

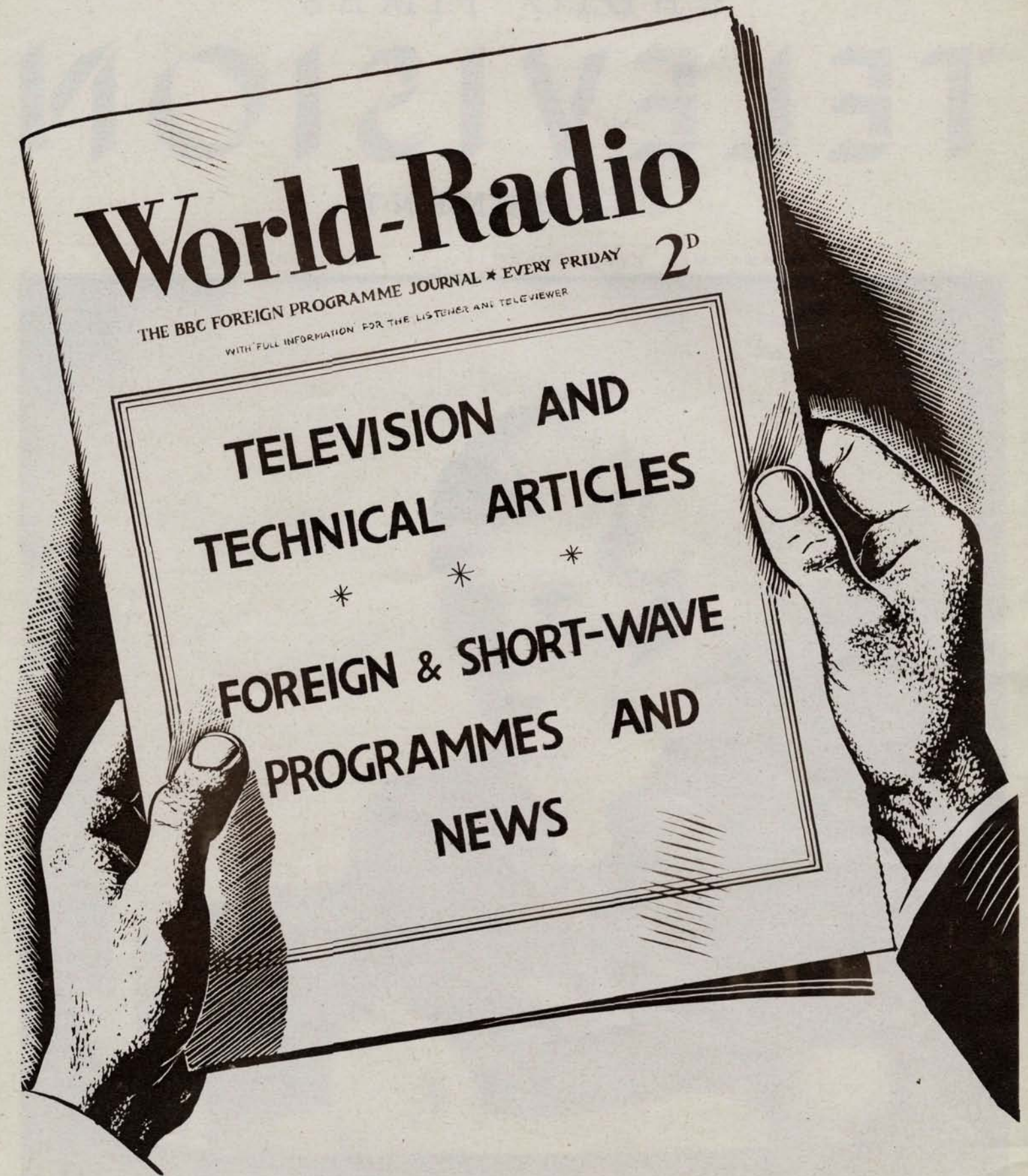
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RADIO TIMES
TELEVISION
SUPPLEMENT

PROGRAMMES FROM FEBRUARY 15 TO FEBRUARY 20



THE IMAGE ON THE SCREEN. This un-retouched photograph of Jasmine Bligh, one of the announcers at Aiexandra Palace, shows how she appears on the screen of a television set.



ON SALE EVERY FRIDAY AT NEWSAGENTS AND BOOKSTALLS EVERYWHERE PRICE 2d.

TABLE TENNIS

televised

W. J. Pope, who is Secretary of the English Table Tennis Association, introduces Tuesday's novel programme for viewers

FROM an entry of hundreds of the best players in the world, and after three days of intensive competition, four players will emerge—the 'masters' of the game.

Tomorrow, Saturday, February 13, at the Empire Pool and Sports Arena, Wembley, before 8,000 people, they will fight for supremacy. Two will survive: a man and a woman, 'Champions of England', victors over all comers.

Three days later, on Tuesday, the issue settled, the same four players will repeat their epic struggles in a television studio at Alexandra Palace. Defeat cannot be wiped out, victory cannot be reversed, but how many times have the vanquished wished for another chance, have analysed the causes of defeat and sighed 'If only I had—!' Television gives the opportunity; and as the Association is presenting gold medals to the winners in these repeat matches, there is an incentive to a real contest and a vital struggle.

Shall we see an exact and detailed replica of the Finals games?

At present this is not possible. The playing area at Wembley will be 70 feet by 40 feet—larger than a singles lawn-tennis court. This space is not available in the studio.

