in the television orchestra were to be chosen for their good looks and their musical ability. The two qualifications were incompatible. The result of the compromise is a combination of fine musicians—most of them are young; the average age is only twenty-seven—among whom there are no Robert Taylors and no Calibans.

The usual position of the orchestra in the studio is a platform under the observation window of the control room. Over Greenbaum's head is hung the green cue-light from which he can take his instructions from the producer at his desk above. When the players appear on the screen, uniform is the rule—red jackets with black facings, a colour scheme that televises in a pleasing contrast of black and grey. Heard but not seen, the

players look untidy but comfortable, often in shirt-sleeves.

Greenbaum is a very remarkable person. The only thing he has not done in the musical world, he says, is banging the big drum outside a circus tent. For nearly ten years he was principal second violin of the old Queen's Hall Orchestra, and for three years he was musical director to C. B. Cochran. Between these activities he found time to be pianist and principal second violin for the Diaghilev ballet.

He is justifiably proud of his orchestra, which has played under guest conductors of the calibre of Lambert and Walton, and which invariably acquits itself well whether it is working with Joe Young or Albert Sammons, Gracie Fields or Piatigorsky, Harry Champion or William Primrose. Except for an occasional addition of three or four strings the players who give the accompaniment to 'Any Old Iron' are the same as those who play the Elgar cello concerto.

On Coronation night Greenbaum conducted an old-time Music-Hall, wearing white gloves and the most formidable whiskers imaginable. An hour after the show he was at his home orchestrating a piano work of Erik Satie. The transformation was typical.

'THE SCANNER'

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**11.0-12.0 FILM** for Demonstration Purposes.

**3.0 'THE DANGER OF TO-BACCO'**, a monologue by Chekhov, played by John Abbott

**3.10 NEWS FILM**: Gaumont British News

**3.20-4.0 CABARET CRUISE**, 3 Fancy Dress Night on board R.M.S. *Sunshine*. Commander: A. B. Campbell. Among the passengers: Afrique, Pamela Randall, Charles Heslop, Warner and Partner, Terry and Doric Kendall. The Ship's Band led by Guy Daines. Presentation by Harry Pringle

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**9.10 NEWS FILM**: British Movietonews

**9.20-10.0 CABARET CRUISE**. (Details as 3.20 except that Afrique will not appear)

## TUESDAY, September 14

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 SONG AND DANCE**, a little show with Gitta Alpar and a Ballet, 'High Yellow'. Music by Spike Hughes. Choreography by Antony Tudor. Production by Dallas Bower. The BBC Television Orchestra, leader, Boris Pecker, conducted by Hyam Greenbaum and Spike Hughes

**3.20 NEWS FILM**: British Movietonews

**3.30-4.0 'BEHIND THE BEYOND'**, a problem play by Stephen Leacock. Narrator—Don Gemmell. Sir John Trevor—Frank Birch. Lady Cicely Trevor—Diana Churchill. A Valet—Desmond Davies. Jack Harding—Hedley Briggs. Ernestine—Rosemary Lomax. Mrs. Harding—Gladys Young. Act 1: Sir John Trevor's house in London. Act 2: An apartment in Paris. Act 3: Mrs. Harding's house in London. Production by Jan Bussell

**9.0 'SPEAKING PERSONALLY'**—I. Sir Hugh Walpole

**9.10 FILM**: 'Klondike Kid'

**9.20 MUSIC MAKERS**. Mildred Dilling (harp)

**9.30 NEWS FILM**: Gaumont British News

**9.40-10.0 SONG AND DANCE**. (Details as 3.0)

## The New Order — 'Voices Off'

In future talks presentations the subject matter is to be the main objective of the screen. In other words, visual continuity will emphasise the words of the speaker rather than the speaker himself. In words still different, during a cookery talk the camera will concentrate on Boulestin's hands and dishes and pots more than on his face.

An example of the new technique you will see in a series beginning at the end of the month entitled 'Clothes-Line', six fortnightly demonstrations on the history and psychology of dress. The compère, James Laver (remember him in the Men's Dress Reform programme televised on July 6?), will be heard but, apart probably from a few seconds' visual introduction, not seen.

The rule of not focusing attention on the speaker will not be rigidly obeyed, however. Which is a good thing. If George Robey gave a talk on hobbies, for instance, it would obviously be a crime to show his pets such as Lord's cricket ground or fret-saws and violins without a lengthy glimpse of his face. Few people would care to stop and listen without a look.

There is another interesting series scheduled for the autumn called 'They Looked Like This'. The literary and historical associations of celebrities such as Lamb and Pepys will be discussed, with illustrations by televised reproductions of paintings in the National

Portrait Gallery. The idea will be seen in operation next Friday, with Samuel Johnson as subject. You will see the Doctor himself, and then by a series of 'fades' gather an impression of his surroundings and relationships with characters such as Boswell, Sheridan, Goldsmith, Reynolds, Fanny Burney, and Mrs. Thrale. Once again, the talker will be heard and not seen.

'They Looked Like This', you will say, is hardly a talk but a—what? Yes, a new description is necessary, I know. But I am more concerned with the fact that the unknown speaker means a return to the read script. Even if the commentator wanted to extemporise—which is unlikely, for precious few speakers like doing it—a script would have to be insisted on. Without a script faithfully adhered to by the speaker, Talks Producer Mary Adams would have an impossible task at her desk in the control room in managing 'fades' at the right moment.

Other series to be presented in the autumn include C. H. Middleton out in the garden and in the studio; a monthly Zoo item, in which it is hoped to introduce 'bring-'em-back-alive' hunters together with the animals they have captured; big men of science on popular scientific subjects such as psychology and heredity; six physical culture demonstrations; and odd monthly cookery and bridge demonstrations.

'THE SCANNER'

## WEDNESDAY, Sept. 15

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 JUST FOR FUN!** with Edward Cooper and Richard Murdoch. Presentation by Reginald Smith

**3.20 NEWS FILM**: Gaumont British News

**3.30-4.0 'PICTURE PAGE'** (Seventy-Seventh Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden, produced by Jan Bussell. The Switchboard Girl: Joan Miller

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**9.20 NEWS FILM**: British Movietonews

**9.30-10.0 'PICTURE PAGE'** (Seventy-Eighth Edition)

## THURSDAY, September 16

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 Douglas Byng in 'FANCY THAT!'** with Elaine Mara, Muriel Robbins, Betty Shepard, Peggy Stacey, and Dennis van Thal and Bob Probst. Presentation by Reginald Smith

**3.30 NEWS FILM**: British Movietonews

**3.40 FOOTBALL AT THE ARSENAL**. A demonstration by members of the Arsenal team at the Arsenal Stadium, Highbury (by courtesy of the Directors of the Arsenal Football Club). Introduced by George F. Allison. (Conditions permitting)

**3.55-4.0 FILM**

**9.0 HUTCH** (Leslie Hutchinson)

**9.10 'IMAGINATION IN WOOD'**. Carvings by Polly Hill Clarke

**9.20 NEWS FILM**: Gaumont British News

**9.30-10.0 'OLD KENTUCKY'** with Elizabeth French. Geoffrey Dunn. The Dancers: Ann Gee, Isabelle Gull, Thérèse Langfield, Joan Butterfield. The Negroes: John Payne, Will Garland, Frank Smith, Alec Lofton. The music arranged by Walter Leigh. The dances arranged by Marian Wilson. Production by Stephen Thomas

## FRIDAY, September 17

**11.0-12.0 FILM** for Demonstration Purposes

**3.0 FOOTBALL AT THE ARSENAL**. (Details as Thursday, 3.40)

**3.20 NEWS FILM**: Gaumont British News

**3.30-4.0 'THE WORDS UPON THE WINDOW PANE'**, a play by W. B. Yeats. The action takes place in a Dublin lodging-house. Production by Eric Crozier

**9.0 MUSIC MAKERS**. Harriet Cohen (pianoforte), with the BBC Television Orchestra

**9.10 DR. JOHNSON** (born Sept. 18, 1709, died 1784). Eric Gillett

**9.20 NEWS FILM**: British Movietonews

**9.30-10.0 'THE WORDS UPON THE WINDOW PANE'**. (Details as 3.30)

## SATURDAY, September 18

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**3.0 IN OUR GARDEN**. Robert Findlay, Keeper of the Royal Horticultural Society's Garden at Wisley, will pay an informative visit to the garden in Alexandra Park

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From 11.0 a.m. to 12.0 noon each day, films intended for demonstration purposes will be shown

## MONDAY, September 27

**3.0 Syd Walker in 'WALK UP!'** with Jackie Billings. At the pianos: Dennis van Thal and Tim Clayton. Presentation by Reginald Smith

**3.25 NEWS FILM:** Gaumont-British News

**3.35-4.0 'VICTORIAN AFTER-NOON'.** A sentimental journey into the '60's with Olive Groves, Linda Gray (by permission of R. S. Tre-lawney), Geoffrey Dunn, Joan Butterfield, Thérèse Langfield, Isabelle Gull, Tom Hill, Lionel Solomon, Guy Daines, Charles Forwood. The music arranged by Walter Leigh. Produced by Stephen Thomas

**9.0 CABARET** with Sheila Douglas-Pennant, commère, Rudi Grasl in Musical Impressions, The Six Clevettes, dancers, and Emile Boreo. Presentation by Harry Pringle

**9.25 JAMES STEPHENS** speaking some of his own poems

**9.35 NEWS FILM:** British Movietone

**9.45-10.0 BALLET.** 'Siesta', by William Walton. Choreography by Antony Tudor. 'Portsmouth Point', by William Walton, arranged by Cyril Clarke. Choreography by Antony Tudor. The BBC Television Orchestra, leader, Boris Peckér, conductor, Hyam Greenbaum. Décor and costumes by Peter Bax. Production by Dallas Bower

## TUESDAY, September 28

**3.0 ROY FOX AND HIS BAND**

**3.20 NEWS FILM:** British Movietone

**3.30-4.0 'TURN ROUND',** a dramatisation by S. E. Reynolds, illustrating the life of a liner in port. Cast: Joan Miller, Guy Glover, Elaine Wodson, Hugh Burden, Brough Robertson, Reginald Cornish, Alex McCrindle, Diana Barton, S. E. Reynolds, Frank Secker. Film sequences photographed by L. G. Barbrook at Southampton (by courtesy of the Canadian Pacific Railway). Presentation by Eric Crozier

**9.0 SPEAKING PERSONALLY** 2.—Dame Ethel Smyth, D.B.E.

**9.10 LINA MENOVA** in Continental songs

**9.20 NEWS FILM:** Gaumont-British News

**9.30-10.0 'TURN ROUND'.** (Details as 3.30)

## Heroine Too Big for the Studio

'Cue tele-ciné!'

It is with these words that the producer in the control room tells the sound 'mixer' in front of him that he wants the scene in the studio faded into an appropriate sequence of film.

The 'mixer' presses a switch that buzzes in the tele-ciné room adjoining the studio. In five seconds, not a fraction before and not a fraction after, the image on the monitor showing artists performing in the studio dissolves into a film that may be a mere caption background or an integral part of the production.

A film of the latter type will be incorporated in a programme entitled *Turn Round* to be televised next Tuesday.

There are several characters—two charming newly-wed couples who make you think marriage must be a great institution; a formidable American woman and her pet dog and her husband who make you think otherwise; a man saying goodbye to his younger brother about to try his luck abroad; and a ne'er-do-well.

The heroine is a lady who was much too big to accommodate in the studio—the liner *Empress of Britain*.

You will first see her near Calshot picking up the tugs to tow

her to Southampton docks. You will see that thrilling moment when the gangway touches the quayside; derricks hoisting cargo out of the hold; passengers hurrying ashore to the Customs. You will see the liner turn round in dock in preparation for her return trip to Quebec. Finally you will see her stern receding in the distance.

S. E. Reynolds's script has been specially designed, in fact, to combine several cameo sketches of interesting human beings with the drama and romance of a liner.

Now, when you see the *Empress of Britain* being nudged by tugs into port you don't need me to tell you that the scene is not enacted in the studio or on the lake in Alexandra Park. A film of this and other scenes of a similar nature was shot from a pilot's launch, the ship's bridge, the quayside, and other vantage points.

Guy Glover, playing the part of Homer B. Guggleheim, the husband of the American termagant, appears in several of the film scenes. He also appears in the studio with the other characters. Joan Miller has been assigned the part of Mrs. Guggleheim—an inevitable choice after her Mrs. Cumberbund in 'Coffee-Stall'.

'THE SCANNER'

## WEDNESDAY, Sept. 29

**3.0** Scenes from the Arts Theatre Club production of 'VAN GOGH', a play by Dan Burke, with Esmond Knight as Van Gogh, Wilson Barrett as Theo Van Gogh, Noel Dainton as Gauguin, and supporting cast. Produced by George More O'Ferrall

**3.25 NEWS FILM:** Gaumont-British News

**3.35-4.0 'PICTURE PAGE'** (Eighty-First Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden and produced by Royston Morley. The Switchboard Girl: Joan Miller

**9.0 'WALK UP!'** (Details as Monday, 3.0)

**9.25 NEWS FILM:** British Movietone

**9.35-10.0 'PICTURE PAGE'** (Eighty-Second Edition)

## THURSDAY, September 30

**3.0** Round the Film Studios. No. 1—**PINEWOOD.** A tour of the plant, during which it is hoped to meet Maurice Chevalier and the Lancashire comedian, George Carney

**3.15 MARC ANTHONY** in selections from his repertoire

**3.20 NEWS FILM:** British Movietone

**3.30-4.0 100% BROADWAY** with Evelyn Dall, Gloria Day, and The Merriell Abbott Girls from the Dorchester Hotel. Presentation by Cecil Madden

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## FRIDAY, October 1

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**3.10 FRIENDS FROM THE ZOO.** David Seth-Smith will bring to the studio some more animals from the Zoo

**3.25 NEWS FILM:** Gaumont-British News

**3.35-4.0 CABARET.** (Details as Monday, 9.0)

**9.0** Round the Film Studios. No. 1—**PINEWOOD.** Henry Cass, the stage producer, directing his first picture, Paramount's 'Lancashire Luck'

**9.10 FRIENDS FROM THE ZOO.** (Details as 3.10)

**9.25 NEWS FILM:** British Movietone

**9.35-10.0 'VICTORIAN AFTER-NOON'.** (Details as Monday, 3.35)

## SATURDAY, October 2

**3.0** Round the Film Studios. No. 1—**PINEWOOD.** Stars in their dressing-rooms. Amongst those it is hoped to see are Lilli Palmer and Desmond Tester

**3.15 IN OUR GARDEN.** C. H. Middleton discusses planting plans, from the garden in Alexandra Park

**3.30 NEWS FILM:** British Movietone

**3.40-4.0 'KEEP YOUR EYE ON THE BALL'.** A sporting revue with Wilfrid Thomas, The Metaxa Girls (by arrangement with Meta Kaye), and Dr. Lost Young (the mutilated Golf Ball) in a sketch by J. E. Broome, with the BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum. Presentation by Jan Bussell

**9.0** Round the Film Studios. No. 1—**PINEWOOD.** René Clair producing Maurice Chevalier and Adèle Astaire in the new Jack Buchanan production 'Break the News'

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**9.45 NEWS FILM:** Gaumont-British News

**9.55-10.0 PUT YOUR CLOCKS BACK.** A topical item presented by Mary Adams



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## MONDAY, September 27

**3.0** Syd Walker in 'WALK UP!' with Jackie Billings. At the pianos: Dennis van Thal and Tim Clayton. Presentation by Reginald Smith

**3.25 NEWS FILM:** Gaumont-British News

**3.35-4.0 'VICTORIAN AFTER-NOON'.** A sentimental journey into the '60's with Olive Groves, Linda Gray (by permission of R. S. Tre-lawney), Geoffrey Dunn, Joan Butterfield, Thérèse Langfield, Isabelle Gull, Tom Hill, Lionel Solomon, Guy Daines, Charles Forwood. The music arranged by Walter Leigh. Produced by Stephen Thomas

**9.0 CABARET** with Sheila Douglas-Pennant, commère, Rudi Grasl in Musical Impressions, The Six Clevettes, dancers, and Emile Boreo. Presentation by Harry Pringle

**9.25 JAMES STEPHENS** speaking some of his own poems

**9.35 NEWS FILM:** British Movietonews

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**9.25 NEWS FILM:** British Movietonews

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**3.15 BODYLINE, No. 1.** Winifred Cullis, C.B.E., D.Sc., LL.D., of the Royal Free Hospital School of Medicine for Women, will introduce the first of a series of talks on the Keep Fit Movement. Illustrations of basic physical exercises arranged by the Federal Council of Recreative Physical Training

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**9.15 FIRST TIME HERE,** with Eve Maxwell-Lyte, Suzanne Stone, and Bobby Rietti. Presentation by Eric Crozier

## The Last Days of Pinewood

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a studio roof, with 200 feet of special feeder line.

