

RADIO TIMES

TELEVISION

SUPPLEMENT

PROGRAMMES FROM MARCH 22 TO MARCH 27

NEWS FOR TELEVIEWERS

Relatively True

Last week the Six Singing Sisters of Vienna were booked for a television programme. They are not real sisters, a fact that will ease the minds of many who have worried about the harmony of such a vocal household. The Southern Sisters, however, to appear on March 31, are two-thirds genuine. That is to say, two of them, Betty and Vera, are sisters, and Sybille is the odd one out. In 1933 they sang with Henry Hall, and later on a talk with John Sharman, of radio-music-hall fame, led them to adopt sweet harmony and comedy as a contrast to hot rhythm.

Gay Revival

In twenty-five years Jacques Offenbach wrote ninety operatic pieces. By far the most successful light opera composer of his day, this extraordinary figure was the rage of a Paris that was reluctant to give a hearing to Berlioz and Wagner. Last season Offenbach's *Tales of Hoffmann* was produced at Covent Garden, but in England he has been rather neglected for several years. On April 3 a little-known work of his will be televised, *Une Demoiselle en Loterie*, a gay title that will be made even gayer by the free translation *First Prize a Lady*. There are three characters, and the performance takes only about half an hour—ideal for the present requirements of television. The artists will be picked from the Opera Group, the organisation started last year by Dr. Knepler and Ernst Schoen.

Eighteenth-Century Opera

A week later, on April 10, there will be another interesting operatic broadcast—Arne's *Thomas and Sally*. Arne, a leading composer of his day, was the first to introduce female voices into oratorio choruses, and, of more significance to most people, wrote 'Rule Britannia', which was one of the patriotic songs in the masque *Alfred*. *Thomas and Sally* was first produced in Dublin, and was performed in London at Covent Garden in 1760, soon after Arne left Garrick and Drury Lane.

On the Square

On March 30 there will be another demonstration of ballroom dancing given by Pat Kilpatrick and Alex Moore, who told viewers in last week's Supplement how to watch their step. The chart will be used again.

Unsolicited

The other day a viewer wrote to Gerald Cock, Director of Television, suggesting that outstandingly good items should be repeated from time to time. In particular, he mentioned the first television revue, *Here's Looking at You!* which was transmitted to Radiolympia last year. I understand the programme planners think the idea a good one. In this viewer's letter, incidentally, as in the majority of those received, there were fine tributes paid to television shows. Amongst others were mentioned Stephen Thomas's productions of *Fugue for Four Cameras* and *After Supper*, the revue in which Lionel Solomon, the flute player of the Television Orchestra, revealed his talents as a comedian.

I would like to point out that viewers who write to the BBC, whether they send brickbats or bouquets, will get a polite, and if possible, a helpful reply.



The Southern Sisters, Betty, Vera, and Sybille, who will entertain on March 31

'Cellist's Début

On March 30, Anthony Pini, the 'cellist, will come before the television camera for the first time. Like Albert Sammons, he is practically self-taught, except for six months' study under a pupil of Julius Klengel at Glasgow. He was born at Buenos Aires, of a French father and a Scots mother. Between the ages of eleven and fourteen he played in a local cinema, and on Sundays found time to help his brother, Eugene, with the fiddle. His first important engagement was in 1920 with the Scottish Orchestra under Landon Ronald. He is now well known to concert-goers for his solo playing and his performances as an original member of the Brosa String Quartet and the London String Trio.

Order, Please, Ladies and Gentlemen!

On the day before Pini's appearance, March 29, Harry Pringle is arranging another old-time music-hall, complete with venerable Fred Willett ('Don't I wish I was the Man Up in the Moon') as chairman. The artists will include old favourites like Harry Champion ('Boiled Beef and Carrots' and 'Any Old Iron?'); Fred Barnes ('Black Sheep' and 'Swanee'); Ada Cerito; Arthur Reece; Tom Leamore; and Marie Kendall.

All of them are real old troupers. Marie Kendall was born in 1873, and made her first appearance at the Pavilion Theatre, Mile End Road, at the age of eight. She sang 'Ivy' as long ago as 1901 and repeated it later in 1912 at the first Royal Command Performance at the Palace. Harry Champion has appeared at three Command Performances at the Palladium. His 'Boiled Beef and Carrots' song was one that Marie Lloyd insisted on his singing whenever they were together on the same bill. As for Fred Barnes, who wrote 'Black Sheep' some thirty years ago, people say he has played in every theatre in England. The chairman, Fred Willett, went on the 'boards' nearly sixty years ago. He has been chairman of so many music-halls that were he to tell you the exact number you wouldn't believe him.

All Fools' Day

Because of the sinister traditions of the day that follows, I have heard that Cecil Madden will devise, edit, and produce on March 31 a 'Picture Page' that is not entirely serious. On April 1 there will be a programme of crazy cabaret.