'Table tennis requires as much room as lawn tennis?' you ask incredulously. Yes, such is the modern development from the old parlour pastime, ping-pong—that youthful name which it hates as much as it despises its mid-Victorian ancestry. It also requires the trained

athlete, with stamina and concentration, and only those with a quick eye and a supple wrist can hope to play it well.

The table is 9 feet by 5; net, 6½ inches high; bats covered with rubber to impart spin, chop, and twist. Games are 21 points, and in championship contests matches are the best of five games. In the studio, the matches will be the best of three. Players serve alternately each five points scored.

As in lawn tennis, the chief scoring stroke is the drive. Tactical play obtains the opening for the 'kill', when the ball rises to the correct height, body poised correctly, feet in proper position, and 'wallop'—the little celluloid ball is smashed with incredible speed to opponent's backhand or forehand. The defender is equally skilful, however. Back to ten, fifteen, or even twenty feet, he returns the ball, waits for another, returns it again and again, thrust and parry—so quickly and expertly that the spectator holds his breath at the amazing ball control. There are many other strokes—top-spin, chop, drop-shots, lobs—and the pitting of brain against brain will be obvious on the television screen. The strenuous nature of the game should also come over. Players strive to get their opponents back on defence, then drop short over the net to bring him dashing forward. The players cover an astonishing amount of ground, but it will



Maria Kettnerova the present woman champion

be seen that the footwork of the experts is so perfect that they seem to glide from position to position.

A word about the personalities in the game. It is not possible to forecast who will earn the right to play at Alexandra Palace. The holder of the men's singles is Ehrlich, of Poland, dour, safe, and determined. Maria Kettnerova is the present woman champion, a brilliant Czechoslovak, who has also been world champion. The 'showmen', however, have always been the Hungarians. Victor Barna, six times world champion, lost all his titles last season. He broke his arm in a car accident and never fully recovered his brilliance. A handsome youth with an attractive personality, Victor is staging a come-back this season, and it is possible that he will be on the programme on Tuesday. His compatriots, Bellak, Szabados, Kelen, and Boros, are competing, as is Kolar, of Czechoslovakia, the present world champion, who generally plays badly in England. There are entrants from France, Austria, Germany, Egypt, Norway, Sweden, and the Americans have entered their full team now touring Europe. Their star is Miss Ruth Aarons, who holds the world championship. Thus it is certain that the four players who justify their invitation to play in the television studio on Tuesday will be outstanding.

I cannot be optimistic that we shall have an English representative. Miss Margaret Osborne, of Birmingham, is our best woman player. She is capable of beating the world, but never gives of her best in these events. Haydon, also of Birmingham, is England's No. 1, but I am afraid he will be overshadowed by the strength of the opposition from some of the other countries.



Members of the Television Orchestra 'relax' at Alexandra Palace. Left to right, Gilbert Webster (drums), Boris Pecker (leader), Fred Underhay (bass), Cyril Clarke (2nd clarinet), Emil Borsdorf (1st horn), Herman Levy (tenor sax).

NEWS FOR TELEVIEWERS

Like Father, Like Son

In 1934, Edward Shackleton organised and accompanied the Oxford University Expedition to Ellesmere Island. Since then he has earned a name for himself, like his famous father, as an authority on the Arctic. On February 22 he will describe some of his experiences in the Ellesmere Island Expedition. The most interesting feature of it all will probably be the televising of his own photographs and films, many of which were shot with the greatest difficulty from a bumping sledge.

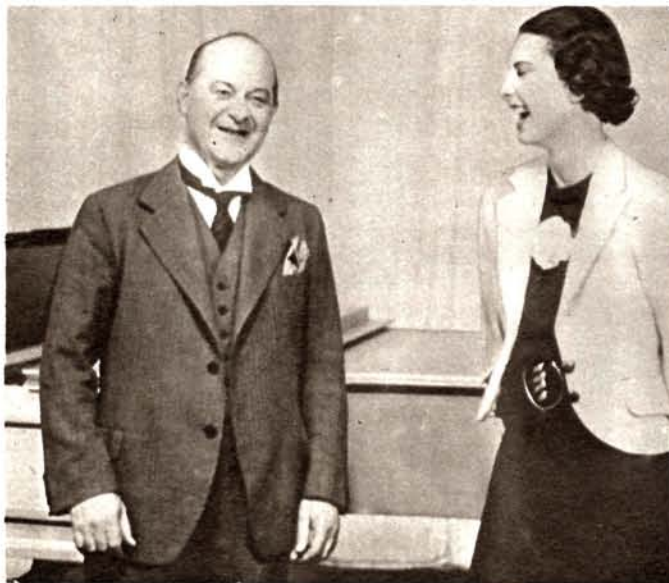
Hat Trick

Women's hats are not easy things to understand at the best of times. Nowadays they are particularly puzzling. Certain hats, it appears, can be worn only with a certain kind of hairdressing. For all that, it is extremely difficult to persuade a woman that a single hat, proofed against all weathers, does very well in winter and summer. On March 4, viewers will see a display of hats for all occasions. Day wear will be shown in the afternoon programme and evening wear in the second programme. Most of the hats will be London designs; and to cope with the exacting demands of fashion a hairdresser will be present to demonstrate on the models.

Ghost Story

It is past 11 p.m. Mary Adams, Talks Producer, is writing letters in an arm-chair in her home. There is a reading lamp, well shaded, providing only a small pool of light, and the rest of the room is darkness and shadow. But in one corner there is a small illuminated oblong, the screen of her television set, which has been switched off for sound and not for vision. Over an hour has passed since the programme finished, and the screen is blank. Then Mary Adams yawns. And as she gets up from her chair the television screen comes to life: a girl, beautiful and terrified, her eyes staring. . . .