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'THE SCANNER'

**9.30 NEWS FILM:** British Movie-tonews

**9.40-10.0 CABARET CARTOONS, No. 10.** Cartoons by Harry Rutherford. Cabaret by Helen Clare (songs), Clifford Stanton (impressions), Jackie (hand-balancing). Presentation by Cecil Madden

## WEDNESDAY, Oct. 6

**3.0 'DO HELP YOURSELVES',** with Eleanor Fyfe, Marjorie Wynn-Hughes, Joyce Targett, Dudley Rolph, and Arthur Askey. At the pianos: Bruce Merryl and Harry Foster. Presentation by Reginald Smith

**3.25 NEWS FILM:** British Movie-tonews

**3.35-4.0 'PICTURE PAGE'** (Eighty-Third Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden, produced by Jan Bussell. The Switchboard Girl: Joan Miller

**9.0 'DO HELP YOURSELVES'.** (Details as 3.0)

**9.25 NEWS FILM:** Gaumont-British News

**9.35-10.0 'PICTURE PAGE'** (Eighty-Fourth Edition)

## THURSDAY, October 7

**3.0 GUELDA WALLER** and **VERA MACONOCHE** in 'A Chelsea China Pastoral'

**3.5 FASHION FORECAST.** A display of fashions arranged by H. E. Plaister and G. R. Kenward-Eggar

**3.20 NEWS FILM:** Gaumont-British News

**3.30-4.0 'THE GOLDEN APPLE'.** A Ballet. Choreography by Andrée Howard, music by Gluck. With Frank Staff, Charlotte Landor, Elizabeth Schooling, and Andrée Howard. Presentation by Stephen Thomas. **'TWO GENTLEMEN OF SOHO',** by A. P. Herbert, with John Abbott, Peter Bull, Alec Mango, Nadine March, Harold Scott, and Margaret Yarde. Production by Stephen Thomas. The BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum

**9.0 FASHION FORECAST.** (Details as 3.5)

**9.15 EXPERIMENTS IN SCIENCE, No. 1.** Professor Mary Waller will show some of the unique properties of solid carbon dioxide

**9.30 NEWS FILM:** British Movie-tonews

**9.40-10.0 'NONSENSE'.** (Details as Tuesday, 3.40)

## FRIDAY, October 8

**3.0 PEGGY COCHRANE** in selections from her repertoire

**3.10 CLIFFORD STANTON** in impressions

**3.20 NEWS FILM:** British Movie-tonews

**3.30-4.0 'WATERLOO',** a play by Sir Arthur Conan Doyle. Corporal Gregory Brewster—Wilfred Shine. Sergeant Archie McDonald, R.A.—Alexander Fields. Colonel James Midwinter, Royal Scots Guards—Robert English. Norah Brewster—Mary Kerridge. The scene is a front room in a small house in Woolwich, June, 1881. Production by George More O'Ferrall

**9.0 BOLERO,** by Ravel, played by the BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum

**9.15 NEWS FILM:** Gaumont-British News

**9.25 O RARE BEN JONSON!** The tercentenary of the great wit, poet, and dramatist will be the occasion of a talk by G. B. Harrison, Ph.D., with illustrations from the National Portrait Gallery

**9.35-10.0 'WATERLOO'.** (Details as 3.30)

## SATURDAY, October 9

**2.25 ROAD RACE for the Imperial Trophy.** The first International Road Race in London (by courtesy of the Road Racing Club), on the Crystal Palace Road Racing Circuit (conditions permitting)

**2.55 CARTOON FILM:** 'La Joie de Vivre'

**3.0 IN OUR GARDEN.** C. H. Middleton gives some practical advice from the garden in Alexandra Park

**3.15 ROAD RACE.** (See 2.25)

**3.31 FIRST TIME HERE.** (Details as Tuesday, 9.15)

**3.46 ROAD RACE.** (See 2.25)

**4.5 PUNCH AND JUDY.** P. F. Tickner

**4.15-5.0 ROAD RACE.** (See 2.25)

**9.0 VARIETY,** with Charles Harrison, George Mackenzie, The Dehl Trio. Presentation by Reginald Smith

**9.20 NEWS FILM:** British Movie-tonews

**9.30-10.0 A BALLET and A PLAY.** (Details as Thursday, 3.30)



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**9.0 'DO HELP YOURSELVES'.** (Details as 3.0)

**9.25 NEWS FILM:** Gaumont-British News

**9.35-10.0 'PICTURE PAGE'** (Eighty-Fourth Edition)

## THURSDAY, October 7

**3.0 GUELDA WALLER** and **VERA MACONOCHE** in 'A Chelsea China Pastoral'

**3.5 FASHION FORECAST.** A display of fashions arranged by H. E. Plaister and G. R. Kenward-Eggar

**3.20 NEWS FILM:** Gaumont-British News

**3.30-4.0 'THE GOLDEN APPLE'.** A Ballet. Choreography by Andrée Howard, music by Gluck. With Frank Staff, Charlotte Landor, Elizabeth Schooling, and Andrée Howard. Presentation by Stephen Thomas. **'TWO GENTLEMEN OF SOHO',** by A. P. Herbert, with John Abbott, Peter Bull, Alec Mango, Nadine March, Harold Scott, and Margaret Yarde. Production by Stephen Thomas. The BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum

**9.0 FASHION FORECAST.** (Details as 3.5)

**9.15 EXPERIMENTS IN SCIENCE, No. 1.** Professor Mary Waller will show some of the unique properties of solid carbon dioxide

**9.30 NEWS FILM:** British Movie-tonews

**9.40-10.0 'NONSENSE'.** (Details as Tuesday, 3.40)

## FRIDAY, October 8

**3.0 PEGGY COCHRANE** in selections from her repertoire

**3.10 CLIFFORD STANTON** in impressions

**3.20 NEWS FILM:** British Movie-tonews

**3.30-4.0 'WATERLOO',** a play by Sir Arthur Conan Doyle. Corporal Gregory Brewster—Wilfred Shine. Sergeant Archie McDonald, R.A.—Alexander Fields. Colonel James Midwinter, Royal Scots Guards—Robert English. Norah Brewster—Mary Kerridge. The scene is a front room in a small house in Woolwich, June, 1881. Production by George More O'Ferrall

**9.0 BOLERO,** by Ravel, played by the BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum

**9.15 NEWS FILM:** Gaumont-British News

**9.25 O RARE BEN JONSON!** The tercentenary of the great wit, poet, and dramatist will be the occasion of a talk by G. B. Harrison, Ph.D., with illustrations from the National Portrait Gallery

**9.35-10.0 'WATERLOO'.** (Details as 3.30)

## SATURDAY, October 9

**2.25 ROAD RACE** for the Imperial Trophy. The first International Road Race in London (by courtesy of the Road Racing Club), on the Crystal Palace Road Racing Circuit (conditions permitting)

**2.55 CARTOON FILM:** 'La Joie de Vivre'

**3.0 IN OUR GARDEN.** C. H. Middleton gives some practical advice from the garden in Alexandra Park

**3.15 ROAD RACE.** (See 2.25)

**3.31 FIRST TIME HERE.** (Details as Tuesday, 9.15)

**3.46 ROAD RACE.** (See 2.25)

**4.5 PUNCH AND JUDY.** P. F. Tickner

**4.15-5.0 ROAD RACE.** (See 2.25)

**9.0 VARIETY,** with Charles Harrison, George Mackenzie, The Dehl Trio. Presentation by Reginald Smith

**9.20 NEWS FILM:** British Movie-tonews

**9.30-10.0 A BALLET** and **A PLAY.** (Details as Thursday, 3.30)

# TELEVISION *of the* WEEK

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## MONDAY, October 11

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**3.25 NEWS FILM:** Gaumont-British News

**3.35-4.0 THE VIC-WELLS BALLET COMPANY** (by permission of Lilian Baylis) in 'CARNIVAL', to music by Schumann. Columbine—Elizabeth Miller. Chiorina—Ursula Moreton. Papillon—Mary Honer. Estrella—Joy Newton. Harlequin—Harold Turner. Pierrot—Frederick Ashton. Eusebius—Robert Helpmann. Pantaloon—Claude Newman. Florestan—William Chappell. Valse Noble: Pamela May, Wenda Horsburgh, Anne Spicer, Gwyneth Mathews, Michael Somes, Leslie Edwards, Richard Ellis, Paul Raymond. Philistines: Annabel Farjeon, Joan Leaman, John Nicholson, Carol Bertram. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by D. H. Munro

**9.0 'SPEAKING PERSONALLY'.** 3—E. M. Delafield.

**9.10 'COMIC STRIP'.** A programme of American humour with Joan Miller, Guy Glover. Presentation by Eric Crozier

**9.25 NEWS FILM:** British Movietonews

**9.35-10.0 BALLET.** (Details as 3.35)

## TUESDAY, October 12

**3.0 THEATRE PARADE**

**3.50-4.0 NEWS FILM:** British Movietonews

**9.0 THEATRE PARADE**

**9.50-10.0 NEWS FILM:** Gaumont-British News

## WEDNESDAY, Oct. 13

**3.0 'COMIC STRIP'.** (Details as Monday, 9.10)

**3.15 NEWS FILM:** Gaumont-British News

**3.25 'PICTURE PAGE'** (Eighty-Fifth Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden, produced by Royston Morley, including the Maori Choir. The Switchboard Girl: Joan Miller

## Ballet Impromptu in the Studio

'That's settled it. No more rehearsals for me!'

This is what D. H. Munro said after the televising of *Le Spectre de la Rose* a fortnight ago. Munro is the kind of producer who can joke after an alarming experience.

The rehearsal was scheduled to take place from 2.0 p.m. to 2.45 p.m. and the actual performance at 3.0 p.m. Through a misunderstanding over the delivery of the costumes, Riabouchinska and Petroff, the two dancers of Colonel de Basil's 'Ballets Russes' arrived in the studio only a minute or two before Jasmine Bligh's opening announcement.

At the end of the ballet Cyril Clarke, clarinet player in the orchestra, spoke to Hyam Greenbaum, the conductor: 'That's the quietest "run-through" we've ever had', he said. 'Not a single hold-up'. In the hurry and rush Clarke thought he was still taking part in a rehearsal and was not on the air.

On the screen the presentation was remarkably successful despite the fact that television ballet requires an enormous amount of camera rehearsal. But, as Munro said afterwards in a more serious mood, 'You can only get away with a thing like that once'.

D. H. Munro will produce a ballet under, it is hoped, much happier conditions next Monday—the Vic-Wells ballet company in *Carnaval*. This will be the first of the classics to be televised in its entirety.

*Carnaval* makes ideal television material. The story deals with the old tragic triangle of Columbine, Harlequin, and Pierrot, and the choreography is such that the three Emittions should have no difficulty in acting like selective human eyes

in a theatre auditorium. So much of the ballet consists of *pas de deux* and *pas seul* that close-ups and mid-shots can be the rule.

Should there be another *contretemps*, and the artists arrive late, Munro may get some consolation from the history of *Carnaval*. It is one of the most spontaneous ballets in existence. Originally it was intended for a charity performance, and the entire choreography was improvised after three rehearsals. Another point of interest is that it was as Columbine in *Carnaval* that Lydia Lopokova made her first public success soon after leaving school.

The choreography will not be exactly the same as that at Sadler's Wells. The limited space of the television studio and of the viewing screen necessitates a certain amount of compression. Had Petroff's leap in *Le Spectre de la Rose* been on a Covent Garden scale he would probably have been out of range of the cameras and he would certainly have hit the walls of the studio very hard.

One thing is clear: that ballet has established itself firmly as an important part of the more serious side of television programmes. Arnold Haskell, a balletomane with a rare combination of enthusiasm and sober judgment, has said in a recently published book: 'What may shortly alter the conditions of ballet work fundamentally is television'. This statement from an expert like Haskell should silence ballet fans horrified at the new medium of television. It should silence them, I say, but if I know anything about ballet fans, it won't.

'THE SCANNER'

**3.50-4.0 A Relay from the NORTH LONDON EXHIBITION** at Alexandra Palace

**9.0 DANCING TIME.** Presented by Reginald Smith with Luanne Shaw, Robin Hood, The Four Vamps, and Walter Gore. Compère, Hugh René. At the pianos: Tim Clayton and Dennis van Thal

**9.25 NEWS FILM:** British Movietonews

**9.35 'PICTURE PAGE'** (Eighty-Sixth Edition)

**9.50-10.0 A Relay from the NORTH LONDON EXHIBITION**

## THURSDAY, October 14

**3.0 'A FOOL AND HIS MONEY'.** A Wayside Comedy by Laurence Housman. Tony—Charles Lefaux. Tim—Victor Fairley. The Fool—Alban Blakelock. Production by Jan Bussell

**3.20 NEWS FILM:** British Movietonews

**3.30 'THE PRINCESS AND THE PEA' and 'THE JUMPERS'.** Hans Andersen stories told by Paul Leyssac

**3.40-4.0 THE MIZZEN CROSS TREES.** A Revue of Nautical Songs, with John Goss, Taylor Harris, Elizabeth French, Edward Crowther, Trevor Anthony, Douglas Ward, Roderick Jones, the BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Stephen Thomas

**9.0 'THE TOP AND THE BALL'.** A Hans Andersen story told by Paul Leyssac

**9.10 NEWS FILM:** Gaumont-British News

**9.20 CLOTHES-LINE, 2.** 'The Sporting Woman', illustrated by Pearl Binder's pencil and James Laver's verses

**9.35 CARTOON FILM:** 'La Joie de Vivre'

**9.40-10.0 STARLIGHT.** Pouish-noff (pianoforte) with the BBC Television Orchestra

## FRIDAY, October 15

**3.0 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Television cameras will be installed at the 'Artistes' Entrance' to the Denham Studios, and many stars and film directors will be interviewed

**3.10 DISH OF THE MONTH—**October. Marcel Boulestin will show how to make Khebab, a grill on a skewer

**3.25 NEWS FILM:** Gaumont-British News

**3.35-4.0 DANCING TIME.** (Details as Wednesday, 9.0)

**9.0 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Viewers will see William K. Howard directing Merle Oberon and John Clements in the London Films Technicolour production 'Over the Moon'

**9.10 DISH OF THE MONTH.** (Details as 3.10)

**9.25 NEWS FILM:** British Movietonews

**9.35-10.0 CONTRASTS.** A mixed programme with Evel Burns (piano), Magda Nield (songs), and Claude Dampier (in comedy)

## SATURDAY, October 16

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## MONDAY, October 18

**3.0 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Margaretta Scott will accompany the television cameras to the 'effects' tank, where Alexander Shaw is completing 'Conquest of the Air'

**3.10 'PAS SEUL'**. Pearl Argyle (by permission of Lilian Baylis). Henry Bronkhurst at the pianoforte

**3.20 NEWS FILM**: British Movietone news

**3.30-4.0 FROM THE WEST END CABARETS**. Grosvenor House Beauty Chorus. Dare and Yates (Broadway's clowns). Carlton Emmy with his Mad Wags. Texas Tommy and his wonder pony, Baby Doll. The Georgie Hale Glamour Girls. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by D. H. Munro

**9.0 CABARET**. (Details as 3.30)

**9.30 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Tim Whelan, who directed 'Farewell Again' at Denham, will be seen on the set with Laurence Olivier and Ralph Richardson, who are in London Films' current Technicolour production 'The Divorce of Lady X'

**9.40-10.0 A Peplur masque of Keats's 'THE EVE OF ST. AGNES'**. Directed by Alexander Knox. Music by Handel. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Stephen Thomas

## TUESDAY, October 19

**3.0 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Vivien Leigh will accompany the television cameras to a corner of the grounds known as 'the river lot'

**3.10 LISA MINGHETTI** (violin) and the BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum

**3.25 NEWS FILM**: Gaumont-British News

**3.35-4.0 'THE HAPPY JOURNEY TO TRENTON AND CAMDEN'**. A comedy by Thornton Wilder. Mrs. Kirby—Joan Miller. Mr. Kirby—Guy Glover. Caroline and Arthur (their children)—Margaret Brereton and Skelton Knaggs. Beulah, their married daughter—Elaine Wodson. A garage hand—Frank Secker. The music composed by Georg Knepler and played

## Pre-View of Future Programmes

'This is the BBC Television Station at Alexandra Palace. Good afternoon, everyone.' From the moment the announcer opens the day's programmes with these words he or she ceases to be merely an announcer. From that moment the announcer, whether it is Leslie Mitchell, Jasmine Bligh, or Elizabeth Cowell, becomes a personality.

Next Friday Elizabeth Cowell will inaugurate a new weekly feature to be presented regularly—'Pre-View', which can be described as a trailer of future programmes. In the space of five minutes you will have the principal attractions of next week laid before your eyes and ears in as interesting a way as possible.

One week you may see a short extract from a play, or a composer pleading with pianoforte examples the cause of an esoteric composition to be played later with full orchestra; another week you may eavesdrop at a discussion between a television producer and his leading lady. In every case, however, either Jasmine Bligh or Elizabeth Cowell will act as commère.

Television announcing, you must understand, entails a good deal more than standing by a camera and a microphone with an interesting voice and a smile.

For the simplest visual announcement the announcer must work in close co-operation with the productions manager, the studio manager, the lighting engineer, the camera-man, and the make-up department.

Remember that before you see the announcer he or she has been in position for at least three or four minutes before the green light glows or the camera-man waves his hand.

Remember that in nine cases out of ten no script is used. Remember that there have been occasions when difficulties have arisen at the last minute, and a complicated amendment to an announcement has been telephoned from the control room only a few seconds before the go-ahead signal.

You will see the next gardening demonstration on Saturday, October 23. As usual, C. H. Middleton will work in his television garden with Elizabeth Cowell. Behind that scene of easy-going informality is intensive preparation.

It usually begins in the Alexandra Palace restaurant over the coffee—three people talking earnestly, C. H. Middleton, D. H. Munro (Productions Manager), and Elizabeth Cowell. Suggestion after suggestion is put forward. Later they walk down the steps of the terrace to the garden for a camera rehearsal. Later still comes the actual performance. And when the programme is on the air there must be no suggestion of all that has gone before, no suggestion of the carefully-rehearsed movements to keep within range of the camera, no suggestion of the carefully-designed dialogue to keep the demonstration interesting.

'THE SCANNER'

by Harold Stuteley, Herman Levy, Ken Gray, Gilbert Webster. Production by Eric Crozier

**9.0 LISA MINGHETTI**. (Details as 3.10)

**9.15 BODY LINE, No. 2**. Representative work of the Boys' Clubs, described by Major A. H. Gem

**9.30 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Viewers will see Milton Rosmer making a shot with Joan Gardner for 'The Challenge', a story of the Matterhorn based on the life and experiences of Edward Whymper

**9.40-10.0 CABARET**, with Terry and Doric Kendal (dancers), Scott Sanders (comedian), Jack Warner and Partner. Presentation by Harry Pringle

## WEDNESDAY, Oct. 20

**3.0 THE MOTOR SHOW**

**3.10 RICHARD HEARNE** (by courtesy of Firth Shephard) in a pantomime sketch 'The Barber's Shop', assisted by George Nelson

**3.20 NEWS FILM**: British Movietone news

**3.30-4.0 'PICTURE PAGE'** (Eighty-Seventh Edition). A Magazine Programme of general and topical interest. Edited by Cecil Madden. Produced by Royston Morley. The Switchboard Girl: Joan Miller

**9.0 QUEUE FOR SONG** with Queenie Leonard, Mercie Carnell, William Stephens, and Ernest Arnley. Bruce Merryl and Harry Foster at the pianos. Presentation by Reginald Smith

**9.25 NEWS FILM**: Gaumont-British News

**9.35-10.0 'PICTURE PAGE'** (Eighty-Eighth Edition)

## THURSDAY, October 21

**3.0 MUSIC FROM THE AIR**. Martin Taubmann playing his Electrone, accompanied by Jack Hart

**3.10 MUSIC MAKERS**. Jeanne Dusseau (French-Canadian singer)

**3.20 NEWS FILM**: Gaumont-British News

**3.30-4.0 Esmond Knight in 'NIGHT MUST FALL'**, a play by Emlyn Williams. Production by George More O'Ferrall

**9.0 MUSIC FROM THE AIR**. (Details as 3.0)

**9.10 EXPERIMENTS IN SCIENCE, No. 2**. 'The Hands of Chimpanzees', by Dr. Charlotte Wolff and Alan Best. Chimpanzees lent by the London Zoological Society

**9.20 NEWS FILM**: British Movietone news

**9.30-10.0 'NIGHT MUST FALL'**. (Details as 3.30)

## FRIDAY, October 22

**3.0 QUEUE FOR SONG**. (Details as Wednesday, 9.0)

**3.25 NEWS FILM**: British Movietone news

**3.35 PRE-VIEW**. Highlights of Next Week

**3.40-4.0 'THE EVE OF ST. AGNES'**. (Details as Monday, 9.40)

**9.0 100% BROADWAY**, with Evelyn Dall, Russell Swann, June Taylor, and the Merriell Abbott Girls from the Dorchester Hotel. Presentation by Cecil Madden

**9.25 PORTRAIT** of an eminent Victorian, described by W. E. Williams

**9.35 PRE-VIEW**. Highlights of Next Week

**9.40 NEWS FILM**: Gaumont-British News

**9.50-10.0 'PAS SEUL'**. (Details as Monday, 3.10)

## SATURDAY, October 23

**3.0 IN OUR GARDEN**. Planting Climbers. C. H. Middleton, from the garden in Alexandra Park

**3.15 PUPPET PARADE**. A demonstration by the British Puppet Guild. Punch and Judy—Bruce Maccloud. Juvenile Drama—G. V. Speaight. Marionettes—The Ebor Marionettes. Programme devised by Hayward Marks