'The Scanner'

TELEVISION PROGRAMMES

MONDAY MARCH 22 AND TUESDAY MARCH 23 : VISION 45 Mc/s SOUND 41.5 Mc/s

Sketching before the Camera

On Monday afternoon and evening, Harry Rutherford will 'compère' *Cabaret Cartoons* with his caricatures for the fifth time. Viewers first saw his lightning sketches on December 7. On Monday his subjects will be

**THE HARRIS TWINS AND LORETTA—BARBARA VERNON
LEWIS AND LAWN—OLSEN AND JEAN**

Transmission by
the Marconi-EMI system

Monday

3.0 MARJORIE STEDEFORD
in Songs
with IAN STEWART
at the piano

This is the first television appearance of Marjorie Stedeford and Ian Stewart. Both are popular artists with radio listeners. Marjorie Stedeford is an Australian girl who first broadcast in one of Henry Hall's Guest Nights. She has been on the air regularly ever since in shows such as the Air-do-Wells and Geraldo's 'Music Shop'.

**3.5 THE WORLD OF
WOMEN**
Illustrating Verse
A collaboration between
Olga Katzin and Pearl Binder
Presented by Mary Adams

This programme will be an interesting example of how an author and an artist collaborate to produce an illustrated book. Pearl Binder is an artist who has illustrated several books, including "The Real East-End," by Thomas Burke, "Back Stage," by Philip Godfrey, and Jane Austen's "Persuasion." Olga Katzin, the wife of Hugh Miller, the actor, is a well-known journalist who writes in periodicals under various pseudonyms.

Today Olga Katzin will make a forecast of life a hundred years hence, and Pearl Binder will illustrate her verse before the television camera.

**3.20 GAUMONT BRITISH
NEWS**

All programme timings
shown on these pages
are approximate

3.30 CABARET CARTOONS
Cartoons by:
HARRY RUTHERFORD
Cabaret by:
HARRIS TWINS and LORETTA
Adagio Speciality

BARBARA VERNON
in Songs and Dances
LEWIS and LAWN
Dancing Diabolists

Presented by Cecil Madden

4.0 CLOSE

**9.0 THE COMPOSER
AT THE PIANO**
MICHAEL NORTH

Michael North is a well-known composer who added to his reputation last year with the delightful numbers he wrote for the revival of the Co-optimists. Radio listeners will recall his works in several radio shows such as *Song of Spring*, *Sauce for the Gander*, *World on Wheels*, and *Celebrity Cruise*.

**9.5 THE WORLD OF
WOMEN**
Illustrating Verse
A collaboration between
Olga Katzin and Pearl Binder
Presented by Mary Adams

9.20 BRITISH MOVIE TONEWS

9.30 CABARET CARTOONS
Cartoons by:
HARRY RUTHERFORD
Cabaret by:
HARRIS TWINS and LORETTA
Adagio Speciality
OLSEN AND JEAN
Tap Dancers
BARBARA VERNON
in Songs and Dances
Presented by Cecil Madden

10.0 CLOSE

Tuesday

3.0 THE BOAT RACE
Oxford v. Cambridge

An eve-of-the-race programme in the form of a discussion between JOHN SNAGGE and TOM BROCKLEBANK, illustrated by models and film extracts of high-lights from the Boat Race in past years

Presented by G. More O'Ferrall

3.20 PANACHE
(Part 1)
A Miscellany of Songs, Mimes,
and Sketches

arranged by Helga Burgess
with

ELINOR SHAN VICTORIA KINGSLEY
JOHN THOMPSON ARCHIE HARRADINE
ESMÉ SCOTT EDWARD JEWESBURY
LOIS GRAY MADGE BRADBURY

The Bride's Lament
The Little Man

Quand Biron voulut danser
Spanish Songs with Guitar
'Sweet Violets'

'Fünfmahlhunderttausend Mann'
The Chinese Bumboat Man
Presentation by Eric Crozier

The company that is to present this programme was formed about a year ago. It is entirely self-supporting, without resources of any kind other than an abundance of creative ability. Helga Burgess, who is Irish, founded the company, and for this television show she has written a character sketch of a Dublin flower-woman, 'Sweet Violets'. Victoria Kingsley, the mask-maker, sings Spanish songs to guitar accompaniment; Elinor Shan is a talented impressionist; and Archie Harradine sings folk songs.



STEVE GERAY and MAGDA KUN, who will be starring in *Starlight* on Tuesday

3.40 BRITISH MOVIE TONEWS

3.50 STARLIGHT
STEVE GERAY AND
MAGDA KUN

These two brilliant Hungarian artists—they are husband and wife—made their first appearance together in London to play at the Duke of York's in 1934. They have endeared themselves more and more to English theatre-goers and cinema-goers. In West-End cabarets their act has been a star attraction.

4.0 CLOSE

9.0 PANACHE
(Part 2)
A Miscellany of Songs, Mimes,
and Sketches
arranged by Helga Burgess
with

ELINOR SHAN VICTORIA KINGSLEY
JOHN THOMPSON ARCHIE HARRADINE
ESMÉ SCOTT EDWARD JEWESBURY
LOIS GRAY MADGE BRADBURY

The Bride's Lament
Yoicks! Yoicks!