At Alexandra Palace all is normal. The engineers go on experimenting with their twelve-foot film loop of Madeleine Carroll in *I was a Spy*.



Peter Dawson (whom you see here joking with Elizabeth Cowell) will sing again on February 26

Theme Song King

Next Monday Henry Hall appears again with the BBC Dance Orchestra. The following week, on February 26, he returns to be featured in the 'Composer at the Piano' series.

One of his titles as a composer is the 'Theme Song King'. For very good reasons. 'Come ye back to bonnie Scotland' was one of his first compositions to be adopted as a signature tune. This, radio listeners will remember, was played by the Gleneagles Hotel Band. Then, of course, he was responsible for 'Here's to the next time', which is still the au revoir tune of the BBC Dance Orchestra, and for 'Midnight Music', which is heard in the Saturday night programmes of the Music Makers. 'Somewhere at Sea' is yet another—this was the official signature of the orchestra of the *Queen Mary* on her maiden voyage to New York last year. 'From the bottom of my heart I thank you' was written specially for Oliver Wakefield, the resident comedian in Henry Hall's Hour. But in our view, rather naturally, his most memorable composition in this line is 'Radio Times', which was written for one of our Christmas numbers.

On February 26, Henry Hall will close with 'It's time to say goodnight'.

Transmigration of Rôles

Last Christmas Eve, Bransby Williams was to appear at Alexandra Palace as Scrooge. Despite a contemporary journal's very appreciative remarks on his performance, we can assure viewers that he was unable to turn up at the last moment, because of illness. However, he has promised to make amends on February 22, when he will be seen in a strong Variety bill, which includes George Jackley of Lyceum pantomime fame.

Russell Swann recently showed viewers—more or less—how he did some of his tricks, and it is expected that Bransby Williams will also take his audience—more or less—into his confidence. Viewers will see Bransby Williams transform himself from character to character, with a commentary of explanation.

Cabaret Novelty

Films have been incorporated with actuality programmes in the past. Viewers will remember that G. More O'Ferrall used war scenes with fine effect in his production of *The Tiger*. But the other day, on February 1, films were used for the first time to introduce a cabaret star; Molly Picon. She gave impressions of New York life, and Cecil Madden assembled several film shots of the city for the fade-in, with a musical background consisting of Alter's 'Manhattan Serenade'. Another novel point about this particular cabaret: between the turns a typewriter was used for announcements. A camera was trained on the typist, and a typescript effect was then shown on the screen.



OS-KO-MON

Red Indian Art

'Picture Page' never fails to bring interesting personalities before the television camera. Next Wednesday's edition has a particularly picturesque feature—Os-ko-mon, a Red Indian chief who comes from the Yakima tribe, which lives near the western Canadian frontier. Os-ko-mon—his name, by the way, means 'Green Maize'—is a singer, dancer, and choreographer. He has done a great deal in the U.S.A. to bring about a renaissance of Red Indian art, which has been regarded for generations as the mere outpourings of savages. Os-ko-mon has travelled over America and Europe to show white people how wrong is this view. The Red Indians, though a dying race, are a proud and cultured people who have jealously preserved their traditions.

Clean Sweep

In our office we are used to a luxuriant show of moustaches, so that when we see the clean-shaven faces at Alexandra Palace we have the same nostalgic feeling as a forest dweller exiled to a treeless plain. An oasis used to be found on Leslie Mitchell, who had a gentlemanly moustache so neatly trimmed and orderly that it seemed as if he grew on the moustache rather than the other way round. The other day he came to see us soon after his recovery from a ten days' bout of 'flu, and the moustache was no more. Torture will not make us say whether we prefer him with or without.

Advisory Committee's Decision

At the end of last week the decision of the Television Advisory Committee was announced—that all Alexandra Palace transmissions would in future be by the Marconi-EMI system. The news came too late for insertion in our previous issue.

TELEVISION PROGRAMMES

MONDAY FEB. 15 AND TUESDAY FEB. 16 : VISION 45 Mc/s SOUND 41.5 Mc/s



IRENE DE NOIRET, Hungarian diseuse, will be the star in 'Starlight' on Tuesday

Transmission by the Marconi-EMI system

Monday

3.0 HORSE RIDING
A demonstration of riding by Major Faudel-Phillips, with Jasmine Bligh taking part
Presented by Leslie Mitchell

Last November, Major Faudel-Phillips took some ponies and child riders up to Alexandra Palace for a television demonstration of show jumping. This afternoon, Jasmine Bligh, one of the announcers, will be a rider.

Radio listeners will possibly remember Major Faudel-Phillips's broadcasts in the Children's Hour, and his expert commentaries on the Olympia Horse Show.

3.15 AIRPORTS EXHIBITION
A talk by NIGEL NORMAN on the Airports Exhibition at the R.I.B.A., illustrated by models and photographs

Four days after this talk, on Friday, February 19, Lord Swinton, the Secretary of State for Air, is to open an exhibition entitled 'Airports and Airways' at the Royal Institute of British Architects. It will deal with civil aviation, its growing influence on the life of the Empire, and the necessity for proper planning to meet its requirements. The Exhibition will consist of several hundred photographs, models, and diagrams.