**3.30 NEWS FILM**: Gaumont-British News

**3.40-4.0 CABARET**. (Details as Tuesday, 9.40)

**9.0 TELEVISION FOLLIES**, with Vera Lennox, Pat Denny, George Benson, Richard Murdoch, Dennis van Thal, and Michael North. Production by Gordon Crier

**9.20 NEWS FILM**: British Movietone news

**9.30 'THE HAPPY JOURNEY TO TRENTON AND CAMDEN'**. (Details as Tuesday, 3.35)

**9.55-10.0 CARTOON FILM**: 'Bird Scouts'



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## MONDAY, October 18

**3.0 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Margaretta Scott will accompany the television cameras to the 'effects' tank, where Alexander Shaw is completing 'Conquest of the Air'

**3.10 'PAS SEUL'**. Pearl Argyle (by permission of Lilian Baylis). Henry Bronkhorst at the pianoforte

**3.20 NEWS FILM**: British Movietonews

**3.30-4.0 FROM THE WEST END CABARETS**. Grosvenor House Beauty Chorus. Dare and Yates (Broadway's clowns). Carlton Emmy with his Mad Wags. Texas Tommy and his wonder pony, Baby Doll. The Georgie Hale Glamour Girls. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by D. H. Munro

**9.0 CABARET**. (Details as 3.30)

**9.30 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Tim Whelan, who directed 'Farewell Again' at Denham, will be seen on the set with Laurence Olivier and Ralph Richardson, who are in London Films' current Technicolour production 'The Divorce of Lady X'

**9.40-10.0 A Pepler masque of Keats's 'THE EVE OF ST. AGNES'**. Directed by Alexander Knox. Music by Handel. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Stephen Thomas

## TUESDAY, October 19

**3.0 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Vivien Leigh will accompany the television cameras to a corner of the grounds known as 'the river lot'

**3.10 LISA MINGHETTI** (violin) and the BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum

**3.25 NEWS FILM**: Gaumont-British News

**3.35-4.0 'THE HAPPY JOURNEY TO TRENTON AND CAMDEN'**. A comedy by Thornton Wilder. Mrs. Kirby—Joan Miller. Mr. Kirby—Guy Glover. Caroline and Arthur (their children)—Margaret Brereton and Skelton Knaggs. Beulah, their married daughter—Elaine Wodson. A garage hand—Frank Secker. The music composed by Georg Knepler and played

## Pre-View of Future Programmes

'This is the BBC Television Station at Alexandra Palace. Good afternoon, everyone.' From the moment the announcer opens the day's programmes with these words he or she ceases to be merely an announcer. From that moment the announcer, whether it is Leslie Mitchell, Jasmine Bligh, or Elizabeth Cowell, becomes a personality.

Next Friday Elizabeth Cowell will inaugurate a new weekly feature to be presented regularly—'Pre-View', which can be described as a trailer of future programmes. In the space of five minutes you will have the principal attractions of next week laid before your eyes and ears in as interesting a way as possible.

One week you may see a short extract from a play, or a composer pleading with pianoforte examples the cause of an esoteric composition to be played later with full orchestra; another week you may eavesdrop at a discussion between a television producer and his leading lady. In every case, however, either Jasmine Bligh or Elizabeth Cowell will act as commère.

Television announcing, you must understand, entails a good deal more than standing by a camera and a microphone with an interesting voice and a smile.

For the simplest visual announcement the announcer must work in close co-operation with the productions manager, the studio manager, the lighting engineer, the camera-man, and the make-up department.

by Harold Stuteley, Herman Levy, Ken Gray, Gilbert Webster. Production by Eric Crozier

**9.0 LISA MINGHETTI**. (Details as 3.10)

**9.15 BODY LINE, No. 2**. Representative work of the Boys' Clubs, described by Major A. H. Gem

**9.30 Round the Film Studios. No. 2—DENHAM** (by courtesy of London Film Productions, Ltd.). Viewers will see Milton Rosmer making a shot with Joan Gardner for 'The Challenge', a story of the Matterhorn based on the life and experiences of Edward Whymper

**9.40-10.0 CABARET**, with Terry and Doric Kendal (dancers), Scott Sanders (comedian), Jack Warner and Partner. Presentation by Harry Pringle

## WEDNESDAY, Oct. 20

**3.0 THE MOTOR SHOW**

**3.10 RICHARD HEARNE** (by courtesy of Firth Shephard) in a pantomime sketch 'The Barber's Shop', assisted by George Nelson

Remember that before you see the announcer he or she has been in position for at least three or four minutes before the green light glows or the camera-man waves his hand.

Remember that in nine cases out of ten no script is used. Remember that there have been occasions when difficulties have arisen at the last minute, and a complicated amendment to an announcement has been telephoned from the control room only a few seconds before the go-ahead signal.

You will see the next gardening demonstration on Saturday, October 23. As usual, C. H. Middleton will work in his television garden with Elizabeth Cowell. Behind that scene of easy-going informality is intensive preparation.

It usually begins in the Alexandra Palace restaurant over the coffee—three people talking earnestly, C. H. Middleton, D. H. Munro (Productions Manager), and Elizabeth Cowell. Suggestion after suggestion is put forward. Later they walk down the steps of the terrace to the garden for a camera rehearsal. Later still comes the actual performance. And when the programme is on the air there must be no suggestion of all that has gone before, no suggestion of the carefully-rehearsed movements to keep within range of the camera, no suggestion of the carefully-designed dialogue to keep the demonstration interesting.

'THE SCANNER'

**3.20 NEWS FILM**: British Movietonews

**3.30-4.0 'PICTURE PAGE'** (Eighty-Seventh Edition). A Magazine Programme of general and topical interest. Edited by Cecil Madden. Produced by Royston Morley. The Switchboard Girl: Joan Miller

**9.0 QUEUE FOR SONG** with Queenie Leonard, Mercie Carnell, William Stephens, and Ernest Arnley. Bruce Merryl and Harry Foster at the pianos. Presentation by Reginald Smith

**9.25 NEWS FILM**: Gaumont-British News

**9.35-10.0 'PICTURE PAGE'** (Eighty-Eighth Edition)

## THURSDAY, October 21

**3.0 MUSIC FROM THE AIR**. Martin Taubmann playing his Electrola, accompanied by Jack Hart

**3.10 MUSIC MAKERS**. Jeanne Dusseau (French-Canadian singer)

**3.20 NEWS FILM**: Gaumont-British News

**3.30-4.0 Esmond Knight in 'NIGHT MUST FALL'**, a play by Emlyn Williams. Production by George More O'Ferrall

**9.0 MUSIC FROM THE AIR**. (Details as 3.0)

**9.10 EXPERIMENTS IN SCIENCE, No. 2**. 'The Hands of Chimpanzees', by Dr. Charlotte Wolff and Alan Best. Chimpanzees lent by the London Zoological Society

**9.20 NEWS FILM**: British Movietonews

**9.30-10.0 'NIGHT MUST FALL'**. (Details as 3.30)

## FRIDAY, October 22

**3.0 QUEUE FOR SONG**. (Details as Wednesday, 9.0)

**3.25 NEWS FILM**: British Movietonews

**3.35 PRE-VIEW**. Highlights of Next Week

**3.40-4.0 'THE EVE OF ST. AGNES'**. (Details as Monday, 9.40)

**9.0 100% BROADWAY**, with Evelyn Dall, Russell Swann, June Taylor, and the Merriell Abbott Girls from the Dorchester Hotel. Presentation by Cecil Madden

**9.25 PORTRAIT** of an eminent Victorian, described by W. E. Williams

**9.35 PRE-VIEW**. Highlights of Next Week

**9.40 NEWS FILM**: Gaumont-British News

**9.50-10.0 'PAS SEUL'**. (Details as Monday, 3.10)

## SATURDAY, October 23

**3.0 IN OUR GARDEN**. Planting Climbers. C. H. Middleton, from the garden in Alexandra Park

**3.15 PUPPET PARADE**. A demonstration by the British Puppet Guild. Punch and Judy—Bruce Maccloud. Juvenile Drama—G. V. Speaight. Marionettes—The Ebor Marionettes. Programme devised by Hayward Marks

**3.30 NEWS FILM**: Gaumont-British News

**3.40-4.0 CABARET**. (Details as Tuesday, 9.40)

**9.0 TELEVISION FOLLIES**, with Vera Lennox, Pat Denny, George Benson, Richard Murdoch, Dennis van Thal, and Michael North. Production by Gordon Crier

**9.20 NEWS FILM**: British Movietonews

**9.30 'THE HAPPY JOURNEY TO TRENTON AND CAMDEN'**. (Details as Tuesday, 3.35)

**9.55-10.0 CARTOON FILM**: 'Bird Scouts'

# TELEVISION of the WEEK

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## MONDAY, October 25

### 3.0 STARLIGHT

**3.20 NEWS FILM:** Gaumont-British News

**3.30-4.0 THEATRE PARADE.** Marie Ney, Emyln Williams, and Stephen Murray in Tyrone Guthrie's production of William Shakespeare's 'MEASURE FOR MEASURE', from the Old Vic (by permission of Lilian Baylis). Presentation by Royston Morley

**9.0 JEANNE DE CASALIS** in a 'Mrs. Feather' episode

**9.10 MUSIC MAKERS.** Marita Farrell

**9.20 NEWS FILM:** British Movietonews

**9.30-10.0 'FULL MOON'.** A revue for television, written by Archie Harradine. The music composed by Herbert Murrill. With Guy Glover, Rudolf Brandt, Olga Edwards, Archie Harradine. At the pianos: Margaret Good and Herbert Murrill. Production by Eric Crozier

## TUESDAY, October 26

**3.0 MUSIC FROM THE TYROL.** A programme of songs and dances

**3.10 NEWS FILM:** British Movietonews

**3.20-4.0 'THE GOOD YOUNG MAN'.** An opera by Méhul. English version by Harry Graham. Rose—Jane Connard. Eliza—Charlotte Leigh. Clifford—Geoffrey Dunn. Merrivale—Frederick Ranalow. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Stephen Thomas

**9.0 SPEAKING PERSONALLY.** No. 5. The Hon. Harold Nicolson, C.M.G., M.P.

**9.10 NEWS FILM:** Gaumont-British News

**9.20-10.0 'THE GOOD YOUNG MAN'.** (Details as 3.20)

## WEDNESDAY, Oct. 27

**3.0 TELEVISION FOLLIES,** with Vera Lennox, Pat Denny, George Benson, Richard Murdoch, Dennis van Thal, and Michael North. Production by Gordon Crier

## Choosing an Opera for Television

A few years before the war an American called John Towers brought out a massive musical dictionary containing the titles of 28,015 different operas and operettas. A huge total, but Percy Scholes has pointed out that a complete calculation would reveal that about 50,000 operatic works have been written since Peri's *Eurydice*.

Of these 50,000 operas about a dozen have so far been televised. On the surface, therefore, it seems there should be no immediate worry for the programme planners. In actual fact, though, it has been found that an opera for television presentation needs careful choosing.

Operatic works such as Pergolesi's *La Serva Padrona*, Dibdin's *Lionel and Clarissa*, *Derby Day*, and Gay's *Beggar's Opera* have proved ideal for Alexandra Palace.

An opera that should fill the bill admirably is to be produced next Tuesday under the title of *The Good Young Man*—Etienne Méhul's one-act work, *Le Jeune Sage et le Vieux Fou*.

### Names Slightly Altered

Harry Graham's amusing translation of Hoffmann's French libretto will be used, and the original names of the characters have been anglicised so that Elise becomes Eliza, Cliton becomes Clifford, and Merval becomes Merrivale. Only Rose does not go by any other name.

It was first performed at the Opéra-Comique in Paris in 1793. In that year Louis and Marie Antoinette were guillotined, Marat was assassinated by Charlotte Corday; and there was the La Vendée insurrection. In Hoffmann's libretto, however, there is no suggestion of social upheaval and bloodshed. The story is slight,

typical of the *salon* comedy of the eighteenth century, a matrimonial mix-up that ends happily—

Our troth has been plighted,  
Our wrongs have been righted,  
In wedlock united,  
What joys we shall win.

### The Merry Widower

Merrivale is a gay middle-aged widower who enjoys life to the full. For him the world was made for food and drink and dancing with beautiful women. His son Clifford, a very different character, is the kind of person who 'goes to his bed every night at nine of the clock with a warming-pan and rises at six with a lexicon'. Eliza comes on the scene with Rose, 'her niece, a charming piece'. Half-an-hour or so later, after several misunderstandings and embarrassments, Merrivale is betrothed to Eliza, and Clifford to Rose.

A word about the composer.

Méhul, the son of a poor cook in the Ardennes, was born in 1763 and died of consumption in Paris in 1817. The least that can be said of him is that he carried on the tradition of Gluck with greater technical ability than Gluck had himself. Méhul only just missed being the Mozart of France.

*Le Jeune Sage et le Vieux Fou*, or *The Good Young Man*, is one of twenty-four operas Méhul composed over an extraordinarily short period, between 1791 and 1807. Except for an Arts Theatre production I can find no trace of a public performance of it in this country.

It is not a masterpiece, but I think you will find it a thoroughly satisfying little work. Stephen Thomas, the producer, says that he will be content if the performance leaves viewers wondering why on earth it has not been produced before.

'THE SCANNER'

**3.20 NEWS FILM:** Gaumont-British News

**3.30-4.0 'PICTURE PAGE'** (Eighty-Ninth Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden, produced by Royston Morley. The Switchboard Girl: Joan Miller

**9.0 GRILL ROOM.** A floor show

**9.20 NEWS FILM:** British Movietonews

**9.30-10.0 'PICTURE PAGE'** (Ninetieth Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden, produced by Royston Morley. The Switchboard Girl: Joan Miller

## THURSDAY, October 28

**3.0 SONG AND DANCE.** No. 2. A little show presented by Dallas Bower, with Frances Day and Cyril Ritchard

**3.25 NEWS FILM:** British Movietonews

**3.35-4.0 'THE JAR'.** A comedy by Luigi Pirandello, with Peter Bull, Roy Graham, Hector Ross, William Lyon Brown, Rosemary Lomax, Muriel Minty, Wilfrid Thomas, Lloyd M. Pearson. The scene is outside a Sicilian farmhouse. Production by Jan Bussell

**9.0 MUSIC FROM THE TYROL**

**9.15 CLOTHES-LINE,** No. 3. 'Fossilized Clothes', with Pearl Binder and James Laver

**9.30 NEWS FILM:** Gaumont-British News

**9.40-10.0** A programme of **BALLET.** The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Dallas Bower

## FRIDAY, October 29

**3.0 FRIENDS FROM THE ZOO,** introduced by David Seth-Smith

**3.15 PRE-VIEW.** Highlights of next week

**3.20 NEWS FILM:** Gaumont-British News

**3.30-4.0 'FULL MOON'.** (Details as Monday, 9.30)

**9.0 FRIENDS FROM THE ZOO,** introduced by David Seth-Smith

**9.15 PRE-VIEW.** Highlights of next week

**9.20 NEWS FILM:** British Movietonews

**9.30-10.0 'WATERLOO'.** a play by Sir Arthur Conan Doyle. The scene is a front room in a small house in Woolwich, June, 1881. Corporal Gregory Brewster—Wilfred Shine. Sergeant Archie McDonald, R.A.—Alexander Field. Colonel James Midwinter, Royal Scots Guards—Robert English. Norah Brewster—Mary Kerridge. Production by George More O'Ferrall

## SATURDAY, October 30

**3.0 IN OUR GARDEN.** Planting the Herbaceous Border. C. H. Middleton, from the garden in Alexandra Park

**3.15 'FOOTWORK'.** a survey of the season's new ballroom steps arranged by Phyllis Haylor, Molly Spain, and Charles Scrimshaw, accompanied by Joe Burns and his Band, of the Empress Rooms, Kensington

**3.25 NEWS FILM:** British Movietonews

**3.35 MINOR MUSIC-HALL,** with Pat Mallin (piano), Dennis Gilbert (xylophone), Howard Graham and Muriel (dancers), George Mackenzie (accordion). Presentation by Reginald Smith

**3.55-4.0 CARTOON FILM:** 'The Goose that Laid the Golden Egg'

**9.0 SONG AND DANCE.** (Details as Thursday, 3.0)

**9.25 NEWS FILM:** Gaumont-British News

**9.35-10.0 'THE JAR'.** (Details as Thursday, 3.35)



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## MONDAY, November 1

**3.0 THE THREE OF US:** Pat Waddington, Anne de Nys, John Ridley

**3.10 NEWS FILM:** British Movietonews

**3.20 'RED PEPPERS'**, an interlude with music by Noel Coward, with Richard Murdoch, George Benson, Gerald Nodin, Jean Moncrieff, Charles Wade, and Marjorie Sandford. Production by Reginald Smith

**3.50-4.0 CARTOON FILM:** 'Toonerville Trolley'

**9.0 THE THREE OF US.** (Details as 3.0)

**9.10 MAKING A LIFE MASK.** Dora Clarke, with the help of her caster and a living model, will show how a life mask is made

**9.25 NEWS FILM:** Gaumont-British News

**9.35-10.0 'POWDER AND PIPECLAY'.** A revue of old army songs with John Goss, Taylor Harris, Irène Prador, Elizabeth French, Edward Crowther, William Grant, Douglas Ward, Roderick Jones, the BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Stephen Thomas

## TUESDAY, November 2

**3.0 'CLOSE-UP'.** a little show presented by Dallas Bower

**3.10 NEWS FILM:** Gaumont-British News

**3.20-4.0 'THE IMPORTANCE OF BEING EARNEST'.** a trivial comedy for serious people by Oscar Wilde, with John Abbott, Antony Ireland, Sylvia Coleridge, and Dora Gregory. Production by Royston Morley

**9.0 LUBKA KOLESSA** (Ukrainian pianist)

**9.10 BODY-LINE, No. 3.** Keep Fit Classes for Women described by Phyllis Spafford, secretary of the Ling Physical Education Association, and a member of the National Fitness Council

**9.20 NEWS FILM:** British Movietonews

**9.30-10.0 THREE EPIC DRAMAS** by Stephen Leacock. 1—'Forging the Fifteenth Amendment', a drama of the American Civil War, with Frank Birch, Neil Porter, J. Hubert Leslie, Victor Fairley. 2—'Mettawamkeag, an Indian tragedy,

## Tommy's Songs Through the Ages

Jack has had his turn with 'Mizzen Cross-Trees', a series of programmes of sailors' songs sung before sail gave way to steam. Now comes the turn of Tommy. Soldiers' songs sung before the time of Herman Darewski and Ivor Novello will be presented on Monday evening and Friday afternoon in a programme entitled 'Powder and Pipeclay'.

As you will see in the programme details printed on this page the sea-faring folk of 'Mizzen Cross-Trees', John Goss, Taylor Harris, and Elizabeth French will be taking part, with a Viennese addition in Irène Prador.