She's as sweet as a lump of
Obadiah Rock
A Victorian Duet

The First Dip
The Lady and the Swine
The Crabfish

The Chinese Bumboat Man
Presentation by Eric Crozier

**9.20 GAUMONT BRITISH
NEWS**

9.30 THE BOAT RACE
(Details as at 3.0)

9.45 STARLIGHT

10.0 CLOSE



TELEVISION PROGRAMMES

WEDNESDAY MARCH 24 AND THURSDAY MARCH 25 : VISION 45 Mc/s SOUND 41.5 Mc/s



PHYLLIS ROBBINS, the popular vocalist, whom viewers will see on Thursday

9.0 NANCY LOGAN
Songs at the Piano

Nancy Logan, who has entertained viewers on previous occasions, is a very versatile person indeed. She has appeared in several radio shows, including *The January Revue*, and in Empire programmes she has written several numbers for and played in successful shows such as *Each Hour of Every Day* and *Trunk Call*.

A recent achievement of hers was the writing of the musical score for *The Melody That Got Lost*, produced at the Embassy Theatre at Christmas, with herself at the piano, and Victoria Hopper and Esmond Knight playing leads; and, not content with being a composer and a pianist, she had a part in Evelyn Waugh's *Vile Bodies* at the Vaudeville. Last summer she further showed her versatility with a broadcast of a classical piano recital.

9.5 LONDON GALLERIES
Young Artists and their Work

JOHN PIPER will be accompanied in the studio by a group of young artists, mostly students at London art schools, and will show some of their pictures

Presented by Mary Adams

9.20 BRITISH MOVIE TONNEWS

9.30 'PICTURE PAGE'
(Fortieth Edition)

A Magazine Programme of General and Topical Interest

Devised and Edited by CECIL MADDEN
The Switchboard Girl: JOAN MILLER

10.0 CLOSE

Thursday

3.0 STARLIGHT
PHYLLIS ROBBINS

Phyllis Robbins, once a vocalist with Henry Hall and the BBC Dance Orchestra, will always be associated with that popular number 'I Took My Harp to a Party'. She has sung for several dance-band leaders including Ambrose, Charlie Kunz, and Jack Hylton, and has also appeared with great success as a solo act in Radio Variety and Music-Hall.

3.10 HOME AFFAIRS
The Industrial Belt Round London

A discussion between JOHN HILTON and Sir THOMAS BARLOW, K.B.E., Chairman of Barlow and Jones, Ltd., Manchester, and a member of the Lancashire Industrial Reorganisation Committee

Presented by Mary Adams

3.25 BRITISH MOVIE TONNEWS

3.35 MARGARET RAWLINGS
and
HENRY OSCAR

in
Scenes from 'Macbeth'

Produced by G. More O'Ferrall

Margaret Rawlings is one of the most gifted of London's younger actresses. While she was still at Lady Margaret Hall she appeared with John Masefield's Company at the Little Theatre in Oxford. She made her professional debut in 1927 with Charles Macdonald's Shaw repertory company as Jennifer in *The Doctor's Dilemma*, and subsequently played in *The Philanderer*,



EVELYN DALL will appear with Sam Browne in Thursday evening's *Starlight* programme

Arms and the Man, *You Never Can Tell*, and *The Dark Lady of the Sonnets*. London first saw her in 1929 when she played the part of Louise in *Jordan* at the Strand Theatre. One of her greatest creations, perhaps, has been the rôle of Katherine O'Shea in *Parnell*.

Henry Oscar, who has been seen by viewers on previous occasions, is a fine actor who made his debut in Shakespeare with the Benson Company as Snug in *A Midsummer Night's Dream*.

4.0 CLOSE

9.0 STARLIGHT
EVELYN DALL
and
SAM BROWNE

Evelyn Dall has been seen by viewers before when she sang with Ambrose. She was born in New York and came to London in 1934 with the Felix Ferry Cabaret. Film-goers will remember her successful appearance in *Soft Lights and Sweet Music*.

9.10 HOME AFFAIRS
(Details as at 3.10)

9.25 GAUMONT BRITISH NEWS

9.35 MARGARET RAWLINGS
and
HENRY OSCAR
in
Scenes from 'Macbeth'

Produced by G. More O'Ferrall

10.0 CLOSE

(Programmes continued on page 6)

Wednesday

3.0 STARLIGHT
ORD HAMILTON
Songs at the Piano

Ord Hamilton took up composing in 1919, after the war, in which he served as a Tommy and as an airman. He has written the scores for three West-End shows and eight films, one of which was *Death at Broadcasting House*. Among his many song hits were 'You're Blasé', 'I'm Seeking a Ladybird', 'Safe in your Arms', and 'The Song of the Grateful Heart'. Viewers will remember his television debut at the beginning of January, and his subsequent appearance with the Twentieth-Century Melodians.