3.25 GAUMONT BRITISH NEWS

3.35 THE BBC DANCE ORCHESTRA
Directed by Henry Hall

4.0 CLOSE

9.0 AIRPORTS EXHIBITION
(Details as at 3.15)

9.15 BRITISH MOVIE TONNEWS

9.25 CASINO
A Dinner-Time Floor Show with
Russell Swan
Compère and Conjuror
Gipsy Nina
Accordion and Songs
The Six Valdettes
Dancers
Warner and Darnell
Songs at the Piano
and
Alfred
Presented by Harry Pringle

10.0 CLOSE

Tuesday

3.0 THE ORCHESTRA AND ITS INSTRUMENTS
'Hybrids Wind'
Philip Thornton

Philip Thornton has already dealt with the string, brass, and wood wind sections of the orchestra. Today, in his fourth talk, his subject

is 'hybrids wind'. The instruments he will discuss and demonstrate include the harmonium, the accordion, the concertina, the saxophone, the syrinx, and the marimba.

3.20 BRITISH MOVIE TONNEWS

3.30 TABLE TENNIS
An Exhibition Re-Play of the Finals of the English Open Championship (Men's)

as played at the Empire Pool and Sports Arena, Wembley, on February 11-13, A. Ehrlich (Poland) defending the Title

Umpire: W. J. Pope, Hon. General Secretary, English Table Tennis Association

See article on page 3

3.45 STARLIGHT
IRENE DE NOIRET
Hungarian Diseuse
in
Songs of Many Lands
assisted by
POLA NIRENSKA

Irene de Noiret is a diseuse whose art can be compared with that of Raquel Meller and Yvette Guilbert. No description of her particular genius would do her justice. She sings Italian, Spanish, French, Japanese, Hebrew, German, Hungarian, and English songs, and wears the national costume of each country. Altogether, she has thirteen languages in her repertoire: with all of them she is



JUNE KNIGHT, film star, will be seen in 'Cameo' on Tuesday evening at 9.45

completely at home and she is able to enter into the spirit of every nationality she adopts.

4.0 CLOSE

9.0 THE ORCHESTRA AND ITS INSTRUMENTS
(Details as at 3.0)

9.20 GAUMONT BRITISH NEWS

9.30 TABLE TENNIS
An Exhibition Re-Play of the Finals of the English Open Championship (Women's)

as played at the Empire Pool and Sports Arena, Wembley, on February 11-13, Miss Kettnerova (Czechoslovakia) defending the Title

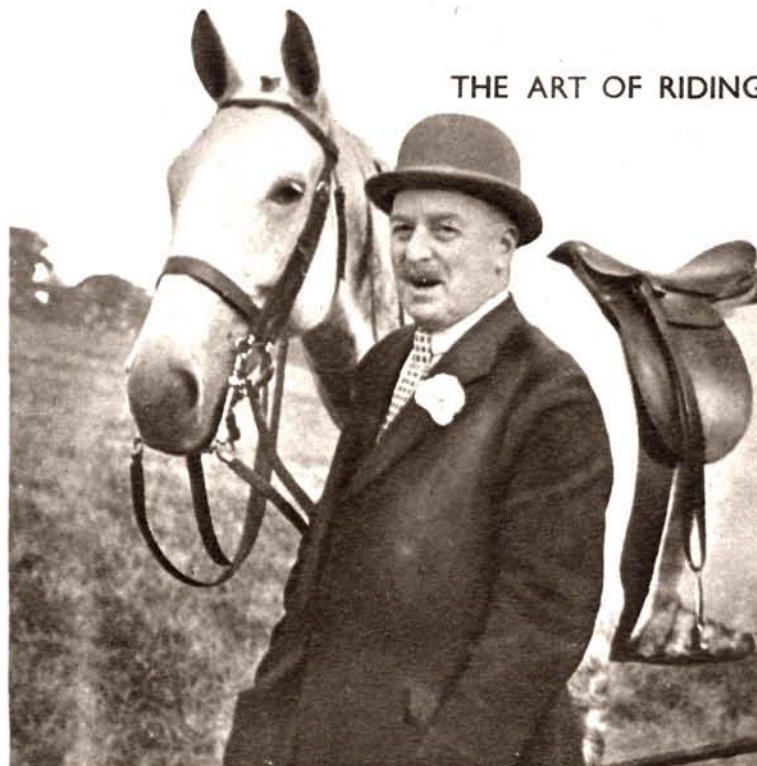
Umpire: W. J. Pope, Hon. General Secretary, English Table Tennis Association

See article on page 3

9.45 CAMEO
A Little Show with
June Knight
Cyril Ritchard
Compèred by Bryan Michie
The BBC Television Orchestra
Produced by Dallas Bower

10.0 CLOSE

(Programmes continued on page 8)



THE ART OF RIDING

Major Faudel-Phillips, who will give a demonstration of riding on Monday afternoon, assisted by Jasmine Bligh

All programme timings shown on these pages are approximate

The Countryman, one of John Carr's Jacquard Puppets



ONE married couple who can safely be said never to have passed a day together without a quarrel is Punch and Judy. Valiant may be the word for Carrie, but jaunty is the rôle for Judy. Often insanely slapstick in their nasal invective, both 'go into their dance' to such effect

that they have lived, and been loved and laughed at for centuries. They have no intention of settling their differences. It wouldn't pay. Their private life is public; they know they belong to you and me.

The puppet has to be taken seriously. He has his performing right. He respects man's laws, in that he is either an amateur or a 'pro'. He has no time for those who scoff and refuse to remain and pay tribute to his immortality. His nose too, which has to be reddened up over the week-ends, absolutely refuses to be put out of joint by the jaws of the fiercest crocodile that ever crawled along his stage or the gallows which he so skilfully draws over his gaoler.