The period covered will be roughly from Henry V's Agincourt victory of 1415 to the Napoleonic wars, four hundred years of songs of the rank-and-file. Some songs will be well known like 'Soldiers Three' of Elizabethan days, 'Lullibullero', the stirring song of Cromwell's army which was later adapted as a hymn of hate against James II, and 'Polly Oliver' of the Marlborough campaigns; other songs will be less familiar.

Roughly the songs will be sung in chronological order, against appropriate backgrounds of scenery and costume. There will be quick changes of scenery, some so quick that it is likely that the small dressing-room, now installed actually inside the studio, will be used as well as the 'wings'.

Period programmes in costume are particularly suitable for television. One reason, I think, is the peculiar nature of television reception—sight and sound in your room among your own family, an

audience of usually five or six. Ideal conditions for a retrospect of the past. It is difficult to believe in a world of Elizabethan ruffs and sweeping gestures when the girl next to you in the cinema auditorium stubs her cigarette to slip a caramel into her mouth.

Peter Bax usually makes himself responsible for accuracy of period setting and costume. (He will probably not have the responsibility for costume in 'Powder and Pipeclay' as the producer, Stephen Thomas, happens to be an expert on the subject.)

Bax's knowledge of—and, something every bit as important, sympathy with—the past is backed up by an intricate filing scheme. On the shelves of his office on the studio floor you find piles of folders containing what are called by the television producers 'Peter Bax's Scrapbooks'. In them you find photographs and sketches, thousands all told, of scenes of bygone times. Ask if a rushlight was placed on the desk of a sixteenth-century schoolboy, and Peter Bax will say Yes and produce a reproduction of a contemporary drawing to prove it.

\* \* \*

'Powder and Pipeclay' is to be televised on Monday, November 1. The day after, November 2, is the anniversary of the opening of the regular television service by the Postmaster-General, an occasion which will not be celebrated in any special way in the programmes. One peep into the distant past in one week is enough.

'THE SCANNER'

with V. C. Clinton Baddeley, Hedley Briggs, William Lyon Brown, Rani Waller. 3—'Des Deux Choses l'Une', a drama of the First Empire, with Frank Birch as Napoleon, Judith Gick as Josephine. Narrator, Don Gemmell. Production by Jan Bussell

## WEDNESDAY, Nov. 3

**3.0 'NOVEMBER NOTES'.** composed by Ord Hamilton, with Greta Gaye, Cyril Fletcher, Harry Lawrence, and Ord Hamilton. Presentation by Reginald Smith

**3.20 NEWS FILM:** British Movietonews

**3.30-4.0 'PICTURE PAGE'** (Ninety-First Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden, produced by A. Miller Jones. The Switchboard Girl: Joan Miller

**9.0 'NOVEMBER NOTES'.** (Details as 3.0)

**9.20 NEWS FILM:** Gaumont-British News

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## THURSDAY, November 4

**3.0 FASHION FORECAST.** A display of fashions arranged by H. E. Plaister and G. R. Kenward-Eggar

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**3.20 KUDA BUX,** the Man with the X-Ray Eyes

**3.30 NEWS FILM:** Gaumont-British News

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Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Harry Pringle

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**9.0 'RED PEPPERS'.** (Details as Monday, 3.20)

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**9.45 FAMILY LIKENESSES IN A ROYAL LINE,** a talk by John Steegmann of the National Portrait Gallery, with portrait illustrations

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## MONDAY, November 1

**3.0 THE THREE OF US:** Pat Waddington, Anne de Nys, John Ridley

**3.10 NEWS FILM:** British Movietonews

**3.20 'RED PEPPERS'**, an interlude with music by Noel Coward, with Richard Murdoch, George Benson, Gerald Nodin, Jean Moncrieff, Charles Wade, and Marjorie Sandford. Production by Reginald Smith

**3.50-4.0 CARTOON FILM:** 'Toonerville Trolley'

**9.0 THE THREE OF US.** (Details as 3.0)

**9.10 MAKING A LIFE MASK.** Dora Clarke, with the help of her caster and a living model, will show how a life mask is made

**9.25 NEWS FILM:** Gaumont-British News

**9.35-10.0 'POWDER AND PIPECLAY'.** A revue of old army songs with John Goss, Taylor Harris, Irene Prador, Elizabeth French, Edward Crowther, William Grant, Douglas Ward, Roderick Jones, the BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Stephen Thomas

## TUESDAY, November 2

**3.0 'CLOSE-UP'**, a little show presented by Dallas Bower

**3.10 NEWS FILM:** Gaumont-British News

**3.20-4.0 'THE IMPORTANCE OF BEING EARNEST'**, a trivial comedy for serious people by Oscar Wilde, with John Abbott, Antony Ireland, Sylvia Coleridge, and Dora Gregory. Production by Royston Morley

**9.0 LUBKA KOLESSA** (Ukrainian pianist)

**9.10 BODY-LINE, No. 3.** Keep Fit Classes for Women described by Phyllis Spafford, secretary of the Ling Physical Education Association, and a member of the National Fitness Council

**9.20 NEWS FILM:** British Movietonews

**9.30-10.0 THREE EPIC DRAMAS** by Stephen Leacock. 1—'Forging the Fifteenth Amendment', a drama of the American Civil War, with Frank Birch, Neil Porter, J. Hubert Leslie, Victor Fairley. 2—'Mettawamkeag', an Indian tragedy,

## Tommy's Songs Through the Ages

Jack has had his turn with 'Mizzen Cross-Trees', a series of programmes of sailors' songs sung before sail gave way to steam. Now comes the turn of Tommy. Soldiers' songs sung before the time of Herman Darewski and Ivor Novello will be presented on Monday evening and Friday afternoon in a programme entitled 'Powder and Pipeclay'.

As you will see in the programme details printed on this page the sea-faring folk of 'Mizzen Cross-Trees', John Goss, Taylor Harris, and Elizabeth French will be taking part, with a Viennese addition in Irene Prador.

The period covered will be roughly from Henry V's Agincourt victory of 1415 to the Napoleonic wars, four hundred years of songs of the rank-and-file. Some songs will be well known like 'Soldiers Three' of Elizabethan days, 'Lullibullero', the stirring song of Cromwell's army which was later adapted as a hymn of hate against James II, and 'Polly Oliver' of the Marlborough campaigns; other songs will be less familiar.

Roughly the songs will be sung in chronological order, against appropriate backgrounds of scenery and costume. There will be quick changes of scenery, some so quick that it is likely that the small dressing-room, now installed actually inside the studio, will be used as well as the 'wings'.

Period programmes in costume are particularly suitable for television. One reason, I think, is the peculiar nature of television reception—sight and sound in your room among your own family, an

audience of usually five or six. Ideal conditions for a retrospect of the past. It is difficult to believe in a world of Elizabethan ruffs and sweeping gestures when the girl next to you in the cinema auditorium stubs her cigarette to slip a caramel into her mouth.

Peter Bax usually makes himself responsible for accuracy of period setting and costume. (He will probably not have the responsibility for costume in 'Powder and Pipeclay' as the producer, Stephen Thomas, happens to be an expert on the subject.)

Bax's knowledge of—and, something every bit as important, sympathy with—the past is backed up by an intricate filing scheme. On the shelves of his office on the studio floor you find piles of folders containing what are called by the television producers 'Peter Bax's Scrapbooks'. In them you find photographs and sketches, thousands all told, of scenes of bygone times. Ask if a rushlight was placed on the desk of a sixteenth-century schoolboy, and Peter Bax will say Yes and produce a reproduction of a contemporary drawing to prove it.

'Powder and Pipeclay' is to be televised on Monday, November 1. The day after, November 2, is the anniversary of the opening of the regular television service by the Postmaster-General, an occasion which will not be celebrated in any special way in the programmes. One peep into the distant past in one week is enough.

'THE SCANNER'

with V. C. Clinton Baddeley, Hedley Briggs, William Lyon Brown, Rani Waller. 3—'Des Deux Choses l'Une', a drama of the First Empire, with Frank Birch as Napoleon, Judith Gick as Josephine. Narrator, Don Gemmell. Production by Jan Bussell

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## The Cenotaph on the Screen

If you have been walking anywhere near Trafalgar Square and Whitehall during the last few days you may have been televised in an experimental transmission without knowing it. All this week tests have been made with the scanning van and television cameras in preparation for two important outside broadcasts—the televising of the Lord Mayor's Show on Tuesday, and the televising of the Cenotaph ceremony on Thursday.

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By skilful use of these three cameras (telephoto lenses, the far-seeing 'eyes' of the Emitrons, will be used) the impressiveness of the occasion will be conveyed to you far more effectively than if you were present yourself with just a pair of ordinary human eyes to focus the scene.

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## MONDAY, November 15

### 3.0 NAT GONELLA AND HIS GEORGIANS

### 3.15 NEWS FILM : British Movietonews

**3.25-4.0 Marie Ney** in Esmé Church's production of 'GHOSTS' by Henrik Ibsen, with Clifford Evans, Frederick Bennett, Sylvia Coleridge, Stephen Murray. From the Vaudeville Theatre (by permission of Bronson Albery and Lilian Baylis). Presentation by Royston Morley

**9.0-10.0 'JOURNEY'S END'** by R. C. Sherriff. Cast : Stanhope—Reginald Tate. Osborne—Basil Gill. Trotter—Norman Pierce. Hibbert—Brian Oulton. Raleigh—Wallace Douglas. The Colonel—J. Neil More. The Company Sergeant-Major—R. Brooks Turner. Mason—Alexander Field. Hardy—Reginald Smith. A young German soldier—Olaf Olsen. The scene is a dug-out in the British trenches before St. Quentin, March, 1918. Production by George More O'Ferrall

## TUESDAY, November 16

**3.0 SONG AND DANCE, No. 3.** A little show with Barbara Blair, Billy Milton, Pierre, Doris Lavelle, the Van Thal Vamps, the BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Dallas Bower

**3.20 MAKING A LIFE MASK.** Dora Clarke, with the help of her caster and a living model, will show how a life mask is made

### 3.35 NEWS FILM : Gaumont-British News

**3.45-4.0 'A STAINED GLASS WINDOW'**, a new ballet arranged by Lydia Sokolova to music by Mendelssohn, with Molly Radcliffe, Elizabeth Allison, Patricia Durray, Florence Lambert, Mark Baring, and Lydia Sokolova. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum

### 9.0 STARLIGHT

**9.10 BODY-LINE, No. 4.** A demonstration of the work of Men's Clubs, described by Major A. H. Gem, Organiser of Physical Education to the L.C.C.

### 9.25 NEWS FILM : British Movietonews

**9.35-10.0 'THOMAS AND SALLY'** or 'The Sailor's Return'. A dramatic pastoral composed by Arne. Sally—Joan Collier. Dorcas—Vivienne Chatterton. Thomas—

## What the Studio Manager Does

Gordon Crier, who is a television studio manager, will shortly be leaving Alexandra Palace to become a producer at St. George's Hall. This is therefore as appropriate a moment as any to say a word or two about the studio managers.

At the moment there are three—Philip Bate, Arthur Ozmond, and the departing Gordon Crier. It is their job to see that everything runs smoothly in the studio during rehearsals and transmissions, while the producer is aloft in the control room. Except for the engineering staff, everybody in the studio, from the call-boy upwards, is responsible to the manager in charge. In the theatre he is equivalent roughly to a stage manager; in the film studio he is equivalent roughly to a floor manager.

He is consulted by the producer right from the start of a production—consulted about the position and change of scenery; about artists' calls; and about special cues. During the show he may wear headphones or keep in touch with the producer by the studio telephone. At all costs he must carry out the producer's plans, and at all costs he must keep his head when the unexpected happens. The unexpected can be anything, such as, for instance, a camera breaking down in the middle of a transmission—a nerve-racking business that usually entails rapid orders, given silently by signs because of the live microphone, to re-arrange the grouping of performers.

Even when things seem to be going smoothly the studio manager never quite knows when he will be faced with a problem that has to

be solved in a second or two. When Reginald Smith, now Variety producer, was a studio manager, a musical-comedy star became nervous in front of the camera and 'dried up' almost completely. Smith went on tip-toe as close to her as he dared without getting within range of the camera, and sang her song softly until she picked up the threads again. That bit of prompting was all in the day's work.

Even in outside broadcasts such as the tour of the film studios and C. H. Middleton's demonstrations in the television garden, the studio manager's presence is essential. His work is then much the same as in the studio, except that sometimes, particularly in Alexandra Park, he has an additional duty in the scaring-off of noisy children and barking dogs.

Viewers will notice that the gardening demonstration on Saturday, November 20, will not be presided over by C. H. Middleton. His absence is only temporary, however, and next week he will appear as usual. Out in the Garden has become a little too wintry for all concerned, and, until next spring, when everything in the garden should be lovely, the series will be continued in the studio.

Those who look forward particularly to outside broadcasts, however, will be glad to hear that, starting on Tuesday, November 23, the television cameras will make several tours of a third large British film studio—that of Elstree.

'THE SCANNER'

### 9.30-10.0 'PICTURE PAGE' (Ninety-Sixth Edition)

## THURSDAY, November 18

### 3.0 THE WESTERN BROTHERS (Kenneth and George)

### 3.10 NEWS FILM : Gaumont-British News

**3.20 'FIFTEEN MINUTES'** with Marcella Salzer, Rudolf Brandt, Anthony Cope. Presentation by Eric Crozier

### 3.35-4.0 'THOMAS AND SALLY'. (Details as Tuesday, 9.35)

### 9.0 MR. GILLIE POTTER

### 9.10 CARTOON FILM : 'Neptune's Nonsense'

**9.15 EXPERIMENTS IN SCIENCE, No. 4.** Economising Effort. Winifred Raphael will demonstrate some of the emotion studies undertaken by the National Institute of Industrial Psychology

### 9.30 NEWS FILM : British Movietonews

### 9.40-10.0 SONG AND DANCE. (Details as Tuesday, 3.0)

## FRIDAY, November 19

### 3.0 STARLIGHT

### 3.10 NEWS FILM : British Movietonews

**3.20 The Habima Theatre** in scenes from 'THE DYBBUK', with Hanna Rhovina and other members of the company from Tel-Aviv. Presentation by Dallas Bower

### 3.55-4.0 PRE-VIEW. Highlights of next week

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### 9.35 NEWS FILM : Gaumont-British News

**9.45-10.0 'QUID PRO QUO'**, a little foul play in one act. Book by E. F. Watling, music by P. L. Baylis. Presentation by Eric Crozier

## SATURDAY, November 20

**3.0 GARDENING.** A talk on fruit by Edward Bunyard, Chairman of the Fruit and Vegetables Committee of the Royal Horticultural Society

### 3.15 NEWS FILM : Gaumont-British News

**3.25-4.0 'PRIDE O' THE GREEN'** or 'The Lass that loved a Tax Official', a very Grand Opera by Rae Elrick. Music arranged by Ian Whyte. Characters, in order of appearance: First fishwife—Olive Groves. Mrs. MacFinnan—Addie Ross. Betty MacFinnan—Jean Colin. Sir Sam Pebble—William Stephens. Jimmy Overcharge—Max Oldaker. MacJeeves—Nicholas Phipps. Hula—Rosalind Melville. Chorus of Fishwives and Tenantry. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Moultrie R. Kelsall

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### 9.30-10.0 'PICTURE PAGE' (Ninety-Sixth Edition)

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### 3.0 STARLIGHT

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**9.25 'THE BUTTERFLY'**, a Hans Andersen story told by Paul Leyssac

### 9.35 NEWS FILM : British Movie-tonews

**9.45-10.0 'FIFTEEN MINUTES'**. (Details as Thursday, 3.20)

Henry Wendon. The Squire—Dennis Noble. With Edward Crowther, Trevor Anthony, Douglas Ward, Roderick Jones. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Stephen Thomas

## WEDNESDAY, Nov. 17

**3.0 'JAM SESSION'**, a programme of Swing Music

### 3.20 NEWS FILM : British Movie-tonews

**3.30-4.0 'PICTURE PAGE'** (Ninety-Fifth Edition). A Magazine Programme of general and topical interest, edited by Cecil Madden, produced by Jan Bussell. The Switchboard Girl : Joan Miller

**9.0 'JAM SESSION'**, a programme of Swing Music

### 9.20 NEWS FILM : Gaumont-British News

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## MONDAY, November 22

**3.0 PAMELA NORRIS** (piano)

**3.10 NEWS FILM:** Gaumont-British News

**3.20 CHARACTERS FROM 'BLEAK HOUSE'.** A talk by Hugh Miller

**3.30-4.0 JACK HYLTON AND HIS BAND,** with the Henderson Twins, George Lyons, Maureen Potter, Dick Murphy, Peggy Dell, Joe Rossi

**9.0 'QUARTET',** with Irène Prador, Wendy Toye, Russell Swann, Cyril Fletcher, the BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by D. H. Munro

**9.30 NEWS FILM:** British Movietone

**9.40-10.0 'THE POLICEMAN'S SERENADE'.** An opera in one act by A. P. Herbert. The music by Alfred Reynolds. The Policeman—George Baker. The Housemaid—Lorraine La Fosse. The Milkman—John Lewis. The Burglar—Geoffrey Wincott. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Stephen Thomas

## TUESDAY, November 23

**3.0 Round the Film Studios. No. 3—ELSTREE** (by courtesy of Associated British Picture Corporation, Ltd.). Elstree's welcome to Television—during which officials of the studios and famous stars of the past, present, and future will be introduced

**3.15 FASHION FORECAST.** A display of fashions arranged by H. E. Plaister and G. R. Kenward-Eggar

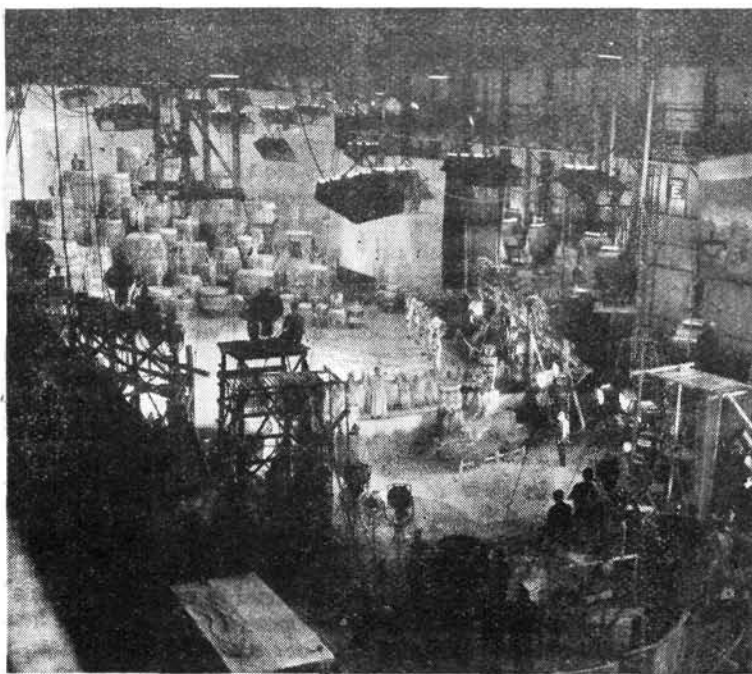
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**9.0 Round the Film Studios. No. 3—ELSTREE** (by courtesy of Associated British Picture Corporation Ltd.). Viewers will see Herbert Brenon, director of 'Beau Geste', directing Otto Kruger and other artists in 'The Housemaster'

**9.15 SPEAKING PERSONALLY. No. 7.** W. D. H. McCullough

**9.25 NEWS FILM:** Gaumont-British News



*'Picturegoer.'*

A typical 'set' at Elstree film studios, which the television cameras are visiting this week. A comprehensive tour will be made behind the scenes, and it is hoped that viewers will see past and present film celebrities such as Charles Laughton, Elsa Lanchester, Otto Kruger, Gertrude Michael, Barry Mackay, Alma Taylor, Betty Balfour, John Lodge, Diana Churchill, Erich Pommer, Paul Stein, and Herbert Brenon.