3.5 LONDON GALLERIES
Young Artists and their Work

JOHN PIPER will be accompanied in the studio by a group of young artists, mostly students at London art schools, and will show some of their pictures

Presented by Mary Adams

3.20 GAUMONT BRITISH NEWS

3.30 'PICTURE PAGE'
(Thirty-Ninth Edition)
A Magazine Programme of General and Topical Interest
Devised and edited by CECIL MADDEN
The Switchboard Girl: JOAN MILLER

4.0 CLOSE



Margaret Rawlings will take the part of Lady Macbeth and Henry Oscar that of Macbeth in the scenes from the play to be televised on Thursday

The Televising of

demands a special technique, says G.



Henry Oscar as viewers saw him in the part of Mark Antony

of production, but—what is much more important—one can take full advantage of the actors' performance. For television acting differs from screen acting in that it is a 'sustained' performance as in the theatre. The story is not told in a series of shots which are stuck together afterwards.

It is true that in television we borrow ideas from the cinema. When Reginald Berkeley's play, *The*

Although the television producer's studio work is closely allied to that of the film director, it is essential that he should have a real knowledge of the theatre. To his sense of tempo and rhythm in acting he must add correct tempo and rhythm in the tracking and panning of his cameras and a faculty for deciding in a split second the exact moment to mix to another camera in order to give greater dramatic value. For to mix from camera to camera without gaining dramatic effect is tiresome and distracting to the eye.

In producing an actor in a part for television, it is important to ask him to play at a slightly slower tempo, not to over-emphasise his point, but to hold it, as the actor says. I found when cutting the war film *West Front* with Mr. Barbrook for *The Tiger* that shots of six feet of film which came out as an effective flash on the screen in the projection theatre, became, when televised, flashes of lightning. So to get the same result we had to increase the six feet to twenty feet. This convinced me that a little extra



This scene from *Through the Looking Glass* shows Ursula Hanray as Alice with Ernest Butcher and Andrew Leigh as Tweedledum and Tweedledee

TELEVISION drama producing is a particularly thrilling business. The television producer is directly in control of his medium during performance. He is part of the performance in a way that a stage producer or a film director can never be. The film is really finally made in the cutting-room, and the director and editor may get ideas there that had not occurred to them while on the floor and the sequence of shots they had visualised becomes altered. On the first night of a play I produce, I sit at the back of the theatre feeling helpless and wishing I could tell the actors that if they altered their positions they would all be visible from the dress circle. I had already told them at rehearsal and now they have forgotten it. I feel it is a tragedy, as I know it is going to spoil the dramatic entrance of the leading lady.

If I produce the same scene for television and the actors are still a little out of position, I tell the cameraman by telephone to move his camera a few inches. The actors do not eclipse each other, and the leading lady's entrance will be just as I wished it.

Not only can one correct small errors

Tiger, was televised, you saw and heard Clemenceau in '98 warning France of a great war, and as the word 'war' rang out, you heard the crash of an artillery barrage as the picture dissolved into a sequence from the German war film *West Front*—purely a film device!

But I believe television drama is a medium of its own and that it is a mistake just to try to copy the films. We should regard fine acting as our chief asset and use the cameras to show it to its best advantage and, where possible, to heighten its effect. The value of the close-up is immeasurable. The actor, emotionally and mentally, can sweep his scene along to a grand climax without any interruption. An illustration of this was Henry Oscar's performance as Mark Antony in the funeral-oration scene from *Julius Caesar*.



Two of the Irish players; Fred O'Donoghue scene from the *Workhouse Ward*

DRAMA

More O'Ferrall, Television Producer

deliberation on the actor's part helps him to get over better.

Everyone who has seen a really well-lit close-up in the television receiver will agree that it has a beauty of its own. An announcer in close-up, when seen on the receiver at home, seems to be speaking to you personally. There is a peculiar intimacy that belongs to television alone.

If television is a new drama medium, then its strength is the close-up and semi-close-up. A play may have its characters first introduced in close-up, as in *The Workhouse Ward* by Lady Gregory, or, if there are a great number of characters on at once, as in *Through the Looking Glass*, the main action can be shown in long-shot, tracking up into close-up in any important speech. Again, the play may open in long-shot to register the setting of the scene, but the cameras must be in close-up to tell the story. No one wants to see the pictures on the walls when the lovely heroine is in tears. In a 'thriller' a close-up of the villain's face, followed by a close-up of the revolver, is sufficient to show the wicked fellow's thoughts. A close-up of a cartridge being inserted in the revolver is more exciting than a whole scene shown in long-shot.

In televising T. S. Eliot's poetic drama *Murder in the Cathedral* it was possible to get away from both theatre and film. We saw Thomas Becket in close-up, soliloquising about his temptations, and, as he weakened, the temptation appeared, whispering into his ear. As Thomas strengthened in purpose, the vision vanished. For, by placing the tempter before a separate camera, it was possible to superimpose the tempter on to the picture of Becket and fade it in and out at will. In the theatre the effect was somewhat marred by the actor having to walk on from the wings.

Here at least television scored.