Life is short, and this is no fit place to dally on the origins or technicalities of puppetry, or playwriting, which I shyly suggest is only one of its allied arts, and a very crafty one. Indeed, in no way do I feel competent to dive into such a sea full of red herrings. But I hope not to waste your time unduly to reveal that my first introduction to this genuinely live art form was on our own doorstep in the Moroccan city of Casablanca, where the Arab gate-keeper improvised dramas of Sultans, Pashas, and Kaidas with innumerable wives, all probably quite unsuitable to a child, each differentiated by headgear made out of handkerchiefs and anything that came in handy. This was my introduction to what I have since learned to realise were 'Glove Puppets'.



Scott Gordon and Alex Watson as they will be seen by viewers on Saturday



Puppets

And so one day, with native money I went into a bazaar where boxes of the real thing could be bought. Gradually I acquired an international collection:

Italian, Portuguese, and even Japanese. I learnt to improvise dialogue in French as well as Arabic, and a few years later in English and Spanish. Spain saw my greatest Thespian triumphs when I used to set my stage in a window and delighted to bore bewildered Basques for hours on end with entire plays by Molière, which I read from underneath whilst I placed clumps of characters upright against each other in groups on the stage so as to bring on still more members of a cast which the greatest dramatist of France had inconveniently written into his script, little realising on what barren ground his lively lines might ultimately fall. And not only lines were destined to fall, for it was hard to keep the actors upright when all their weight was in the head; they would sink slowly through their clothes to the floor, the action forcing one to reinstate them in proper position by making them pop up in the middle, a comedy act that always went down better than any dignified entrance from the wings, which, incidentally, in moments of dramatic stress, I usually forgot to change.

Actually one can acquire a real sense of stagecraft, lighting, and grouping from puppets, marionettes, cut-out theatres, and other forms of drama in which miniature man in his time plays out his many parts inside the proscenium arch of what is broadly known as the marionette theatre. It is just a question of experiment.

Some dramatists can sense a play in action, some write with given actors in mind, but entrances and exits have to be carefully timed, and in early life a grounding in the placing of puppets can be distinctly helpful. A famous Continental author uses chess-men to work out his plots and help stars make their moments.

The great advantage of the Marionette over the Ballerina is the fact that no matter what size she is built, she becomes life-size on the screen. Since the fullest expression in television depends on the close-up, with the live *première danseuse* in long-shot only and possibly the centre



John Carr among his 'actors'

of a moving group, more than half the beauty of her dancing is lost and indeed it is often hard to pick her out. This is not to say that the puppet ballerina is superior to the live ballerina, but indicates that the latter's art, which is essentially conceived as stage material, must conform to the intimate medium of television, exploiting her individual skill by means of the close-up or near shot.

It looks as if in the near future the television ballet producer will have to work in close collaboration with a choreographer to compose or adapt the dances specially. For example, at the end of a pirouette in full shot he can 'mix' during the intermediate movement, changing to another camera in close-up showing the star executing an arabesque, by this means immensely enhancing her personal effect and individual appeal. Thus, in the

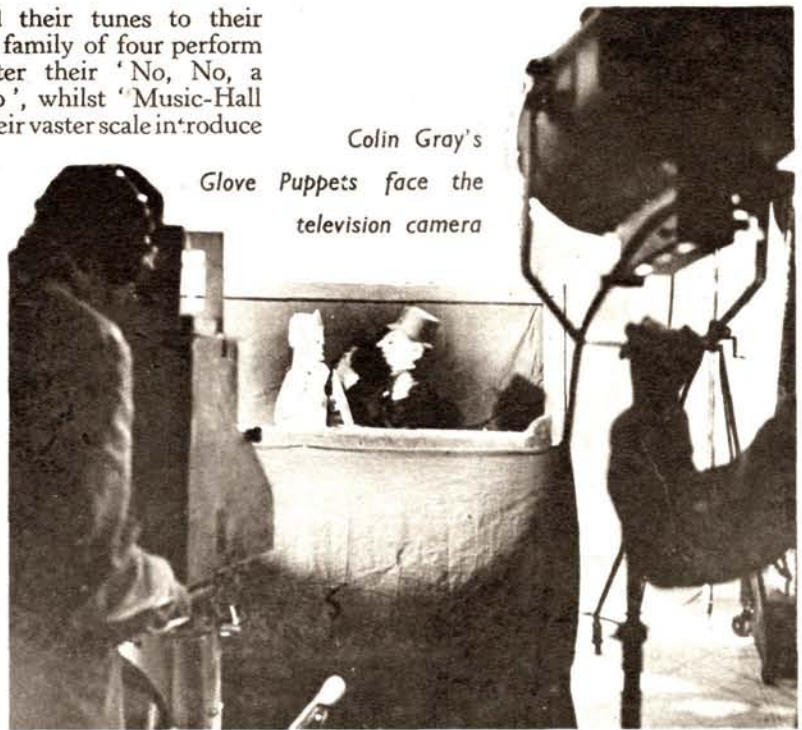
'The Puppet is a real person', says Cecil Madden. Viewers will see John Carr's *Jacquard Puppets* on Wednesday and Scott Gordon's *Marionettes* on Saturday.

intimacy of the home, the marvels of the machine, beyond planting the whole picture, can also detail the limbs or facial expression (exactly as the spectator's eye from a theatre seat is both comprehensive and selective) mixing therefore backwards and forwards in a modern technique undreamt of in any other medium.

Marionettes are (like cutlets) sometimes minute. In the home they may be midgits of not more than nine inches tall, and play to gramophone records, flaunting the copyright of their celebrated composers. On the 'halls' they often reach life-size, and own full band parts and musical scores. They suit their presence

to the times, and their tunes to their topics. Mr. Carr's family of four perform to tears of laughter their 'No, No, a thousand times No', whilst 'Music-Hall Marionettes' on their vaster scale introduce the ultra-modern touch by a doll of a famous film star who is always portrayed as extremely anxious to get home.