**9.35 FASHION FORECAST.** A display of fashions arranged by H. E. Plaister and G. R. Kenward-Eggar

**9.50-10.0 STARLIGHT**

## WEDNESDAY, Nov. 24

**3.0 Round the Film Studios. No. 3—ELSTREE** (by courtesy of Associated British Picture Corporation, Ltd.). Diana Churchill will conduct viewers on a tour, including a visit to the main property rooms, where relics of some of the three hundred pictures that have been made at Elstree will be shown

**3.15 MR. GILLIE POTTER**

**3.25 NEWS FILM:** Gaumont-British News

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**9.0 Round the Film Studios. No. 3—ELSTREE** (by courtesy of Associated British Picture Corporation, Ltd.). Gertrude Michael and John Lodge being directed by Paul Stein in 'Sweet Racket'

**9.15 NAUNTON WAYNE**

**9.20 NEWS FILM:** British Movietone

**9.30-10.0 'PICTURE PAGE' (Ninety-Eighth Edition)**

## THURSDAY, November 25

**3.0 Round the Film Studios. No. 3—ELSTREE** (by courtesy of Associated British Picture Corporation, Ltd.). A tour of the 'lot' with Elsa Lanchester, during which Elstree technicians will perform some magic with a Limehouse street

**3.15 NEWS FILM:** British Movietone

**3.25-4.0 THE HABIMA THEATRE** in scenes from 'URIEL ACOSTA' with Hanna Rhovina and other members of the company from Tel-Aviv. Presentation by Dallas Bower

**9.0 Round the Film Studios. No. 3—ELSTREE** (by courtesy of Associated British Picture Corporation, Ltd.). Scenes during the shooting of the current A.B.P. production, Arnold Bennett's 'The Card'

**9.15 CLOTHES-LINE, No. 5.** Influences at Work. A descriptive commentary by James Laver, illustrated by Pearl Binder

**9.30 NEWS FILM:** Gaumont-British News

**9.40-10.0 TELEVISION FOLLIES,** with Vera Lennox, Pat Denny, George Benson, Richard Murdoch, Dennis van Thal, and Michael North. Production by Gordon Crier

## FRIDAY, November 26

**3.0 Round the Film Studios. No. 3—ELSTREE** (by courtesy of Associated British Picture Corporation, Ltd.). Sally Gray will be viewers' guide on their last tour of the studios, during which it is hoped to visit the casting offices, the extras' dressing-rooms, and the testing studio

**3.15 NEWS FILM:** Gaumont-British News

**3.25 FRIENDS FROM THE ZOO.** Introduced by David Seth-Smith and their Keepers

**3.40 CARTOON FILM:** 'Mickey's Gala Premiere'

**3.45 PRE-VIEW.** Highlights of next week

**3.50-4.0 STARLIGHT.** Charles Heslop

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**9.15 FRIENDS FROM THE ZOO.** Introduced by David Seth-Smith and their Keepers

**9.25-10.0 NEWS FILM:** British Movietone

**9.35-10.0 Russell Thorndike in 'EIGHT O'CLOCK',** a play by Reginald Berkeley. The scene is a condemned cell in Aldgate Prison at 7.30 on a raw winter's morning. Production by George More O'Ferrall

## SATURDAY, November 27

**3.0 'THE POLICEMAN'S SERENADE'.** (Details as Monday, 9.40)

**3.20 NEWS FILM:** British Movietone

**3.30-4.0 CABARET CARTOONS.** Cartoons by Harry Rutherford

**9.0 'PRIDE O' THE GREEN' or 'The Lass that loved a Tax Official'.** A Very Grand Opera by Rae Elrick. Music arranged by Ian Whyte. Characters in order of appearance: First Fishwife—Olive Groves. Mrs. MacFinnan—Addie Ross. Betty MacFinnan—Jean Colin. Sir Sam Pebble—William Stephens. Jimmy Overcharge—Max Oldaker. MacJeeves—Nicholas Phipps. Hula—Rosalind Melville. Chorus of Fishwives and Tenantry. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Moultrie R. Kelsall

**9.35 NEWS FILM:** Gaumont-British News

**9.45-10.0 SIGURD RASCHER (saxophone)** and the BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum: Concerto for saxophone and string orchestra (*Lars-Erik Larsson*)—1 Allegro moderato. 2 Adagio. 3 Allegro scherzando



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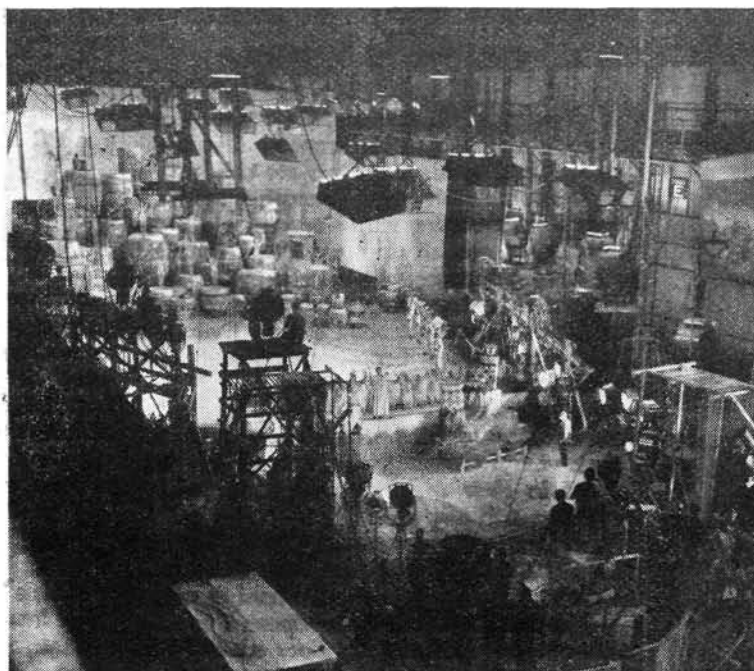
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**9.15 FRIENDS FROM THE ZOO.** Introduced by David Seth-Smith and their Keepers

**9.25-10.0 NEWS FILM:** British Movietonews

**9.35-10.0 Russell Thorndike in 'EIGHT O'CLOCK',** a play by Reginald Berkeley. The scene is a condemned cell in Aldgate Prison at 7.30 on a raw winter's morning. Production by George More O'Ferrall

## SATURDAY, November 27

**3.0 'THE POLICEMAN'S SERENADE'.** (Details as Monday, 9.40)

**3.20 NEWS FILM:** British Movietonews

**3.30-4.0 CABARET CARTOONS.** Cartoons by Harry Rutherford

**9.0 'PRIDE O' THE GREEN'** or 'The Lass that loved a Tax Official'. A Very Grand Opera by Rae Elrick. Music arranged by Ian Whyte. Characters in order of appearance: First Fishwife—Olive Groves. Mrs. MacFinnan—Addie Ross. Betty MacFinnan—Jean Colin. Sir Sam Pebble—William Stephens. Jimmy Overcharge—Max Oldaker. MacJeeves—Nicholas Phipps. Hula—Rosalind Melville. Chorus of Fishwives and Tenantry. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Moultrie R. Kelsall

**9.35 NEWS FILM:** Gaumont-British News

**9.45-10.0 SIGURD RASCHER (saxophone)** and the BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum: Concerto for saxophone and string orchestra (Lars-Erik Larsson)—1 Allegro moderato. 2 Adagio. 3 Allegro scherzando

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## MONDAY, November 29

**3.0 TELEVISION FOLLIES**, with Vera Lennox, Pat Denny, George Benson, Richard Murdoch, Dennis van Thal, and Michael North. Production by Gordon Crier

**3.20 NEWS FILM**: British Movie-tonews

**3.30-4.0 'CYMBELINE'**. Scenes from André van Gysegheem's production at the Embassy Theatre (by permission of Ronald Adam), with Joyce Bland, George Hayes, Geoffrey Toone, Olga Lindo, George Woodbridge, William Devlin, Mario Francelli. Presentation by Royston Morley

**9.0 'COMIC STRIP', No. 2**. A programme of American humour, with Joan Miller, Guy Glover, Hedli Anderson, and John Gabriel. Presentation by Eric Crozier

**9.20 NEWS FILM**: Gaumont-British News

**9.30-10.0 'CYMBELINE'**. (Details as 3.30)

## TUESDAY, November 30

**3.0 VARIETY**, with Jock McKay, comedian, Pamela Randall, songs, Stetson, the Mad Hatter. Presentation by Harry Pringle

**3.20 NEWS FILM**: Gaumont-British News

**3.30-4.0 STANDS SCOTLAND?** An essay in contrast for St. Andrew's Day, devised by Andrew Cruickshank and Reginald Beckwith. Production by Moultrie R. Kelsall

**9.0 SPORTS REVIEW, No. 5**. November, 1937. Howard Marshall returns to the studio, bringing with him some distinguished people from the world of sport

**9.10 CARTOON FILM**: 'Mickey's Gala Premiere'

**9.15 BODY-LINE, No. 5**. A demonstration by students of the Margaret Morris Movement, with a commentary by Margaret Morris

**9.30 NEWS FILM**: British Movie-tonews

**9.40-10.0 STANDS SCOTLAND?** (Details as 3.30)

## WEDNESDAY, December 1

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**3.20 NEWS FILM**: British Movie-tonews

## 'Picture Page's' Birthday Cake

On Wednesday the bugle of the *Warspite* boy will blow with a particularly triumphant note. In the evening the hundredth edition of 'Picture Page' will be televised.

Naturally there will be celebrations. 'Picture Page' has proved by far the most popular regular feature at Alexandra Palace.

First of all there will be a birthday cake decorated with a hundred candles. There will be reminiscent notes: George More O'Ferrall, the original producer, returns to the control room, and it is hoped that some of the people who were interviewed in the first edition, presented on the opening day of the television service last November, will appear.

There have been several producers in charge since O'Ferrall—Jan Bussell, Eric Crozier, A. Miller-Jones, and Royston Morley. Apart from that, however, 'Picture Page' has been run on exactly the same lines since the turning of the first leaf on that exciting day of November 2.

Cecil Madden still bubbles over with ideas as the editor; Joan Miller is still the switchboard girl; and Leslie Mitchell still holds the show together admirably.

A word of explanation about the *Warspite* lads. Every so often they are sent to sea, a fate that the bugler boy of 'Picture Page' does not escape. That is the reason for the occasional appearance of two buglers—the departing bugler is usually accompanied once or twice by his successor.

A word, too, about the music. The opening consists of a number called 'I've had my Moments', and Joan Miller's signature tune is 'Surrender'.

At the end of the ninety-second edition Cecil Madden compiled these statistics (if they don't amuse you they ought to impress you with the task of the producer and the studio managers who have to cope with such a diversity of subjects). In all there have been 714 items, in which have appeared 729 men,

356 women, 57 boys, 9 girls, 5 accompanists, 1 lion, 1 horse, 1 cheetah, 3 monkeys, 1 parrot, 1 mynah bird, 10 ordinary birds, 3 cats, 23 mice, 1 goat, 2 Guy Fawkes apparitions, 2 bands, Television Tillie, the Ghost of Alexandra Palace, and a silkworm.

Little need be said to those who saw the televising of the Cenotaph Ceremony. It was magnificent, fully justifying the impression of Sir Noel Ashbridge, Chief Engineer to the BBC, that the broadcast was 'a very great landmark in the development of television'. The close-ups, from cameras high up on the roofs of the Ministry of Labour building and Grindlay's Bank, were particularly good.

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As a dancer and choreographer Wendy Toye is almost the embodiment of a producer's dream. She has an excellent knowledge of the capabilities of the cameras—'camera-conscious' in fact, in its best sense.

'THE SCANNER'

**3.30-4.0 'PICTURE PAGE'** (Ninety-Ninth Edition). A Topical Magazine, edited by Cecil Madden, produced by George More O'Ferrall. The Switchboard Girl: Joan Miller

**9.0 'SPIRIT OF MIDNIGHT'**. (Details as 3.0, except that Cyril Fletcher replaces Walter Fitzgerald)

**9.20 NEWS FILM**: Gaumont-British News

**9.30-10.0 'PICTURE PAGE'** (One-Hundredth Edition)

## THURSDAY, December 2

**3.0 THEATRE PARADE**

**3.30 NEWS FILM**: Gaumont-British News

**3.40-4.0 A Pepler Masque of 'THE RIME OF THE ANCIENT MARINER'**, by Samuel Taylor Coleridge. The music by Cyril Clarke. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by H. D. C. Pepler and Stephen Thomas

**9.0 AMATEUR BOXING**. Through the courtesy of the Amateur Boxing Association, television cameras will be installed at the ringside on the occasion of the Public Tournament being held by the Alexandra Amateur Boxing Club in the Concert Hall at

Alexandra Palace. A descriptive commentary will be given by Howard Marshall

**9.30 NEWS FILM**: British Movie-tonews

**9.40 EXPERIMENTS IN SCIENCE, No. 6**. 'How Human Speech is Made'. A demonstration and commentary by Sir Richard Paget, Bart.

**9.55-10.0 STARLIGHT**

## FRIDAY, December 3

**3.0 THE BALLET RAMBERT** in 'CROSS GARTERED'. Music by Frescobaldi, choreography by Wendy Toye, costumes by Burnacini. Olivia—Wendy Toye. Maria—Sally Gilmore. Attendants on Olivia—Celia Franks, Deborah Dering. Malvolio—Walter Gore. Sir Andrew—Frank Staff. Sir Toby—John Andrewes. Fabian—Leo Kersley. Presentation by Dallas Bower

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**9.0** Maria Victoria and Mari Quita with their company of **SPANISH DANCERS AND MUSICIANS** from Seville (now appearing at the May Fair Hotel)

**9.15 EXERCISES FOR SKI-ING.** Hans Falkner, Director of the Ober-Gurgl School in the Tyrol, will show preparatory exercises for ski-ing, with a commentary by Margaret Morris

**9.25 NEWS FILM:** British Movie-tonews

**9.35-10.0 CABARET**, with Manley and Austin, Monti Ryan, Rogers and Lascelles, and Jack Warner, with Bobby Alderson at the piano. Presentation by Reginald Smith

## TUESDAY, December 7

**3.0 STARLIGHT**

**3.10 NEWS FILM:** British Movie-tonews

**3.20-4.0 'VICE VERSA'**. Adapted for television from F. Anstey's famous story, by Giles Playfair. With Nigel Stock as Mr. Paul Bultitude, Richard Goolden as Dick, his son, D. A. Clarke Smith as Dr. Grimstone. Production by Jan Bussell

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## Play That Lasts Ninety Minutes

At the moment the most envied producer at Alexandra Palace is twenty-three-year-old Eric Crozier, the youngest producer in the television service. He has been entrusted with the production of *Once in a Lifetime*, the comedy that burlesques Hollywood's film methods. It will be televised on Monday and Friday next, and the timings you see for it in the programme columns are not misprints—the show really has been allocated ninety minutes. As far as I can remember, no television producer has yet sat on duty in the control-room for as long as an hour and a half.

If you saw the film, with Aline McMahon, Jack Oakie, Louise Fazenda, Zasu Pitts, and Gregory Ratoff, or the stage production at the Queen's Theatre, London, you won't need my word to tell you that *Once in a Lifetime* is a very funny satire.

From the production point of view, however, *Once in a Lifetime* won't be so funny. The 'sets', five different ones, will be prepared and a preliminary rehearsal will be held on Sunday—the first time that such a thing has been found necessary at Alexandra Palace.

On Monday, the day of the first performance, there will be the customary morning rehearsal in the studio. Or, rather, studios, for the studio that has been out of operation and dismantled since one system of transmission was adopted will be used to house one scene. This will mean that at this point those taking part in the show will have to rush out of No. 1 studio and race down the corridor to take up their positions in No. 2 studio.

Another thing about *Once in a Lifetime*—one of the scenes is a 'set' in a Hollywood film studio. Not very much will have to be done to the television studio to get this effect; put a 'blimp' over an

Emitron, and only an expert would know that it was not a film camera. On the screen you will see several of the studio staff doing their best to look like the staff of a film studio.

That charming couple, Alex Moore and Pat Kilpatrick, return to the studio on Wednesday and Thursday in another dancing programme. Those who expect to dance during the Christmas season will be shown a new step, and, in addition, they will see a demonstration of some old-time dance, such as the polka or the veleta. In Alex Moore's own words: 'They will demonstrate an old-time dance in its original dignified form, and then show how it is likely to be danced at Christmas parties.'

On Saturday Jan Bussell and his wife, Ann Hogarth, will give another puppet show. This time the only 'human' figure will be a snake-charmer, the other marionettes being a lion (roaring by Bussell), two dogs, a horse, and four snakes. A photograph of Bussell at work appears on page 99 of the RADIO TIMES.

Francesco Matania, an Italian who has been well known in this country since the end of the war as an operatic teacher, has collected an interesting company of English artists for the television presentation on Saturday of the Nile scene from Verdi's *Aida*. English singers, Matania maintains, are as good as those to be found anywhere in the world, Milan not excepted, provided the correct training is supplied in the early stages.

Matania is a brother of the well-known artist and uncle of Clelia Matania, who sang at Alexandra Palace on April 5.