Robert Speaight as Thomas Becket in the recent television production of *Murder in the Cathedral*



Here is Ursula Hanray as Alice, with Dinah, the kitten, in *Through the Looking Glass*



...ovan and Tony Quinn in an amusing the comedy by Lady Gregory



TELEVISION PROGRAMMES

FRIDAY MARCH 26 AND SATURDAY MARCH 27 : VISION 45 Mc/s SOUND 41.5 Mc/s

Friday

3.0 ANGUS MORRISON (pianoforte) and

The BBC Television Orchestra
Leader, Boris Pecker
Conductor, Hyam Greenbaum

Angus Morrison is very well known to concert-goers and to radio listeners, who will remember his very charming setting of 'The Lake Isle of Innisfree'. He was the winner of an open scholarship to the Royal College of Music, where he studied the piano under Harold Samuel and composition under Thomas Dunhill and Vaughan Williams.

3.20 FRIENDS FROM THE ZOO

Introduced by DAVID SETH-SMITH
and their Keepers
Presented by Mary Adams

3.35 'EVERYMAN' A Masque

Arranged by H. D. C. Pepler
with
Alexandra Knox as Everyman
and
Bruce Adams
Rosalind Atkinson
Lila Healing
Margaret Pepler
Zippa Weigal
Masks by Thomas Derrick
Setting by H. D. C. Pepler
and Peter Bax

The BBC Television Orchestra
Leader, Boris Pecker
Conductor, Hyam Greenbaum
Produced by H. D. C. Pepler
and Stephen Thomas

This morality play, translated from the Dutch manuscript of 1520, was originally inscribed: 'A Treatise how the hie fader of heven sendeth dethe to somon every creature to come and gyve a counte of theyr lyves in this worlde'. In this production there will be two unseen speakers to read the text, and on the screen there will be a mimed interpretation.

4.0 CLOSE

9.0 LEON GOOSSENS (oboe) and

The BBC Television Orchestra
Leader, Boris Pecker
Conductor, Hyam Greenbaum

Leon Goossens, who is the brother of Sidonie and Marie Goossens, the harpists, and of Eugene, the composer and conductor, belongs to the third generation of a family of musicians. He is now principal oboe of the London Philharmonic Orchestra.

9.20 FRIENDS FROM THE ZOO (Details as at 3.20)

9.35 'EVERYMAN' (Details as at 3.35)

10.0 CLOSE

Saturday

3.0 BOXING DEMONSTRATION

Viewers will remember the interesting demonstration given on January 1 by members of the R.A.F. Boxing Association, and, more recently, the thrilling amateur contests between England and Ireland that were televised from the concert hall of Alexandra Palace. The boxing to be presented today will be particularly easy to follow, for one boxer will be dressed in black, the other in white.

3.15 BRITISH MOVIE TONNEWS

3.25 IN YOUR GARDEN

Pruning Roses and Flowering Shrubs
C. H. Middleton
Presented by Mary Adams

3.40 THE COURT AT ESTERHÁZ

A revue of the festivities on the occasion of the visit by the Empress Maria Theresa to Prince Nicolaus Esterházy, September 1-3, 1773

Music by Haydn

The BBC Television Orchestra
Leader, Boris Pecker
Conductor, Hyam Greenbaum

Décor by Peter Bax

Produced by Dallas Bower

Esterházy, the palace of the Esterházy family, was said to have 'no place but Versailles to compare with it for magnificence'. There were magnificent flower gardens, summer houses, hermitages, a deer park, temples, and grottoes. Above all,

there were two theatres for operas, dramas, and marionettes, presided over by the Kapellmeister, who was Haydn, at a salary of £78 a year. In this programme an impression will be given of the scene when Maria Theresa visited Esterházy in 1773. She was entertained by a new Haydn symphony, now known by her name; an opera called *L'Infedelta Delusa*; and a marionette production called *Philemon und Baucis*.

4.0 CLOSE

9.0 BOXING DEMONSTRATION

9.15 GAUMONT BRITISH NEWS

9.25 IN YOUR GARDEN

Pruning Roses and Flowering Shrubs
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10.0 CLOSE