On the Continent, string marionettes and glove puppets thrive from country to country. They can be listened to



Colin Gray's
Glove Puppets face the
television camera

reverently. Nativity plays are nearly always found in the best repertoires. They work a form of drama

which reflects national life more effectively than any pen can describe.

The celebrated Italian Teatro di Piccoli and many famous German marionettes manipulated by devoted and, in many cases, state-subsidised enthusiasts, often student groups, typify a universal appeal while retaining their cultural flavour—and frequently without the slightest concession to language problems. Even in the today of talkies, the rustic drama of *Le pauvre Père Antoine* is played out in every French village at the summer fairs, breaking into a wild burlesque finish, not unlike a pantomime harlequinade, even including strings of sausages, so as to

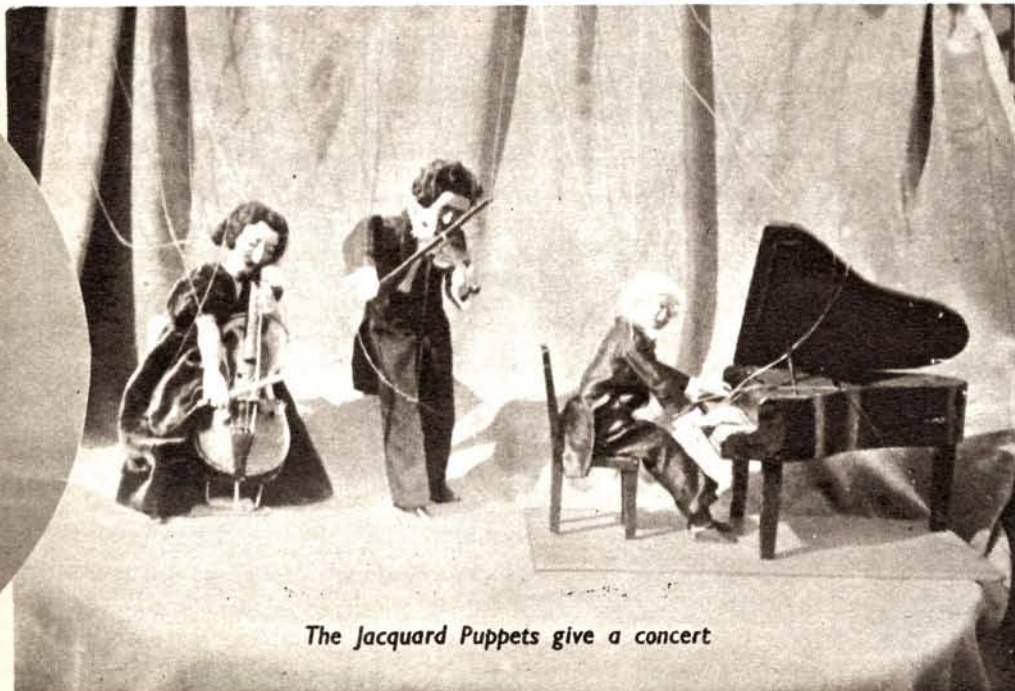
make sure of a good 'hand' at the curtain.

All this only proves that art is universal, a fact that television can tell the viewer immensely to his own amusement by these marionette men. From the penny-plain cardboard characters, or indeed the original 'Aunt Sally', to the suave concert-party 'coons', as exemplified in its most recent form with Scott Gordon and Alex Watson's own forceful and expressive faces working overtime impersonating a music-hall personality a minute, with the little legs and arms tucked under their chins, both mechanical and merry. These are the modern seaside variation on the old theme, and all the better for that, for concert party—like old soldiers—will never die.

In some cases the marionettes on strings have gone lucratively onwards with Hollywood contracts as moving picture men. Which only goes to prove (if indeed there is anything left to prove) that television is not in any way a trial to such seasoned veterans as Tillie and Gus. Even from Alexandra Palace they insisted on being in on the very first experiments made—and surmounted them admirably in the closest close-up amiably sponsored by the British Puppet and Model Theatre Guild.

Even now, with dates in television programmes to fulfil, our puppets in their cardboard boxes and papier mâché hearts may easily be feeling that today they have little to learn, that they are only marking time, and may be inwardly reflecting on the advantages to come for their highly-coloured general make-up with the technicalities of colour.

Good showmen, the puppets realise they are there only to please. Hoping they find you on the same wavelength (6.6 metres) as it leaves them at present, for your entertainment they are ready to sing, dance, act and run the whole gamut of emotions from A to BBC.



The Jacquard Puppets give a concert

TELEVISION PROGRAMMES

WEDNESDAY FEB. 17 AND THURSDAY FEB. 18 : VISION 45 Mc/s SOUND 41.5 Mc/s

Wednesday

3.0 DRESS DESIGN
A Demonstration of
Practical Dress Designing
on a living model
by Peter Mercer

3.10 MUSIC MAKERS
EILEEN JOYCE

Eileen Joyce, the daughter of an Irish-Australian labourer, was born in Tasmania. She saw a piano for the first time in her life in 1923, and with the help of her mother she learnt to play 'The Campbells are Coming' and 'Irish Diamonds'. A Roman Catholic priest arranged for her to be sent to a convent in Perth, where her playing soon attracted enough attention to have her sent to Europe.