'THE SCANNER'

## WEDNESDAY, December 8

**3.0 BALLROOM DANCING.** A demonstration by Alex Moore and Pat Kilpatrick

**3.10 THE TRAPP SINGERS OF SALZBURG**

**3.20 NEWS FILM:** Gaumont-British News

**3.30-4.0 'PICTURE PAGE'** (101st Edition). A Topical Magazine, edited by Cecil Madden, produced by Moultrie Kelsall. The Switchboard Girl: Joan Miller

**9.0 'DANCING TIME'** (Second Edition), with Walter Gore, Mercie Carnell, Robin Hood, and the Van Thal Girls. Compère: Hugh René

At the pianos: Tim Clayton and Dennis Van Thal

**9.20 NEWS FILM:** British Movie-tonews

**9.30-10.0 'PICTURE PAGE'** (102nd Edition)

## THURSDAY, December 9

**3.0 ADRINA OTERO** in Spanish dances

**3.10 KUDA BUX**, the Man with the X-Ray Eyes

**3.20 NEWS FILM:** British Movie-tonews

**3.30-4.0** Will C. Pepper's **'WHITE COONS'**. A concert-party show, revived and produced by Harry S.

Pepper. Book written and remembered by C. Denier Warren. Cast: Tommy Handley, Wynne Ajello, C. Denier Warren, Vera Lennox, Paul England. At the pianos: Harry S. Pepper and Doris Arnold

**9.0 BALLROOM DANCING.** A demonstration by Alex Moore and Pat Kilpatrick

**9.10 CLOTHES-LINE, No. 6.** Grandmamma looks back. The grandmother—Nesta Sawyer. The granddaughter—Micheline Patton. The album by Pearl Binder. The diary by James Laver. Production by Mary Adams

**9.20 NEWS FILM:** Gaumont-British News

**9.30-10.0 'WHITE COONS'.** (Details as 3.30)

## FRIDAY, December 10

**3.0 REINE PAULET** in Continental Songs

**3.5 DISH OF THE MONTH—**December. Marcel Boulestin will show viewers how to make Sauce Sabayon

**3.20 NEWS FILM:** Gaumont-British News

**3.30-4.0 THE IRISH PLAYERS** in 'THE RISING OF THE MOON', by Lady Gregory. Harry Hutchinson as the Sergeant, Grenville Darling as a Policeman, Fred O'Donovan as a Ragged Man. The scene is a quayside in a seaport town in Ireland. Production by George More O'Ferrall

**9.0-10.30 'ONCE IN A LIFETIME'.** (Details as Monday, 3.0)

## SATURDAY, December 11

**3.0 'NUMSKULL JACK'.** A Hans Andersen story told by Paul Leyssac

**3.10 FILM:** 'Tawny Owl'

**3.15 MARIONETTES.** The Hogarth Marionette Menagerie, presented by Jan Bussell and Ann Hogarth

**3.30 NEWS FILM:** British Movie-tonews

**3.40-4.0 'DANCING TIME'.** (Details as Wednesday, 9.0)

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**9.20 NEWS FILM:** Gaumont-British News

**9.30-10.0 The Matania Operatic Society** in Act 3 of Verdi's opera *'AIDA'*. Amneris—Gwladys Gardside. Aida—Dorothy Stanton. Rameses—Alec John. Amonasro—Joseph Satariano. Ramphis—Douglas Taylor. Priestess—Mildred Watson. BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Dallas Bower



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**9.15 STARLIGHT.** Steve Geray and Magda Kun

**9.30 NEWS FILM:** Gaumont-British News

**9.40-10.0 THE BALLEET RAMBERT** in 'CROSS GARTERED'. Music by Frescobaldi, choreography by Wendy Toye, costumes by Burnacini. Olivia—Wendy Toye. Maria—Sally Gilmore. Attendants on Olivia—Celia Franks, Deborah Dering. Malvolio—Walter Gore. Sir Andrew—Frank Staff. Sir Toby—John Andrewes. Fabian—Leo Kersley. Presentation by Dallas Bower

## Play That Lasts Ninety Minutes

At the moment the most envied producer at Alexandra Palace is twenty-three-year-old Eric Crozier, the youngest producer in the television service. He has been entrusted with the production of *Once in a Lifetime*, the comedy that burlesques Hollywood's film methods. It will be televised on Monday and Friday next, and the timings you see for it in the programme columns are not misprints—the show really has been allocated ninety minutes. As far as I can remember, no television producer has yet sat on duty in the control-room for as long as an hour and a half.

If you saw the film, with Aline McMahon, Jack Oakie, Louise Fazenda, Zasu Pitts, and Gregory Ratoff, or the stage production at the Queen's Theatre, London, you won't need my word to tell you that *Once in a Lifetime* is a very funny satire.

From the production point of view, however, *Once in a Lifetime* won't be so funny. The 'sets', five different ones, will be prepared and a preliminary rehearsal will be held on Sunday—the first time that such a thing has been found necessary at Alexandra Palace.

On Monday, the day of the first performance, there will be the customary morning rehearsal in the studio. Or, rather, studios, for the studio that has been out of operation and dismantled since one system of transmission was adopted will be used to house one scene. This will mean that at this point those taking part in the show will have to rush out of No. 1 studio and race down the corridor to take up their positions in No. 2 studio.

Another thing about *Once in a Lifetime*—one of the scenes is a 'set' in a Hollywood film studio. Not very much will have to be done to the television studio to get this effect; put a 'blimp' over an

Emitron, and only an expert would know that it was not a film camera. On the screen you will see several of the studio staff doing their best to look like the staff of a film studio.

That charming couple, Alex Moore and Pat Kilpatrick, return to the studio on Wednesday and Thursday in another dancing programme. Those who expect to dance during the Christmas season will be shown a new step, and, in addition, they will see a demonstration of some old-time dance, such as the polka or the veleta. In Alex Moore's own words: 'They will demonstrate an old-time dance in its original dignified form, and then show how it is likely to be danced at Christmas parties.'

On Saturday Jan Bussell and his wife, Ann Hogarth, will give another puppet show. This time the only 'human' figure will be a snake-charmer, the other marionettes being a lion (roaring by Bussell), two dogs, a horse, and four snakes. A photograph of Bussell at work appears on page 99 of the RADIO TIMES.

Francesco Matania, an Italian who has been well known in this country since the end of the war as an operatic teacher, has collected an interesting company of English artists for the television presentation on Saturday of the Nile scene from Verdi's *Aida*. English singers, Matania maintains, are as good as those to be found anywhere in the world, Milan not excepted, provided the correct training is supplied in the early stages.

Matania is a brother of the well-known artist and uncle of Clelia Matania, who sang at Alexandra Palace on April 5.

'THE SCANNER'

## WEDNESDAY, December 8

**3.0 BALLROOM DANCING.** A demonstration by Alex Moore and Pat Kilpatrick

**3.10 THE TRAPP SINGERS OF SALZBURG**

**3.20 NEWS FILM:** Gaumont-British News

**3.30-4.0 'PICTURE PAGE'** (101st Edition). A Topical Magazine, edited by Cecil Madden, produced by Moultrie Kelsall. The Switchboard Girl: Joan Miller

**9.0 'DANCING TIME'** (Second Edition), with Walter Gore, Mercie Carnell, Robin Hood, and the Van Thal Girls. Compère: Hugh René.

At the pianos: Tim Clayton and Dennis Van Thal

**9.20 NEWS FILM:** British Movietonews

**9.30-10.0 'PICTURE PAGE'** (102nd Edition)

## THURSDAY, December 9

**3.0 ADRINA OTERO** in Spanish dances

**3.10 KUDA BUX**, the Man with the X-Ray Eyes

**3.20 NEWS FILM:** British Movietonews

**3.30-4.0** Will C. Pepper's **'WHITE COONS'**. A concert-party show, revived and produced by Harry S.

Pepper. Book written and remembered by C. Denier Warren. Cast: Tommy Handley, Wynne Ajello, C. Denier Warren, Vera Lennox, Paul England. At the pianos: Harry S. Pepper and Doris Arnold

**9.0 BALLROOM DANCING.** A demonstration by Alex Moore and Pat Kilpatrick

**9.10 CLOTHES-LINE, No. 6.** Grandmamma looks back. The grandmother—Nesta Sawyer. The granddaughter—Micheline Patton. The album by Pearl Binder. The diary by James Laver. Production by Mary Adams

**9.20 NEWS FILM:** Gaumont-British News

**9.30-10.0 'WHITE COONS'.** (Details as 3.30)

## FRIDAY, December 10

**3.0 REINE PAULET** in Continental Songs

**3.5 DISH OF THE MONTH—**December. Marcel Boulestin will show viewers how to make Sauce Sabayon

**3.20 NEWS FILM:** Gaumont-British News

**3.30-4.0 THE IRISH PLAYERS** in 'THE RISING OF THE MOON', by Lady Gregory. Harry Hutchinson as the Sergeant, Grenville Darling as a Policeman, Fred O'Donovan as a Ragged Man. The scene is a quayside in a seaport town in Ireland. Production by George More O'Ferrall

**9.0-10.30 'ONCE IN A LIFETIME'.** (Details as Monday, 3.0)

## SATURDAY, December 11

**3.0 'NUMSKULL JACK'.** A Hans Andersen story told by Paul Leyssac

**3.10 FILM:** 'Tawny Owl'

**3.15 MARIONETTES.** The Hogarth Marionette Menagerie, presented by Jan Bussell and Ann Hogarth

**3.30 NEWS FILM:** British Movietonews

**3.40-4.0 'DANCING TIME'.** (Details as Wednesday, 9.0)

**9.0 KUDA BUX**, the Man with the X-Ray Eyes

**9.10 ADRINA OTERO** in Spanish dances

**9.20 NEWS FILM:** Gaumont-British News

**9.30-10.0 The Matania Operatic Society** in Act 3 of Verdi's opera **'AIDA'**. Amneris—Gwladys Garside. Aida—Dorothy Stanton. Rameses—Alec John. Amonasro—Joseph Satariano. Ramphis—Douglas Taylor. Priestess—Mildred Watson. BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Dallas Bower

## THE WORLD WE LISTEN IN

## A TELEVISION TIP FOR PIANISTS

C. Whitaker-Wilson, watching the television screen, learns something new about Chopin and foresees the potential advantages of television to all students of music

*The Editor does not necessarily agree with the opinions expressed by his contributors*

**O**F course, it is only in its infancy must surely be the criticism most frequently applied to television. Even so, infants can be interesting. What is more, they can be trained. Some, admittedly, would better have been stifled at birth, but television is not one.

Television will largely become what we intend making of it. Primarily, a form of entertainment—seeing and hearing, instead of only hearing. Comparable with the films? I think not—for a reason I will give later.

Having seen a little television when it was so much in its infancy as to be metaphorically in the bottle stage, I was personally content to preserve an open mind about it, largely because I had been ungenerous, fifteen years ago, when I first heard a broadcast by means of a head-phone. I was wrong in everything I said about the possibilities of wireless transmission and did not feel disposed to be caught a second time. Thus I was sufficiently patronising to accept the lively little cigarette-card picture, to say how wonderful it all was, and—to wait.

As a matter of fact, I waited for some con-

siderable time. I then accepted a kindly invitation from the BBC to go to Alexandra Palace. That visit left me thinking. It might not have done—the programme was rather too light in character for me—had not a lady pianist played Chopin's 'Berceuse'.

It has been my privilege to know many of the greatest pianists personally. I have sat by Pachmann—whose tone and touch have never been approached, let alone surpassed—many times; so many that I could easily write an essay on the principles he adopted. I have sat by the great Carreño, whose playing was the marvel of the early years of the century; by Paderewski, too. More recently, Solomon played Chopin to me in his own study. These experiences I count amongst the most thrilling of my musical life.

## She Played It Differently

Now this lady pianist—whose name I have forgotten—was a good player. I sat in the studio in such a position that I could actually see her at an angle; also her reflection in the monitor—a term that appealed to me as apt in that it must mean an *adviser*. As I have said, she was playing Chopin's 'Berceuse' from memory. I also play it from memory.

So that my interest would have been more than cursory in any event, but my attention was absolutely riveted on her the instant a close-up view of her hands was brought before me in the monitor. So close was it that I actually detected a difference of fingering in a passage

I have always found difficult to bring off neatly. I saw what she did and was grateful for the tip. I made a mental note of the neat way in which she brought off the phrase, and wrote her fingering in my copy as soon as I arrived home.

## Close-Up at Home

That opened up all sorts of thoughts for me. I recalled my difficulty the last time I heard Paderewski in the Albert Hall. I managed to secure a seat on the left side of the hall, but the distance, I knew, would be too great to see anything in detail. However, I got over that by going there armed with a pair of powerful naval binoculars.

But here was something new—a close-up view to be obtained *at home*; the possibility of watching a pianist, violinist, or cellist from a distance, apparently, of about a yard and a half. I began to hope. I began to visualise a picture of a pianist playing a concerto in Queen's Hall with a close-up view of his hands all the time. Surely worth while to every student of technique, and fascinating enough to be feasible even for those who are not?

I even thought of the possibility of the broadcasting of a Promenade Concert with one of the cameras suspended above Sir Henry Wood and focused on his score so that I could follow it as he conducted, getting his movements at the same time.

## Listening to the Bass

Not only vision—*sound*! It did not take me long to realise the difference between the medium waves of an ordinary wireless set and the ultra-short waves of television. They are not comparable. As it so happened, this lady pianist could not have played any work that would offer better comparison. The bass of the 'Berceuse' is the same all through. I listened to it *neat*, so to speak, and then *via* the microphone; backwards and forwards many times. The difference was so slight as to be practically negligible. *Television's ultra-short waves will revolutionise broadcasting one day.*

And compared with the films? I doubt whether the two are comparable. Not long ago I saw a film of a pianist playing Beethoven. I felt I was watching a scene enacted, perhaps, six months ago. Reflections of past deeds. At Alexandra Palace I had no such thoughts. I was watching a pianist, and hearing her *now*—this very second, in the present time. I could be doing the same thing at home—*now, this very instant.*

## Being 'Played To'

A terrific thought. Thousands love to hear the performance of serious music. Tens of thousands would love to *see and hear* such performances. None more than I, for I can never forget the thrill of the moments spent with such great pianists as have played to me in the past. But to think it may happen *again*—that I can 'be played to' as though nobody else mattered in the whole wide world . . . and *quite often.*

Yes; I think I see a great use for television. One I had not thought of before.

## 'The Week's Good Cause'

LOCAL APPEALS: JULY-SEPTEMBER, 1937,

The following list gives some of the leading Regional results

Date	Appeal	Speaker	Result
			£ s. d.
July 18 R	Children's Country Holidays Fund	Christopher Stone	1,208 2 8
" 18 N	Westhoughton and District Children's Holiday Fund	Rhys Davies	256 15 1
" 18 M	Shifnal and District Cottage Hospital	Colonel Baldwin Webb	807 0 0
Aug. 8 R	Hostels for Crippled Women Workers	H. Brough-Robertson	391 16 0
" 15 S	Ida Merry Maternity Home	Hon. Mrs. Merry of Belladrum	210 0 0
" 22 R	Incorporated Homes for Ladies with Limited Incomes	Canon H. Anson	671 19 0
" 29 R	Harrow and Wealdstone Hospital	Sydney Walton	292 4 6
Sept. 12 R	Council for the Promotion of Occupational Industries among the Physically Handicapped	Vernon Bartlett	544 6 9
" 12 N	Liverpool Radium Institute and Hospital for Cancer	Prof. R. E. Kelly	627 0 0
" 19 R	Katharine Low Settlement	Bishop of Bristol	323 16 11
" 19 M	Derbyshire Royal Infirmary	Arthur Barlow	500 10 6

R denotes the main Regional programme; N, Northern programme; S, Scottish programme; M, Midland programme.

The results of all appeals in the National programme during the same quarter were given last week



# TELEVISION of the WEEK

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## MONDAY, December 13

### 3.0 RONALD FRANKAU

#### 3.10 NEWS FILM: British Movie-tonews

**3.20-4.0 THE VIC-WELLS BALLET COMPANY** (by permission of the Old Vic) in Act 2 of 'Le Lac des Cygnes'. Music by Tchaikovsky. Choreography by Marius Petipa. Produced by Sergueeff. Costumes designed by Hugh Stevenson. Décor by Peter Bax. Odette (The Swan Queen)—Margot Fonteyn. The Prince Siegfried—Robert Helpmann. Benno—William Chappell. Huntsmen—Richard Ellis, Leslie Edwards, Michael Somes, Paul Raymond. Cygnets—Molly Brown, Laurel Martyn, Jill Gregory, Julia Farron. Two Swans—Pamela May, June Brae. Swans—Joy Newton, Gwyneth Mathews, Anne Spicer, Wenda Horsburgh, Guinevere Parry, Elizabeth Kennedy. With the BBC Television Orchestra, leader Boris Pecker, conductor, Hyam Greenbaum. Presentation by D. H. Munro

**9.0 INTIMATE CABARET**, with Afrique, in Impressions, and Reine Paulet, in Songs. Presentation by Harry Pringle

#### 9.10 NEWS FILM: Gaumont-British News

#### 9.20-10.0 THE VIC-WELLS BALLET COMPANY. (Details as 3.20)

## TUESDAY, December 14

**3.0 FASHION FORECAST**. A display of fashions, arranged by H. E. Plaister and G. R. Kenward-Eggar

#### 3.15 NEWS FILM: Gaumont-British News

**3.25-4.0 'OTHELLO'**, by William Shakespeare, with Diana Wynyard as Desdemona, Ralph Richardson as Othello, Henry Oscar as Iago, Olga Lindo as Bianca, and Dorothy Black as Emilia. Production by George More O'Ferrall

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## Alexandra Palace's Swan-Lake

'A lake in a mountainous part of the country.' That is how the scene of Tchaikovsky's *Le Lac des Cygnes*, to be televised on Monday, is described. On the stage this setting offers a grand opportunity for 'atmosphere', a mood of extreme beauty oppressed by sinister gloom and a fate that will not be denied. It is not so easy, this atmosphere business, in the television studio, where stereoscopy is still a dream and the cameras have a colour prejudice against every tint but grey. Despite all this, Peter Bax, for the first time in television, has designed a setting with the express intention of conveying a mood instead of merely a background.

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'THE SCANNER'

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#### 9.20 NEWS FILM: Gaumont-British News

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## THURSDAY, December 16

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**9.30-10.0 'GENIUS AT HOME'**, by Elizabeth Drew, with Joyce Bland as Jane Carlyle, Walter Fitzgerald as Thomas Carlyle, Yvette Pienne as Geraldine Jewsbury. Production by Royston Morley

## FRIDAY, December 17

**3.0 STARLIGHT**. Dorothy Dickson and Ivor Novello (by courtesy of the management of Theatre Royal, Drury Lane). The BBC Television Orchestra, leader Boris Pecker, conducted by Charles Prentice

#### 3.20 NEWS FILM: British Movie-tonews

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#### 9.20 NEWS FILM: Gaumont-British News

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## SATURDAY, December 18

**3.0 PUPPETS**. The John Carr Jacquard Puppets

#### 3.10 CARTOON FILM: 'Puppy Love'

**3.15 GARDENING**. Hints on orchid-growing by C. H. Curtis, Editor of *The Gardeners' Chronicle*

**3.30-4.0 'GENIUS AT HOME'**. (Details as Thursday, 9.30)

**9.0 VARIETY**, presented by Reginald Smith

#### 9.20 NEWS FILM: British Movie-tonews

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**3.15 GARDENING**. Hints on orchid-growing by C. H. Curtis, Editor of *The Gardeners' Chronicle*

**3.30-4.0 'GENIUS AT HOME'**. (Details as Thursday, 9.30)

**9.0 VARIETY**, presented by Reginald Smith

### 9.20 NEWS FILM: British Movietonews

**9.30-10.0 'OTHELLO'**. (Details as Tuesday, 3.25)



# TELEVISION *of the* WEEK

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'THE SCANNER'

## THURSDAY, Dec. 23

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**3.15 'LITTLE RED SHOES'**, a Hans Andersen story, told by Lydia Lopokova

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## FRIDAY, December 24

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**9.5 '...DREW THE PICTURES'**. Nicolas Bentley worries Robert Hartman

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# GHOSTS IN THE TELEVISION STUDIO

Startling but seasonable revelations by Maurice Lane-Norcott



'Buzz louder, Mr. Grampling!'