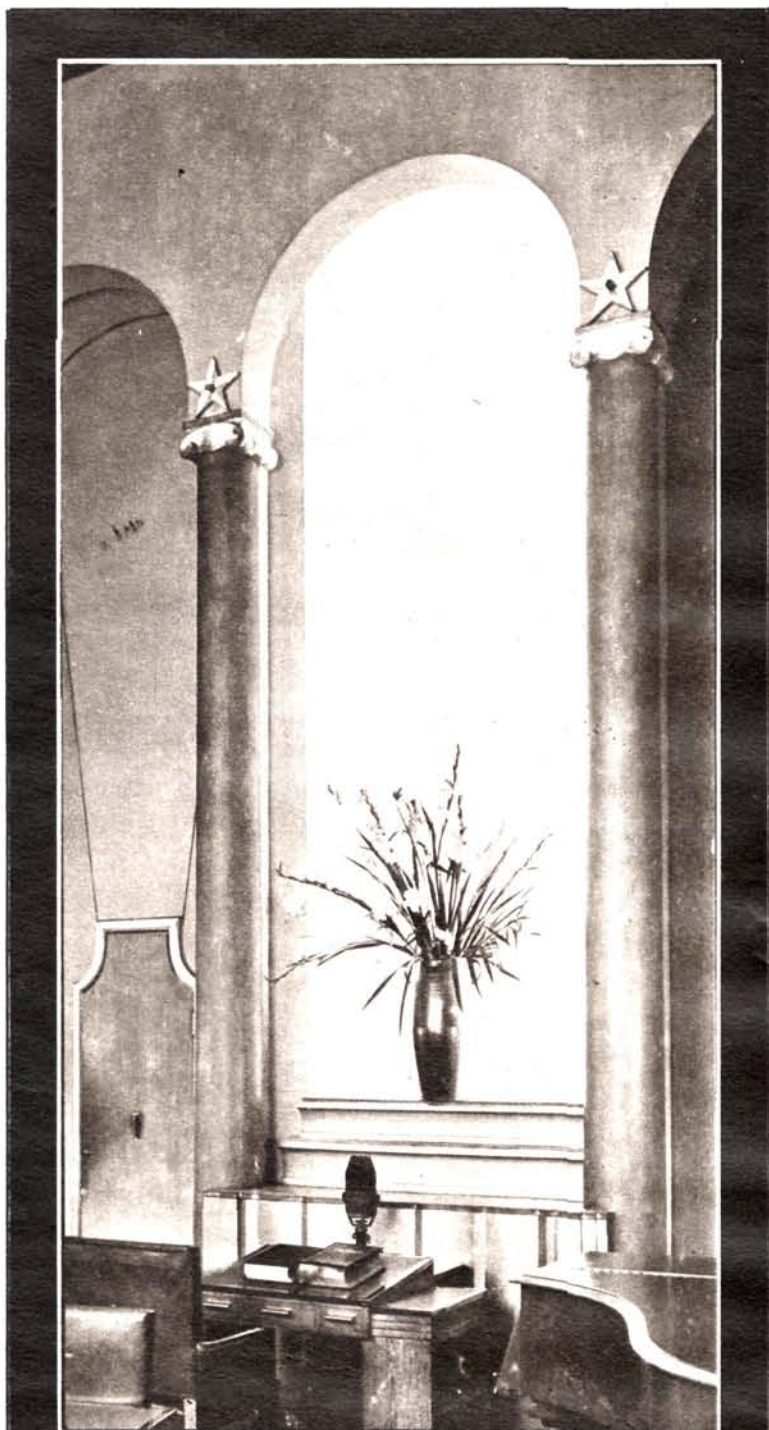


THE COURT AT ESTERHÁZ

Above: Prince Esterházy, the friend and patron of Haydn. Right: The famous Esterházy Castle, the scene taken for Saturday's programme



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The central recess in Studio 3E, from which the daily Service is broadcast at 10.15 a.m.

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OFFICIAL APPOINTMENTS

THE BBC invites applications for the post of Press Officer in the North Region. Experience of daily newspaper work in the North Country is essential.

Salary according to qualifications. Contributory Pension Scheme. Applications, giving details of age, qualifications, and experience, and stating present salary should be with the General Establishment Officer, Broadcasting House, London, W.1, not later than March 22. Married women are not normally eligible for appointment to the Staff of the Corporation. Candidates desiring to have their applications acknowledged and later to be informed of the result must enclose two stamped and addressed envelopes. All envelopes and applications must be marked PRESS OFFICER.

THE BBC has vacancies on its Public Relations Staff in three Regions, Scottish, North, and Midland. Only applicants with wide local knowledge will in each case be considered. They should be used to dealing with people in all walks of life and of all shades of opinion. Experience of daily newspaper work in the Region concerned will be helpful.

Salary according to qualifications. Contributory Pension Scheme. Applications, giving details of age, qualifications, and experience, and stating present salary should be with the General Establishment Officer, Broadcasting House, London, W.1, not later than March 22. Married women are not normally eligible for appointment to the staff of the Corporation. Candidates desiring to have their applications acknowledged and later to be informed of the result must enclose two stamped and addressed envelopes. All envelopes and applications must be marked PUBLIC RELATIONS.

A present for friends overseas

BBC EMPIRE BROADCASTING

This is the official organ of the BBC Empire Broadcasting Service. It contains full details of the forthcoming programmes from Daventry, and publication is arranged so that each issue reaches subscribers in all parts of the world some days before the programmes which it contains are broadcast.

The issue to be published on April 7 will be a Special CORONATION NUMBER with full details of the programmes to be broadcast to the Empire during Coronation Week and an art supplement containing plans to enable listeners to follow the proceedings more closely.

BBC Empire Broadcasting can be obtained only from BBC Publications, 35, High Street, Marylebone, London, W.1, for ten shillings a year, including postage to any part of the world. It is not available for sale to listeners in the British Isles. A specimen copy will be sent to any overseas listener on request.