Since then this young and beautiful girl has made a big name for herself as a pianist. She made her debut in London in September, 1930, and has distinguished herself in England and abroad for her solo work in the concert hall and on the air. Radio listeners will remember her fine playing in Sunday Orchestral Concerts, Proms, and in the 'Foundations of Music' series.

3.20 GAUMONT BRITISH NEWS

3.30 'PICTURE PAGE'
(Twenty-Ninth Edition)
A Magazine Programme of
Topical and General Interest

Devised and Edited by CECIL MADDEN
Produced by G. MORE O'FERRALL
The Switchboard Girl: JOAN MILLER



EILEEN JOYCE will give
a pianoforte recital on
Wednesday afternoon

4.0 CLOSE

**9.0 JOHN CARR'S
JACQUARD PUPPETS**
Miniature Marionettes
in a Variety Entertainment

9.20 BRITISH MOVIE TONEWS

9.30 'PICTURE PAGE'
(Thirtieth Edition)
A Magazine Programme of
Topical and General Interest
Devised and Edited by CECIL MADDEN
Produced by G. MORE O'FERRALL
The Switchboard Girl: JOAN MILLER

10.0 CLOSE

Thursday

**3.0 MADE IN
GREAT BRITAIN**
A Parade of Fashions
displayed at the Textile Section of
the British Industries Fair, now to be
seen at the White City, London

3.15 BRITISH MOVIE TONEWS

3.25 FIRST AID
Accidents in
Workshops and Factories
N. CORBET FLETCHER, M.B., B.Ch.,
M.R.C.S., L.R.C.P., Surgeon-in-
Chief, St. John Ambulance Brigade
The fourth of a series of practical
demonstrations on what to do in case
of accident, arranged in co-operation
with the St. John Ambulance Brigade



THE MINISTER OF TRANSPORT TALKS. The Rt. Hon. Leslie Hore-Belisha will talk about national roads on Thursday night. In this picture Mr. Hore-Belisha is seen opening a new road safety device.

3.35 Film
'CITY OF ARCHITECTURE'

3.45 Scenes from Shakespeare

PATRICIA HILLIARD
as Titania

D. HAY PETRIE
as Bottom

in scenes from

'A MIDSUMMER
NIGHT'S DREAM'

Produced by Dallas Bower

4.0 CLOSE

**9.0 BRITAIN'S NATIONAL
ROADS**

A talk by the Rt. Hon.
Leslie Hore-Belisha,
M.P., Minister of Transport

In April the Minister of Transport, Mr. Hore-Belisha, who is to talk to viewers this evening, will become the responsible authority for 4,500 miles of Trunk Roads, one-sixth of the total mileage of first-grade roads. After Mr. Hore-Belisha's five-year plan for modernisation is completed, Britain should have a network of roads that compares more than favourably with those abroad—the Routes Nationales of France, the concrete highways of the U.S.A., the Autostrade of Italy, and the Autobahnen of Germany.

All this Mr. Hore-Belisha will discuss this evening, with the help of maps, and it is almost certain that he will have a word or two to say to road users, on whom the question of safety ultimately depends.

**9.15 GAUMONT BRITISH
NEWS**

9.25 COOK'S NIGHT OUT

Marcel Boulestin will demonstrate before the camera the making of the third of five dishes, each of which can be prepared as a separate dish, while the whole together make an excellent five-course dinner. Tonight M. Boulestin will demonstrate the cooking of Escalope de Veau Choisy.

**9.40 THE POLICEMAN'S
SERENADE**

An Opera in one act
by A. P. Herbert

Music by Alfred Reynolds

Characters:

The Policeman
The Housemaid
The Milkman
The Burglar

The cast includes:

George Baker and Joan Collier

Produced by Stephen Thomas

The BBC Television Orchestra
Conductor, Hyam Greenbaum

A. P. Herbert has been responsible for the book of several comic operas such as *Tantivy Towers*, *Helen*, *The Blue Peter*, *Mother of Pearl*, and *Derby Day*, and an adaptation of *La Vie Parisienne*.

Alfred Reynolds, who wrote the music for the *Policeman's Serenade*, which viewers will see this evening, was, theatre-goers will remember, also Herbert's collaborator in *Derby Day*.

Herbert has, in addition, written the book of two Cochran revues, *Streamline* and the latest Coronation show, *Home and Beauty*, which is now running in the West End.

10.0 CLOSE

(Programmes continued on page 10)

*Two good friends from the Zoo—
the Overseer of the Reptile House
keeps a watchful eye on the
snake when it faces the television
camera*



TELEVISION PROGRAMMES

FRIDAY FEB. 19 AND SATURDAY FEB. 20 : VISION 45 Mc/s SOUND 41.5 Mc/s



LU ANN MEREDITH, lovely American screen star, who sings and dances in the cabaret show on Saturday afternoon

Friday

3.0 A View of
ALEXANDRA PARK GROUNDS
Described by Leslie Mitchell

3.5 FRIENDS FROM
THE ZOO
Introduced by David Seth-Smith
and their Keepers

3.25 GAUMONT BRITISH
NEWS

3.35 CABARET
CLIVE RICHARDSON
and RENÉ POGNET
at two pianos
QUEENIE LEONARD
accompanied by Kenneth Broadberry
GILBERT WEBSTER
Xylophone

3.50 GILLIE POTTER
High Court of Justice
Rex versus Rattleribs
Mr. Justice Gillie Potter sums up
Gillie Potter has confessed that he is 'outrageously the most handsome comedian of all time'. No comments are now necessary on this statement, for viewers will be able to see for themselves. His early radio stories were largely concerned with the career of his brother who 'was educated at Borstal'. Even if ignorant of the intricacies of the Law, therefore, Gillie Potter will be televised this afternoon with some knowledge of the consequences of breaking it.