IT is not generally known, I fancy, that a great obstacle to successful television—particularly at this season of the year—is what is technically known as 'outside interference'.

This simple phrase covers a great many ills besides sparks from trams, though. In fact, nine times out of ten it is nothing more nor less than ghost trouble.

\* \* \* \*

The first time this ghost trouble manifested itself was way back in the year 1935. The story is as follows.

It seems that a string quartet named the Chipping Norton and Banbury String Quartet was playing 'The Bees' Wedding' by Mendelssohn, *arr.* Guiraud, and everything was going splendidly and the Chief Engineer was simply delighted, when most unexpectedly a very queer thing happened. Suddenly the studio door opened, and Mendelssohn strode across the screen and tapped Mr. Grampling, the violin player, on the shoulder with a little white baton.

'Buzz louder, Mr. Grampling!' hissed Mendelssohn. 'Buzz far, far louder!'

Naturally, this interruption very much distressed the Chief Engineer. Rising quickly from his seat he went straight up to the screen and rapped on it loudly with his knuckles to attract Mendelssohn's attention.

'Excuse me, Mendelssohn', he said politely, 'but you mustn't interfere with Mr. Grampling now. He's being televised.'

'But he isn't buzzing loudly enough', protested Mendelssohn. 'I want much louder, jollier bees.'

'Then you should have composed louder, jollier bees in the first case, Mendelssohn', said the Chief Engineer quietly. 'Anyway, it's too late to alter it now. Listeners would only complain that we had meddled with your masterpiece.'

'Yes, that's true, I suppose', agreed Mendelssohn, reluctantly. And then, pointing to Mr. Grampling, he added: 'Oh, very well. Tell him to be the merriest bee that he can.'

With that Mendelssohn retired from the studio and although 'The Bees' Wedding' has

been on the air almost constantly since then, he has never again reappeared.

Another famous ghost that occasionally causes outside interference—particularly during Christmas cookery talks—is the famous author of 'Household Cookery', Mrs. Beeton, as a certain Miss Emily Potts once learnt to her cost. I don't think I shall be betraying a trust if I give here the hitherto unpublished facts of what is sometimes called in Alexandra Palace 'The Potts-Beeton Interference'.

It seems that one December afternoon last year during an exciting viewcast of Miss Emily Potts making a Christmas pudding a most regrettable thing happened.

Miss Potts had got as far as mixing the flour in a basin with a little cold water and was just saying 'Take two eggs' when suddenly a small woman in a poke bonnet appeared on the screen and said: 'Ridiculous! Take at least forty eggs!'

'What!' exclaimed Miss Potts, aghast. 'Forty eggs for a small Christmas pudding!'

'It isn't a small Christmas pudding, child!' retorted the intruder. 'It's enough for two or three. Now, do as I tell you, please. Mix forty or fifty eggs with a quart of the best brandy, add six large cups of blanched almonds, a peck of raisins, a bottle of maraschino, seven pounds of shredded cherries, a gill of prunes, and a level basinful of oriental spices. Stir in a firkin of rum, season with a handful of herbs, add enough butter to cover a large meat-dish, place in the copper, and boil.'

'But you'll kill them!' protested Miss Potts, utterly horrified at this extravagance. 'They'll—they'll die!'

'Stuff and nonsense!' exclaimed the small woman in the poke bonnet. And then, coming close to Miss Potts, she whispered confidentially: 'Besides, think, girl! What a delicious death for them!'

At this point the Director of Television wisely switched off the current, and everything went black, except Miss Potts who went as white as a sheet. Naturally, the whole incident was hushed up.

\* \* \* \*

Yet another intruder whose visitations are dreaded by the television staff is Landseer's stag, the Monarch of the Glen. For some inexplicable reason this stag is very attracted by sopranos and is apt to stray on to the screen and lean up against them while they are being televised.

In this connection I recall a rather weird experience which occurred last Boxing Day to a very famous soprano whom I will call Madame X, although, of course, that was not her real name.

It seems that this Madame X was singing the Jewel Song with great gusto and was on the point of taking a particu-

larly high 'C' when, feeling that something was leaning up against her, she turned suddenly and bumped her chin on a stag's antlers.

'*Mon dieu!*' she exclaimed, aghast. 'There's a stag leaning up against me!'

At this Herr Y, who was conducting the broadcast, instantly rapped on his music stand with his baton.

'Don't gag, please, Madame X', he said severely. 'Those words aren't in the script.'

'Well, if it comes to that, Herr Y', retorted Madame X, 'there's no stag in the script, either. Yet there's one behind me at this moment!'

'I don't see any stag, Madame X', said Herr Y coldly. And then, turning to his orchestra, he added: 'Can you see a stag anywhere, boys?'

'No, Herr Y', chimed the 'boys' in unison. 'We can't see the slightest trace of a stag!'

'It's only fair to add, though', remarked an oboe player quietly, 'that us boys haven't been to any Christmas parties.'

\* \* \* \*

As you can imagine, this sly remark upset Madame X very much indeed, and she was just about to shake off the stag and leave in disgust when suddenly the door burst open and the Director of Television rushed in.

'Monarch of the Glen!' he cried peremptorily. 'Monarch of the Glen!'

Whereupon, to the utter confusion of Herr Y and his 'boys', great hooves were heard to patter across the studio floor and out of the open door.

Television was then quietly resumed, because, of course, 'the show' must 'go on', stags or no stags.

\* \* \* \*

Well, those are just a few of the many ghostly experiences that our brave boys and girls at Alexandra Palace are sometimes called upon to face in the execution of their Christmas duty, and in relating them here I only hope that I have made your teeth chatter.



'Feeling that something was leaning up against her'

# TELEVISION

## Christmas Day to New Year's Day

### CHRISTMAS DAY

#### HIS MAJESTY THE KING

In order that viewers may hear His Majesty's broadcast on their own sets, the National programme will be transmitted at 3.0.

#### 3.5 THE REV. PAT McCORMICK, D.S.O.

When the late 'Dick' Sheppard resigned the living of St. Martin-in-the-Fields through ill-health in 1927, 'Pat' McCormick took on and succeeded in the difficult task of carrying on a fine tradition. He has given many 'sound' broadcasts, but his Christmas message to viewers today marks his first appearance in television.

#### 3.10 CHARLES HESLOP in Comedy and IRENE PRADOR in Viennese Songs

#### 3.30 MR. GILLIE POTTER

#### 3.40 CARTOON FILM 'Musical Farmer'

#### 3.45-4.10 'ALICE IN WONDERLAND' by Lewis Carroll

Alice.....Ursula Hanray  
The March Hare.....Walter Tobias  
The Mad Hatter.....Earle Grey  
The King of Hearts Fred O'Donovan  
The White Rabbit.....Alban Blakelock

Production by  
George More O'Ferrall

More O'Ferrall proved he could overcome the production difficulties of televising Alice's adventures as far back as last January, when a television version of 'Through the Looking-Glass' was presented with great success. On April 29 and May 1 Alice, played by Ursula Hanray, was seen again, this time in an adaptation of 'Alice in Wonderland', which is to be shown today with various alterations and additions.

#### 9.0-10.0 MUSIC-HALL CAVALCADE

Stars of Yesterday and Today  
with

George Mozart  
Marie Kendall  
Charles Lee  
Daisy Dormer  
Tom Leamore  
Lizzie Collins  
Sable Fern  
and  
Talbot O'Farrell  
Walter Williams  
Emile Boreo

Chairman: George Benson

The Old Couple: Una Venning  
and Fewlass Llewellyn

The Orchestra under  
Musical Director Hyam Greenbaum  
Presentation by Harry Pringle

### MONDAY, December 27

#### 3.0 CARTOON FILM: 'Hunting Season'

#### 3.5 'HANSEL AND GRETEL'

The story of Hänsel and Gretel: a masque to the music of Humperdinck: choreography by Andrée Howard. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Stephen Thomas. The actors: Gretel—Muriel Pavlow. Hänsel—Jean Haines. The Mother—Lilla Healing. The Father—Alured Weigall. The Witch—H. D. C. Pepler. The singers: Jane Vowles, Charlotte Leigh, Edith Coates, Bernard Ross, Vivienne Chatterton. The dancers led by Andrée Howard. A section of the BBC Singers

#### 3.55-4.0 NEWS FILM: British Movietonews

#### 9.0 RUSSELL SWANN

#### 9.10 STARLIGHT

#### 9.20 NEWS FILM: Gaumont-British News

#### 9.30-10.0 Television's First Grand Christmas Pantomime

#### 'DICK WHITTINGTON AND HIS CAT'

Book by Arthur Askey  
Ensembles arranged by  
Carrie Graham

Ballets arranged by Quentin Tod  
Scenery designed by Peter Bax  
Dick Whittington...Queenie Leonard  
Tiddles, his cat...Brenda Perry  
Alderman Fitzwarren...Dudley Rolph  
Alice, his daughter...Olive del Mar  
Idle Jack...William Stephens  
Emperor of Morocco...Cyril Fletcher  
Full Chorus and Augmented Orchestra under the direction of Hyam Greenbaum; entire production by Reginald Smith

### TUESDAY, December 28

#### 3.0 LISA MINGHETTI (violin). At the piano: Henry Bronkhurst

#### 3.10 RUSSELL SWANN

#### 3.20 NEWS FILM: Gaumont-British News

3.30-4.0 'THE OLD LADY SHOWS HER MEDALS', a play by J. M. Barrie, with Isobel Jamieson, Jack Lambert, Margery Phipps-Walker, Ethel Ramsay, Frances Waring, J. Fisher White. Production by Moultrie R. Kelsall

#### 9.0 THE VIENNESE SINGING SISTERS

#### 9.10 NEWS FILM: British Movietonews

9.20-10.0 'THE GHOST TRAIN', by Arnold Ridley, with Don Gemmell, Laura Smithson, Clifford Bean, Philip Thornley, Joan Lawson, Rani Waller, Daphne Riggs, John Counsell, Arthur Young, Hugh Dempster, Alex McCrindle, and S. E. Reynolds. Production by Jan Bussell

### WEDNESDAY, Dec. 29

3.0 CHRISTMAS CABARET with The Western Brothers (Kenneth and George), Texas Tommy, with his wonder pony Baby Doll, The Three Nagels, foot-balancing, Harry Hemmley and Winnie. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Harry Pringle

#### 3.20 NEWS FILM: British Movietonews

3.30-4.0 'PICTURE PAGE' (107th Edition). A topical magazine, edited by Cecil Madden, produced by Eric Crozier. The Switchboard Girl: Joan Miller

9.0 CHRISTMAS CABARET. (Details as 3.0, except that Texas Tommy will not appear)

#### 9.20 NEWS FILM: Gaumont-British News

9.30-10.0 'PICTURE PAGE' (108th Edition). A topical magazine, edited by Cecil Madden, produced by Eric Crozier. The Switchboard Girl: Joan Miller

### THURSDAY, December 30

3.0 SKI-HEIL! A programme of Winter Sports, arranged by H. E. Plaister and G. R. Kenward-Eggar

#### 3.20 NEWS FILM: Gaumont-British News

3.30 BRIDGE. Play by May Brearley, Alice Mackenzie, J. O. Hastie, and R. G. Manson, members of the Edinburgh Horatians, who will meet the London Horatians on the following day. Commentary by Hubert Phillips

#### 3.40 CARTOON FILM: 'Merry Kittens'

3.45-4.0 'PLUS CA CHANGE', with Archie Harradine, Belinda Quirey. Production by Eric Crozier

#### 9.0 SKI-HEIL! (Details as 3.0)

#### 9.20 NEWS FILM: British Movietonews

#### 9.30 STARLIGHT

#### 9.40 CARTOON FILM: 'Musical Farmer'

9.45-10.0 FROM AÆSOP'S FABLES. A Pepler masque, including: The Lion and the Mouse, Two Crows, The Frog and the Ox, The Milkmaid, The Crow and the Fox, to music by Mabel Wood Hill. The BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum. Production by H. D. C. Pepler and Stephen Thomas

### FRIDAY, December 31

3.0 Fred O'Donovan and Harry Hutchinson in Lady Gregory's 'THE WORKHOUSE WARD'. Production by George More O'Ferrall

#### 3.25 NEWS FILM: British Movietonews

3.35-4.0 MUSIC-HALL PARTY, with Sam Mayo, Daisy Dormer, George Mozart, May More Duprez, Charles Lea, Tom Leamore. Chairman: George Benson. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Harry Pringle

9.0-10.0 FROM ALEXANDRA PALACE: 1936-37. An attempt to re-create—or at least to remind you of—some of the outstanding events in television since the first programmes were transmitted from Alexandra Palace in August 1936. Compiled by D. H. Munro and L. G. Barbrook, with a commentary by Leslie Mitchell

### SATURDAY, January 1

#### 3.0 PUPPET CONJURING by Ernest Brisbane

3.5 GARDENING. 'How to keep indoor plants', by C. H. Middleton

#### 3.20 NEWS FILM: Gaumont-British News

3.30-4.0 'DICK WHITTINGTON AND HIS CAT'. (Details as Monday, 9.30)

9.0 'COFFEE-STALL' (New Year Edition). A light entertainment with Cyril Nash, S. E. Reynolds, and other seasonable guests. Production by Eric Crozier

#### 9.20 NEWS FILM: British Movietonews

#### 9.30 LISA MINGHETTI. At the piano: Henry Bronkhurst

#### 9.40 CARTOON FILM: 'Hunting Season'

9.45-10.0 'THE TRAGIC MUSE', a diversion by James Bridie, with Hester Paton Brown, Grenville Darling, Valentine Dunn, Ethel Glendinning, Archie Henry, and Caven Watson. Production by Moultrie R. Kelsall

Transmission by the Marconi-EMI system. Vision, 45 Mc/s. Sound, 41.5 Mc/s. All timings on this page are approximate.

From 11.0 a.m. to 12.0 noon each day, films intended for demonstration purposes will be shown.



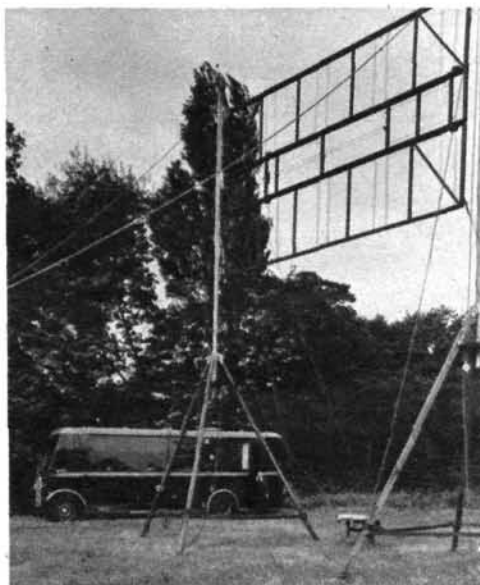


Twice Leslie Mitchell went up a fire-escape to give viewers a thrill—and got one himself!

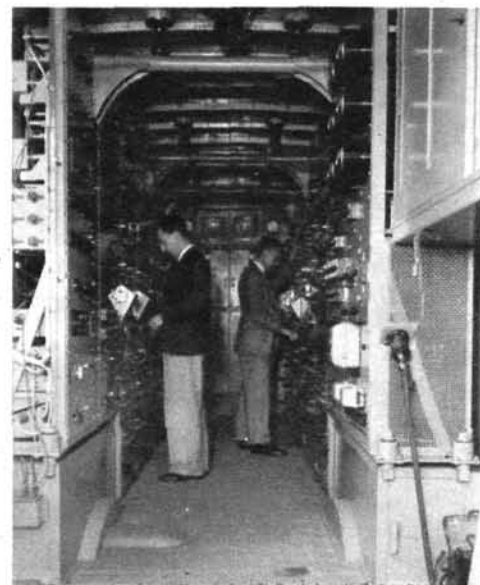
## Great strides were made in Coronation year

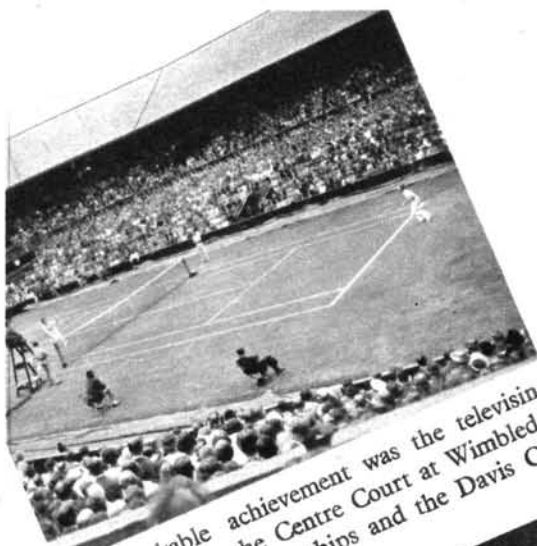


'Tracking up' on Dr. Malcolm Sargent in the studio. The Emitron camera is mounted on a rubber-tyred truck so that it can be moved for close-ups or long-shots.

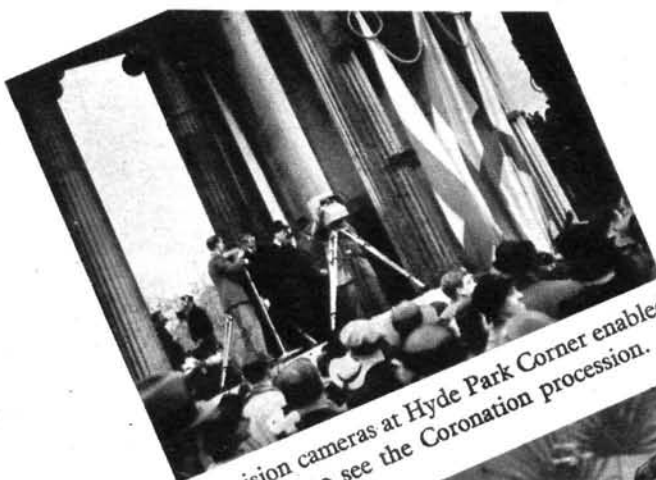


The promise shown at the televising of the Coronation procession has been well borne out with such successful outside broadcasts as Wimbledon tennis, tours of film studios, the Lord Mayor's Show, and the Cenotaph Ceremony. Above is the portable transmitting aerial used 'on location', and on the right the interior of the control van.

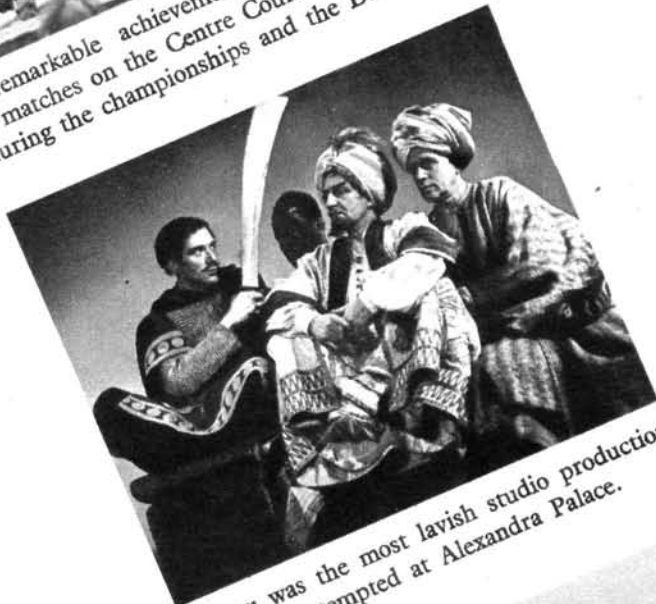




A remarkable achievement was the televising of matches on the Centre Court at Wimbledon during the championships and the Davis Cup.