TELEVISION DEMONSTRATIONS

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see programmes

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TUITION

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Euthymol TOOTH PASTE

PARIS (Radio-Paris) (France)
182 kc/s (1,648 m.); 80 kW.
Time Signals at 7.15 a.m., 8.45 p.m. and 10.45 p.m.
7.0 a.m.—Records. 7.15—News. 7.45—Gym. 8.0—Records. 8.30—Puget Records. 8.40—Italian Lessons. 9.20—English Lessons. 10.0—Book-keeping Lessons. 10.40—Spanish Lesson.
11.0—Records: Popular Overtures. "Les Huguenots" (Meyerbeer) by the Vienna Philharmonic. "William Tell" (Rossini) by the Conservatoire Concert Society Orchestra. "Poet and Peasant" (Suppe).
11.30—Variety on Records.
12.0 noon—Maurice Durufle (Organ). Fantaisie paraphrase (Tournemire). La vallée du Behorléguay (Bonnal). Stèle pour un enfant défunt (Verne). Toccata (Durufle).

WARSAW (Poland)
224 kc/s (1,339 m.); 120 kW. Relayed by Cracow, 1,022 kc/s (293.5 m.); Katowice, 758 kc/s (395.8 m.); Lodz, 1,339 kc/s (224 m.); Lwów, 795 kc/s (377.4 m.); Poznan, 868 kc/s (345.6 m.); Torun, 986 kc/s (304.3 m.); and Wilno, 536 kc/s (559.7 m.).
7.0 a.m.—Time; Hymn. 7.3—For Farmers. 7.50—News. 8.0—Service from the Church of the Holy Cross. 9.30—Records. 10.45—Roman Catholic Talk. 10.57—Fanfare. 11.3—Station Orchestra. Conductor: Gorzynski. Roszkowski (Saxophone), Zofia Terné (Songs); at 12.0 noon—Theatre Review. 1.0 p.m.—Report. 1.30—Concert. 2.0 (from Katowice)—Folk Songs. Male Voice Choir. Conductor: Janicki. 2.30 (from Poznan)—For Farmers. 3.0—Songs.
3.30 (from Wilno)—Kaskada Mandoline Band. Conductor: Ciuksza. March (Dunajewski). Waltz, Souvenirs (Volstedt). Piece (Zawadzki): Canzonetta (Mezzacapo). Potpourri (Ciuksza). Pizzicati (Gillet).
4.0—Symphony Concert; at 4.55—Topical. 6.0—Literary Sketch. 6.15—Announcements. 6.20—Records. 7.20—Sports. 7.40—Political Review. 7.50—News. 8.0 (from Lwów)—"Lalka,

REYKJAVIK (Iceland)
208 kc/s (1,442 m.); 16 kW.
10.45 a.m.—Bach-Mozart Concert. Violin Concerto in E (Bach). Symphony in G minor (Mozart). German Dances (Mozart).
11.40—Weather (Icelandic, English, German). 12.0 noon—Service from the Cathedral. 1.0 p.m.—Music. 4.15—Light Classical Music. 7.30—For Children. 8.10—Weather (Icelandic, German, English). 8.20—Light Classical Music. 8.55—News. 9.30—Talk. 9.55—Arias. 10.15—Recital. 10.40 p.m.—1.0 a.m. (Monday)—Dance Music.

BERLIN (Germany)
841 kc/s (356.7 m.); 100 kW.
5.0 a.m.—Call. 5.10—Gym. 5.30—Concert from Hamburg. 7.0—Gym. 7.25—Programme for the 65th Birthday of Georg Stammer. 7.55—Chimes and Service from Potsdam Garrison Church; Cathedral Chimes.
9.30—"Lied der steinernen Strasse"—Radio Cantata (Stiebitz).
10.30—See Leipzig.

11.0—Light Music. Bund Orchestra. Air Force Band. Willy Hahn and Walter Thiele (Pfes.). Band: (a) Regimentsgruss (Schönian), (b) Pilotenmarsch (Steinbeck). Overture, Donna Chiquita" (Winkler). Band: (a) Petersburger Schlittenfahrt (Eilenberg), (b) Helenen-Marsch (Lübbert). Waltz, Sonnenstrahlen (Kötscher). Pfes.: (a) Polka (Hahn), (b) Berliner Spatzen (Thiele). Serenade (Buder). Band: Overture, "Der Wildschütz" (Lortzing). March (Schmalstich). Zwei Augen (Storch). Kleine Ninon

ROME (Italy)
713 kc/s (420.8 m.); 50 kW. Relayed by Naples, 1,104 kc/s (271.7 m.); Bari (No. 1), 1,059 kc/s (283.3 m.); Bari (No. 2), Milan (No. 2) and Turin (No. 2), 1,357 kc/s (221.1 m.).