4.0 CLOSE

9.0 CABARET
CLIVE RICHARDSON
and RENÉ POGNET
at two pianos
QUEENIE LEONARD
accompanied by Kenneth Broadberry
GILBERT WEBSTER
Xylophone

9.15 BRITISH MOVIE TONEWS

9.25 A PHYSICAL TRAINING
DISPLAY
by Instructors of the
Army School of Physical Training
(by permission of the Army Council)

9.40 Film
'CITY OF ARCHITECTURE'
This is a film that will appeal strongly to lovers of good photography and travel. It is a German production, and the subject is that fine German port on the Weser, Bremen.

9.50 STARLIGHT
Television appearance of
a famous personality
in the entertainment world

10.0 CLOSE

Saturday

3.0 SCOTT GORDON'S
MARIONETTES
with
Alex Watson
presenting
Old-Time Music-Hall
and
other items

3.10 BRITISH MOVIE TONEWS

3.20 CABARET
with
The Bryants
Silent Comics
Seven Menorcas
Acrobatic Speciality
(both by permission of the London Casino
Restaurant and Clifford C. Fischer)
Lu Ann Meredith
Dancer
Eileen Hunter
in Songs
Joan Miller
'Grand Hotel, Good Morning!'
The Arnaud Brothers
'The Nightingale's Courtship'
Presentation by Cecil Madden

The Bryants are two extraordinarily funny characters who, dressed as hoboos, go through their act without saying a word. And, in addition to the Seven Menorcas, Eileen Hunter, the Arnaud Brothers, and Joan Miller (viewers know her for her work as the telephone girl in 'Picture Page') this cabaret is notable for the inclusion of Lu Ann Meredith, the beautiful American screen star. She was one of the Wampas Baby Stars of 1934, and first visited England in 1935 to lead the Hollywood Beauties at the Dorchester Hotel. She followed her success at the Dorchester with three films, *Ball at the Savoy*, *Sporting Love*, and *Sing as You Swing*. Although only twenty-three, Lu Ann Meredith is quite a veteran of the entertainment world; she has been on the stage since the age of thirteen, and has

appeared all over the United States and in Paris, Monte Carlo, and Cannes.

4.0 CLOSE

9.0 FILM STAR
INTERVIEW
A celebrity of the screen will come before the television camera

9.10 Scenes from Shakespeare
ROBERT ATKINS
as Sir Toby Belch
NADINE MARCH
as Maria
COLIN CUNNINGHAM
as Feste
ION SWINLEY
as Malvolio
in scenes from
'TWELFTH NIGHT'
Produced by Stephen Thomas

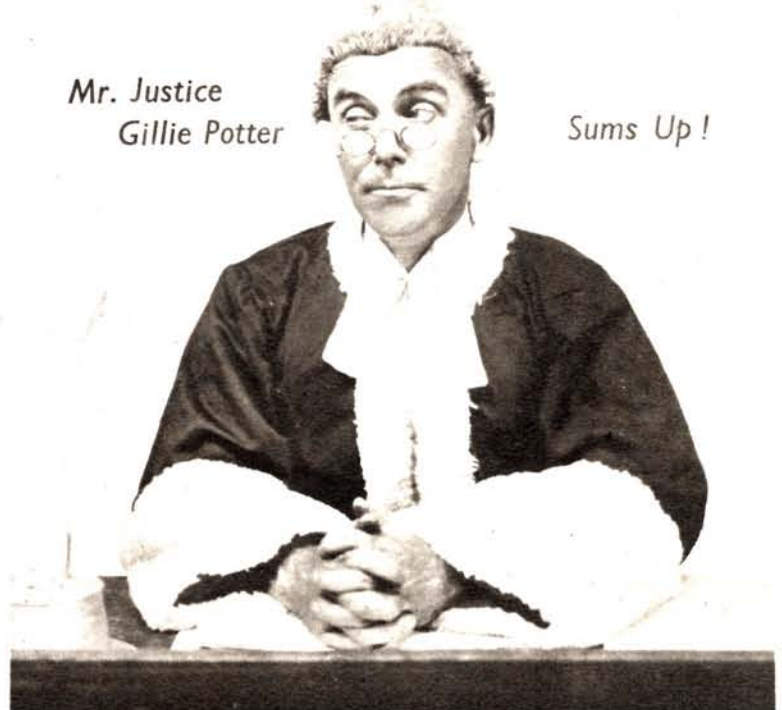
9.25 GAUMONT BRITISH
NEWS

9.35 VARIETY
Flotsam and Jetsam
Entertainers.
Constance Evans
Dancer
Blum and Blum
Acrobats
The Arnaud Brothers
French Clowns
Presentation by Harry Pringle

10.0 CLOSE

Mr. Justice
Gillie Potter

Sums Up!



The famous comedian will appear before the television camera on Friday as a learned judge and will be heard summing up

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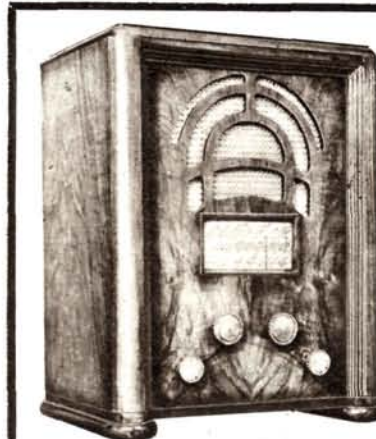
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