Television cameras at Hyde Park Corner enabled viewers to see the Coronation procession.



Hassan was the most lavish studio production yet attempted at Alexandra Palace.



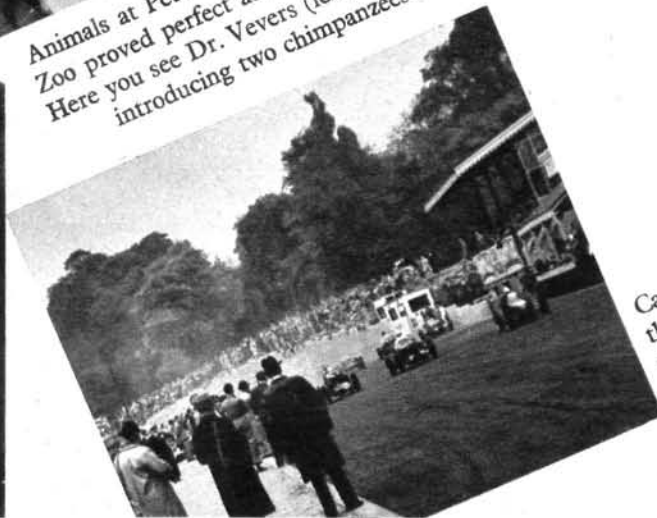
Bernard Shaw posed this picture of characters in his play, *How He Lied to Her Husband*, for the production at Alexandra Palace.



Television's first trip to the film studios was to Pinewood, where many stars were seen, including Jessie Matthews (above).



Animals at Pets' Corner at the London Zoo proved perfect actors for television. Here you see Dr. Ververs (left) and Mac introducing two chimpanzees.



Cars racing in the grounds of the Crystal Palace provided one of the quickest-moving programmes ever televised.





# TELEVISION

## Christmas Day to New Year's Day

### CHRISTMAS DAY

#### HIS MAJESTY THE KING

In order that viewers may hear His Majesty's broadcast on their own sets, the National programme will be transmitted at 3.0.

#### 3.5 THE REV. PAT McCORMICK, D.S.O.

When the late 'Dick' Sheppard resigned the living of St. Martin-in-the-Fields through ill-health in 1927, 'Pat' McCormick took on and succeeded in the difficult task of carrying on a fine tradition. He has given many 'sound' broadcasts, but his Christmas message to viewers today marks his first appearance in television.

#### 3.10 CHARLES HESLOP in Comedy and

IRENE PRADOR in Viennese Songs

#### 3.30 MR. GILLIE POTTER

#### 3.40 CARTOON FILM 'Musical Farmer'

#### 3.45-4.10 'ALICE IN WONDERLAND' by Lewis Carroll

Alice.....Ursula Hanray  
The March Hare.....Walter Tobias  
The Mad Hatter.....Earle Grey  
The King of Hearts Fred O'Donovan  
The White Rabbit.....Alban Blakelock

Production by George More O'Ferrall

More O'Ferrall proved he could overcome the production difficulties of televising Alice's adventures as far back as last January, when a television version of 'Through the Looking-Glass' was presented with great success. On April 29 and May 1 Alice, played by Ursula Hanray, was seen again, this time in an adaptation of 'Alice in Wonderland', which is to be shown today with various alterations and additions.

#### 9.0-10.0 MUSIC-HALL CAVALCADE

Stars of Yesterday and Today with

George Mozart  
Marie Kendall  
Charles Lee  
Daisy Dormer  
Tom Leamore  
Lizzie Collins  
Sable Fern

and  
Talbot O'Farrell  
Walter Williams

Emile Boreo

Chairman: George Benson  
The Old Couple: Una Venning and Fewlass Llewellyn

The Orchestra under Musical Director Hyam Greenbaum  
Presentation by Harry Pringle

### MONDAY, December 27

#### 3.0 CARTOON FILM: 'Hunting Season'

#### 3.5 'HANSEL AND GRETEL'

The story of Hänsel and Gretel: a masque to the music of Humperdinck: choreography by Andrée Howard. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by Stephen Thomas. The actors: Gretel—Muriel Pavlow. Hänsel—Jean Haines. The Mother—Lilla Healing. The Father—Alured Weigall. The Witch—H. D. C. Pepler. The singers: Jane Vowles, Charlotte Leigh, Edith Coates, Bernard Ross, Vivienne Chatterton. The dancers led by Andrée Howard. A section of the BBC Singers

#### 3.55-4.0 NEWS FILM: British Movietonews

#### 9.0 RUSSELL SWANN

#### 9.10 STARLIGHT

#### 9.20 NEWS FILM: Gaumont-British News

#### 9.30-10.0 Television's First Grand Christmas Pantomime

#### 'DICK WHITTINGTON AND HIS CAT'

Book by Arthur Askey  
Ensembles arranged by Carrie Graham

Ballets arranged by Quentin Tod  
Scenery designed by Peter Bax  
Dick Whittington...Queenie Leonard  
Tiddles, his cat.....Brenda Perry  
Alderman Fitzwarren...Dudley Rolph  
Alice, his daughter.....Olive del Mar  
Idle Jack.....William Stephens  
Emperor of Morocco.....Cyril Fletcher  
Full Chorus and Augmented Orchestra under the direction of Hyam Greenbaum; entire production by Reginald Smith

### TUESDAY, December 28

#### 3.0 LISA MINGHETTI (violin). At the piano: Henry Bronkhurst

#### 3.10 RUSSELL SWANN

#### 3.20 NEWS FILM: Gaumont-British News

3.30-4.0 'THE OLD LADY SHOWS HER MEDALS', a play by J. M. Barrie, with Isobel Jamieson, Jack Lambert, Margery Phipps-Walker, Ethel Ramsay, Frances Waring, J. Fisher White. Production by Moultrie R. Kelsall

#### 9.0 THE VIENNESE SINGING SISTERS

#### 9.10 NEWS FILM: British Movietonews

9.20-10.0 'THE GHOST TRAIN', by Arnold Ridley, with Don Gemmell, Laura Smithson, Clifford Bean, Philip Thornley, Joan Lawson, Rani Waller, Daphne Riggs, John Counsell, Arthur Young, Hugh Dempster, Alex McCrindle, and S. E. Reynolds. Production by Jan Bussell

### WEDNESDAY, Dec. 29

3.0 CHRISTMAS CABARET with The Western Brothers (Kenneth and George), Texas Tommy, with his wonder pony Baby Doll, The Three Nagels, foot-balancing, Harry Hemsley and Winnie. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Harry Pringle

#### 3.20 NEWS FILM: British Movietonews

3.30-4.0 'PICTURE PAGE' (107th Edition). A topical magazine, edited by Cecil Madden, produced by Eric Crozier. The Switchboard Girl: Joan Miller

#### 9.0 CHRISTMAS CABARET. (Details as 3.0, except that Texas Tommy will not appear)

#### 9.20 NEWS FILM: Gaumont-British News

9.30-10.0 'PICTURE PAGE' (108th Edition). A topical magazine, edited by Cecil Madden, produced by Eric Crozier. The Switchboard Girl: Joan Miller

### THURSDAY, December 30

3.0 SKI-HEIL! A programme of Winter Sports, arranged by H. E. Plaister and G. R. Kenward-Eggar

#### 3.20 NEWS FILM: Gaumont-British News

3.30 BRIDGE. Play by May Brearley, Alice Mackenzie, J. O. Hastie, and R. G. Manson, members of the Edinburgh Horatians, who will meet the London Horatians on the following day. Commentary by Hubert Phillips

#### 3.40 CARTOON FILM: 'Merry Kittens'

3.45-4.0 'PLUS CA CHANGE', with Archie Harradine, Belinda Quirey. Production by Eric Crozier

#### 9.0 SKI-HEIL! (Details as 3.0)

#### 9.20 NEWS FILM: British Movietonews

#### 9.30 STARLIGHT

#### 9.40 CARTOON FILM: 'Musical Farmer'

9.45-10.0 FROM AÆSOP'S FABLES. A Pepler masque, including: The Lion and the Mouse, Two Crows, The Frog and the Ox, The Milkmaid, The Crow and the Fox, to music by Mabel Wood Hill. The BBC Television Orchestra, leader, Boris Pecker, conductor, Hyam Greenbaum. Production by H. D. C. Pepler and Stephen Thomas

### FRIDAY, December 31

3.0 Fred O'Donovan and Harry Hutchinson in Lady Gregory's 'THE WORKHOUSE WARD'. Production by George More O'Ferrall

#### 3.25 NEWS FILM: British Movietonews

3.35-4.0 MUSIC-HALL PARTY, with Sam Mayo, Daisy Dormer, George Mozart, May More Duprez, Charles Lea, Tom Leamore. Chairman: George Benson. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Harry Pringle

9.0-10.0 FROM ALEXANDRA PALACE: 1936-37. An attempt to re-create—or at least to remind you of—some of the outstanding events in television since the first programmes were transmitted from Alexandra Palace in August 1936. Compiled by D. H. Munro and L. G. Barbrook, with a commentary by Leslie Mitchell

### SATURDAY, January 1

#### 3.0 PUPPET CONJURING by Ernest Brisbane

3.5 GARDENING. 'How to keep indoor plants', by C. H. Middleton

#### 3.20 NEWS FILM: Gaumont-British News

3.30-4.0 'DICK WHITTINGTON AND HIS CAT'. (Details as Monday, 9.30)

9.0 'COFFEE-STALL' (New Year Edition). A light entertainment with Cyril Nash, S. E. Reynolds, and other seasonal guests. Production by Eric Crozier

#### 9.20 NEWS FILM: British Movietonews

9.30 LISA MINGHETTI. At the piano: Henry Bronkhurst

#### 9.40 CARTOON FILM: 'Hunting Season'

9.45-10.0 'THE TRAGIC MUSE', a diversion by James Bridie, with Hester Paton Brown, Grenville Darling, Valentine Dunn, Ethel Glendinning, Archie Henry, and Caven Watson. Production by Moultrie R. Kelsall

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# TELEVISION

Monday, January 3, to Saturday, January 8

Transmission by the Marconi-EMI system. Vision, 45 Mc/s. Sound, 41.5 Mc/s. All timings on this page are approximate.

From 11.0 a.m. to 12.0 noon each day, films intended for demonstration purposes will be shown.

## MONDAY, January 3

**3.0 STARLIGHT.** Phyllis Robins

**3.10 THE POTTER'S WHEEL.** A demonstration by Joan Cowper

**3.25 NEWS FILM:** Gaumont-British News

**3.35-4.0 THE VIC-WELLS BALLET** in 'A WEDDING BOUQUET'. Music by Lord Berners, choreography by Frederick Ashton, costumes designed by Lord Berners, words by Gertrude Stein. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Presentation by Dallas Bower

**9.0 CABARET** with Flotsam and Jetsum, Ernest Sewell, conjurer, Gladys and Kusserow, dancers, Inga Andersen, in songs. Presentation by Harry Pringle

**9.25 NEWS FILM:** British Movie-tonews

**9.35-10.0 THE VIC-WELLS BALLET.** (Details as at 3.35)

## TUESDAY, January 4

**3.0 Bertram Mills's CIRCUS** at Olympia. The first of a series of broadcasts from Olympia, during which viewers will see many of the circus turns, as well as side-shows in the Fun Fair. Commentary by F. H. Grisewood. Presentation by Philip Dorte

**3.30 NEWS FILM:** British Movie-tonews

**3.40-4.0 LES BALLETS POLONAIS,** directed by Bronislava Nijinska, in selections from their repertoire

**9.0 CABARET** with Ingrid Linck, in songs, Catherine Marks, in dances, and the BBC Television Orchestra

**9.15 NEWS FILM:** Gaumont-British News

**9.25 THEATRE PARADE.** Scenes from Eric Lugg's production of 'TREASURE ISLAND' by Robert Louis Stevenson, from the Savoy Theatre, with Malcolm Keen as Long John Silver

**9.50-10.0 THE ASPIDISTRAS** (Elsie French and John Mott. Pianist, Cornelius Fisher) in their Front Parlour Entertainment

## WEDNESDAY, January 5

**3.0 RE-VIEW** (second edition), with Queenie Leonard, Billy Kershaw, George Benson, William Stephens, and Sheila Douglas-Pennant. At the pianos: Bruce

Merryl and Harry Foster. Presentation by Reginald Smith

**3.20 Bertram Mills's CIRCUS** at Olympia. Side-shows in the Fun Fair

**3.30-4.0 'PICTURE PAGE'** (109th Edition). A Topical Magazine, edited by Cecil Madden, produced by Eric Crozier. The Switchboard Girl: Joan Miller

**9.0 RE-VIEW.** (Details as 3.0)

**9.20 Bertram Mills's CIRCUS** at Olympia. The show as seen from the arena

**9.30-10.0 'PICTURE PAGE'** (110th Edition)

## THURSDAY, January 6

**3.0 CABARET** with Ingrid Linck, Catherine Marks, and The Aspidistras (Elsie French and John Mott. Pianist, Cornelius Fisher)

**3.20 NEWS FILM:** British Movie-tonews

**3.30-4.0 THEATRE PARADE.** Act 1 of the Shaftesbury Theatre production, 'THANK YOU, MR. PEPYS', by W. P. Lipscomb. With Barry K. Barnes as King Charles II, Edmund Gwenn as Pepys, Douglas Matthews as James, Duke of York, Henry Oscar as the Earl of Shaftesbury. Presentation by George More O'Ferrall

## Outside Broadcasts for 1938

Chiswick, Twickenham, Croydon, Epsom, and finally Olympia—these are the places where the mobile television unit has been satisfactorily tested throughout the month of December. On an average, three days were spent on each, three days of preliminary rehearsal by a complete engineering staff in preparation for the extraordinarily ambitious television outside broadcast programme of 1938.

The first result of this testing work will be seen in the broadcasts from the circus at Olympia, the details of which you see in the programmes printed on this page; and the following week a tour of the L.P.T.B. garage at Chiswick, the headquarters of London's buses.

There is not much to say about the Olympia transmissions, other than that viewers should enjoy themselves immensely. 'More or less a routine job' say the engineers and producer Philip Dorte, although the very idea would have been impossible six months ago.

All three vehicles will be there, scanning, power, and transmitter vans—a necessity as West Kensington is well outside the network of underground Post Office cables. The biggest difficulty will be the ringside scenes in which the ordinary arena lighting may upset telephoto 'shots'.

The aerial will be placed high up on a roof near the Olympia garage. Height is still necessary, and is likely to remain so for a long time. That is why the television mobile fleet may soon have an addition—a tender carrying a portable mast. Research engineers are now considering details of its design. Except for metal bracing, the mast will probably be made entirely of wood to avoid losses through induction, and will be operated by the engine of the tender like a fire-escape. When the mast is fully extended, its height will be about eighty feet.

When this mast will be ready for use is not known at the moment; it will certainly not be in operation at Olympia or Chiswick. These two transmissions will have something, all the same, that previous outside broadcasts lacked—a specially designed concentric cable to connect the transmitter van to the mast. It is altogether more flexible and lighter than the feeders used in the past, and in tests it has been found to combine extreme durability with very small electrical loss. This innovation is another thing that will help to make the television mobile unit live up to its name.

Make no mistake about it—there will be big moments to make a big year in the television outside broadcasts of 1938. More tests are to come, and permission must be sought from the various authorities concerned; but one can at least flirt with the idea of such outside broadcasts as the Calcutta Cup match at Twickenham; the Derby and the Oaks at Epsom; a visit to the H.M.V. recording studios; a stay on 'location' with a news-film unit; motor-racing at Brooklands; polo at Hurlingham; the inter-University sports at the White City; Test Match cricket at the Oval and Lord's; the Boat Race; an international Association football match and swimming championships at Wembley; the Ideal Home Exhibition and the Royal Tournament at Olympia; behind the scenes at the headquarters of the London Fire Brigade at Lambeth; tennis at Wimbledon; the Royal Horse Show at Richmond; and Trooping the Colour on Horse Guards Parade.

Can anybody having the means to install a television set look at the items above, and still shake his head with the words 'No, I'm waiting until television really arrives'?

'THE SCANNER'

**9.0 Bertram Mills's CIRCUS** at Olympia. The show as seen from the arena

**9.10 STARLIGHT.** Phyllis Robins

**9.20 'SHOVE HA'PENNY'.** Frank Benton will describe this traditional pastime, and give a running commentary on a match

**9.30 NEWS FILM:** Gaumont-British News

**9.40-10.0 VARIETY** with Wences, Calores and Barri, Suzette Tarri, and Ronald Frankau. Presentation by Reginald Smith

## FRIDAY, January 7

**3.0 Bertram Mills's CIRCUS** at Olympia. Side-shows in the Fun Fair

**3.5 FASHIONS.** A forecast of fashions arranged by H. E. Plaister and G. R. Kenward-Eggar and described by Lady Mount Temple

**3.20 NEWS FILM:** Gaumont-British News

**3.30 'FROM AESOP'S FABLES'.** A Pepler masque, including: The Lion and the Mouse, Two Crows, The Frog and the Ox, The Milkmaid, The Crow and the Fox, to music by Mabel Wood Hill. The BBC Television Orchestra, leader Boris Pecker, conductor Hyam Greenbaum. Production by H. D. C. Pepler and Stephen Thomas

**3.50 CARTOON FILM:** 'Puppy Love'

**3.55-4.0 PRE-VIEW.** Highlights of next week

**9.0 FASHIONS.** (Details as 3.5)

**9.10 'PLUS CA CHANGE'.** with Archie Harradine, Belinda Quirey. Production by Eric Crozier

**9.25 Bertram Mills's CIRCUS** at Olympia. The show as seen from the arena

**9.35 'THE MONKEY'S PAW'.** a play in three scenes by W. W. Jacobs and Louis N. Parker. Production by Moultrie R. Kelsall

**9.55-10.0 PRE-VIEW.** Highlights of next week

## SATURDAY, January 8

**3.0 Bertram Mills's CIRCUS** at Olympia. The final visit

**3.20 THE HOTCHKISS MARIONETTES**

**3.30-4.0 ROY FOX AND HIS BAND.** Mary Lee, Denny Dennis

**9.0 ROY FOX AND HIS BAND.** Mary Lee, Denny Dennis

**9.20 NEWS FILM:** Gaumont-British News

**9.30-10.0 'THE BILLIARD-ROOM MYSTERY'.** A murder mystery adapted from Stephen Leacock's story by V. C. Clinton-Baddeley. With Christopher Steele, Harvey Braban, V. C. Clinton-Baddeley, Frank Birch, Roy Graham, Hugh Dempster, William Lyon Brown. Production by Jan Bussell