7.30-7.50 a.m.—News. 9.0—Rural Programme.
10.0—See Turin. 11.0—Bible Reading. 11.20—Music and Songs. 12.0 noon.—Time; News.
12.15 p.m.—Variety. 12.45-1.15—Light Orchestral. 1.20-2.0—Announcements; Pfte.; Neapolitan Songs. 2.55—Football Match Report.
4.0—"Isolato C"—Play (Giannini); Weather; Sports. 6.30—Sports. 6.50—Sketch.
7.5—Time; News. 7.30—Talk.
8.0—Band. Conductor: Marchesini. Marcia sinfonica (Marchesini). Cavalieri orobici (Bossini). Prelude to A...
9.20

VIENNA (Austria)
592 kc/s (506.8 m.); 100 kW. Relayed by Graz and Linz, 886 kc/s (338.6 m.); Innsbruck, 519 kc/s (578 m.); Klagenfurt and Vorarlberg, 1,294 kc/s (231.8 m.) and Salzburg, 1,348 kc/s (222.6 m.).
6.45 a.m.—Chimes; Dité (Organ). 7.5—Motto; Time; Weather; Announcements. 7.10—Gym. 7.30—Weekly Hints. 7.45—Records. 8.45—Service from the Franciscan Church. 10.0—For Farmers. 10.40—Time; Announcements.
10.45—Vienna Symphony Orchestra. Conductor: Carmen Studer-Weingartner. Tragic Overture (Brahms). Fourth Symphony in A—the Italian (Mendelssohn). Overture, "William Tell" (Rossini).

PITTSBURGH (11.30-06.00), (b)
14.00—Breakfast Club. 14.30—Linda's First Love. 15.00—News; Music. 15.15—Ma Perkins. 15.30—Pepper Young. 15.45—Neighbor Bell. 16.00—O'Neill's. 16.15—Personal Column. 16.30—Vic and Sade. 16.45—Edward MacHugh. 17.00—News. 17.15—Slim and Jack. 17.30—Farm and Home. 18.30—Interviews. 18.45—Welfare Commentator. 19.00—Shut-in-Hour. 19.30—Home Forum. 20.00—Rochester Civic Orchestra. 21.00—P.T.A. 21.15—Madge Marley and Carl Landt. 21.30—Leo and Ken. 21.45—Young Hickory. 22.00—For Children; at 22.15—Community Forum. 22.45—Show Shopper. 23.00—News; Music. 23.45—Lowell Thomas. (c) 00.00—Variety. (d) 03.00—Good Times Society. 03.30—Radio Forum. 04.00—News; Dream Ship. 04.20—Road Conditions; Music; Bulet.

BOSTON (20.30-02.30), (a) 23.00 Monitor News. (b) 00.30—Principles of Economics. 01.00—Your Key to the Treasures of Music. 01.30—Astronomy for Everyone.
BOUND BROOK (14.00-04.00), (a) 20.30—NBC Light Opera Company. (b) 02.30—America's Town Meeting.
CARACAS (15.45-03.30), (c) 15.45-18.30—Records. 21.00—Music. 22.15—For Children; Dance Music. 23.00—News; Talks. 23.45—Variety.

SCHENECTADY (15.00-05.08), (a) 15.00—Radio Pulpit. 15.30—Music and Youth. 16.00—News; Pfte. Duo. 16.15—Trio. 16.30—The World is yours. 17.00—Southernaires. 17.30—Chicago University Discussion. 18.00—Soprano. 18.30—Matinée. 19.00—Beneath the Surface. 19.30—Mysteries. 20.00—Metropolitan Opera Auditions. 20.30—Grand Hotel. (b) 21.00—Serenade. 21.30—Musical Camera. 22.00—Soprano. 22.30—Ed McConnell. 23.00—Roman Catholic Hour. 23.30—A Tale. 00.00—Jack Benny and Mary Livingston. 00.30—Variety. 02.30—Familiar Music. 03.00—Symphony Orchestra. 04.00—Harvey Hays. 04.15—Orchestra. 04.30—News; El Chico. 05.00—Shandor (Violin).

VATICAN CITY (b) 10.00—For Invalids (Latin, Fr.).
WAYNE (12.30-04.00), (a) 13.45—Radio Spotlight. (c) 20.00—New York Philharmonic. (d) 01.00—Nelson Eddy (Baritone). 02.00—Concert.
ZEESEN (DJA, DJB) (05.05-10.15), 05.05—Call (Ger., Eng.); Concert; at 06.00—News. 07.00—News (Eng.). 07.15—Play with Music. 08.15—Orchestra. 09.30—News. 09.45—Concert.
ZEESEN (DJB, DJN, DJE, DJQ) (10.55-16.00), 10.55—Call (Ger., Eng.); Music; at 12.00—News (Eng.). 13.00—News; Call (DJQ); Service. 13.30—Chamber Music. 14.00—News (Eng., Dutch); Concert. 15.15—Graener Concert.
ZEESEN (DJD, DJL, DJC) (05.10-21.20), 05.10—Concert; at 06.00—News. 11.00-13.00—Orchestra. 16.35—Call (Ger., Eng.); Notes. 16.45—Band. 17.00—"Sunday." 17.15—News. 17.30—For Children. 18.00—Concert. 19.00—News (Eng.). 19.15—Variety. 20.00—Music, Poems. 20.45—Sports. 21.00—News (Ger., Eng.).

LONG-WAVE

MEDIUM-WAVE

SHORT-WAVE

These cuttings from a recent issue illustrate the detail in which foreign programmes on all waves are given in

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