

# RADIO TIMES

# TELEVISION

## SUPPLEMENT

PROGRAMMES FROM APRIL 5 TO APRIL 10

## NEWS FOR TELEVIEWERS

### *Ill Wind*

Those who find all kinds of unsuspected virtue in war will be heartened to hear how Alfredo Tomasini, the baritone, discovered he had a voice. He joined the Army at the age of sixteen, and before he was much older he was badly wounded and badly gassed. His damaged lungs were repaired by a variety of cures, one of which was deep breathing. Finally he was pronounced fit, physically little the worse, artistically very much the better, for in the meantime he had developed a fine baritone voice. Nevertheless, I hope this method of voice culture will not be adopted extensively.

The quality of Tomasini's voice viewers will be able to judge on April 14. Good-looking and full of personality, he is a Canadian, whose real name is Young. He went to Italy in 1923, and was included as principal baritone in a company of grand opera singers, who toured all over Europe with great success. He was the only singer who was not Italian, so the management did their best to remedy this deficiency by changing his name.

### *Transatlantic Record*

To continue on the subject of the voice: if you could hear your voice as others hear it the chances are that you would either talk very much less or take lessons in elocution. In sound broadcasting, records of rehearsals are often used to point out faults, and in the listening-rooms at Broadcasting House it is a painful experience watching the hurt 'Is-that-really-me?' expressions on artists' faces. Last week at Alexandra Palace I heard a record of a far less embarrassing nature. It was a recording of a show televised on January 31, with Van Dock, the cartoonist, and Paddy Browne, the diseuse. The record was made in America, the sound wave of the Alexandra Palace transmission having been picked up in New York. I understand that D. H. Munro, in whose office this record is closely and proudly guarded, will possibly devise a short feature about it.

### *Getting Up Steam*

At the time of writing, two parties of passengers have booked cabins on Commander Campbell's liner, which, as I told you last week, is due to be at sea on April 12. They are Walsh and Barker, the duettists, and the Geddes Brothers. More entries in the passenger list are expected at any moment.

### *Strike a Light*

Just before Argentinita, the Spanish dancer, and her guitarist, Montoya, went before the television camera, a fuse caused a black-out of all the lights in the studio corridor. The lighting in the Marconi-EMI studio itself was not affected, but all the dressing-rooms and the make-up room were in complete darkness. To add to the confusion, Montoya was missing. A search party eventually found him striking matches in the studio that was not in use. He was also talking very rapidly to a studio attendant—with very little result, as Montoya does not know a word of English.

### *Refugee Makes Good*

A member of one of the families that fled from Belgium to England during the war was a pretty little girl called Fredrika. She was just old enough to give concerts for wounded soldiers. Her mezzo-soprano voice is now famous in Europe and America. A week or two ago she returned from Vienna to London to appear at Grosvenor House in a dress worn by the wife of Johann Strauss the Elder. Viewers will see her on April 16.



VIENNESE CHARM. Irene Prador will be seen next Tuesday in 'Sound and Vision'—and heard also by listeners to the Regional Programme.

### *King of Indoor Games*

A professional billiards match has to be seen to be believed. There is a whisper, 'Black out!', and the room is all darkness except for a green oblong brilliantly illuminated. The players come in and bow. They are greeted with a hum of approval that nobody would call applause. And after the session is over and the balls no longer click, you file out solemnly, discussing close-cannon sequences and the baulk-line controversy. Something of this tense atmosphere may be presented to viewers on April 14 and 16, when Horace Lindrum and Willie Smith will give an exhibition of snooker.

### *Another Railway Broadcast*

The 'Silver Jubilee' is not a locomotive but a train, which does the King's Cross-to-Newcastle run of 268 miles with only one stop, at Darlington. It is hauled by the new Pacific-type streamlined engines of which there are four—'Silver Link', which has touched 112 miles an hour, 'Silver Fox', 'Silver King', and 'Quicksilver'. One of them, it is hoped, will be televised from Alexandra Palace Station on April 17. An earlier type of engine will be shown as an example of the development of design during the last few years. Personally, I am rather conservative with regard to steam engines. These streamlined affairs, almost as featureless as an electric train, do not give the same thrill as the old type with a round boiler and an unashamed upright smoke-stack.

Several other interesting outside broadcasts are now being considered. More about them next week.

### *The Audience Unseen*

Outside broadcasts are still a novelty to visitors to Alexandra Park. For the archery demonstration the other day there was a particularly large and excited gallery of spectators, some of whom showed a brave confidence in the marksmanship of Captain Hogg and his colleagues by trying to stroll behind the targets. On the whole they behave themselves admirably, sometimes heroically: I saw a small boy grimly holding the jaws of a large dog who was trying to bark. Some of their whispered remarks are a joy to hear. The best, I think, was: 'Yes, I understand the television cameras all right, but how do they get the films to travel along that cable?'

'THE SCANNER'

# TELEVISION PROGRAMMES

MONDAY APRIL 5 AND TUESDAY APRIL 6 : VISION 45 Mc/s SOUND 41.5 Mc/s



BOB GREGORY will give another demonstration of the art of ju-jitsu in Monday's programme

Transmission by  
the Marconi-EMI system

## Monday

### 3.0 WEAPONLESS SELF-DEFENCE

A Demonstration of Ju-Jitsu  
by Bob Gregory  
assisted by Micky Flack, King  
Curtis, and Helga Brandt

This programme promises to be the best of the excellent series featuring Bob Gregory. In addition to Gregory himself there will come before the camera Micky Flack, known as 'The White Owl', Helga Brandt, who is a world-famous ice-skater, and King Curtis, who is called, for reasons long remembered by his opponents, 'Rough House'. All of them are fine athletes—Bob Gregory is one of the most versatile men in the country: he is a boxer, wrestler, swimmer, and authority on physical fitness generally—and this demonstration will go a good deal further to prove the value of ju-jitsu. The contrasting weights of two of those taking part are interesting: Helga Brandt turns the scales at about eight stone and Curtis weighs nearly seventeen.

### 3.15 SEA STORIES by Commander A. B. Campbell

### 3.25 GAUMONT BRITISH NEWS

### 3.35 COSMOPOLITAN CAFÉ Devised by Harold Stuteley and Guy Daines and produced by Dallas Bower

CLELIA MATANIA  
ERNST AND LOTTE BERK  
THE COSMOPOLITAN SIX  
Frequenters of the Café

### 4.0 CLOSE

### 9.0 WEAPONLESS SELF-DEFENCE (Details as at 3.0)

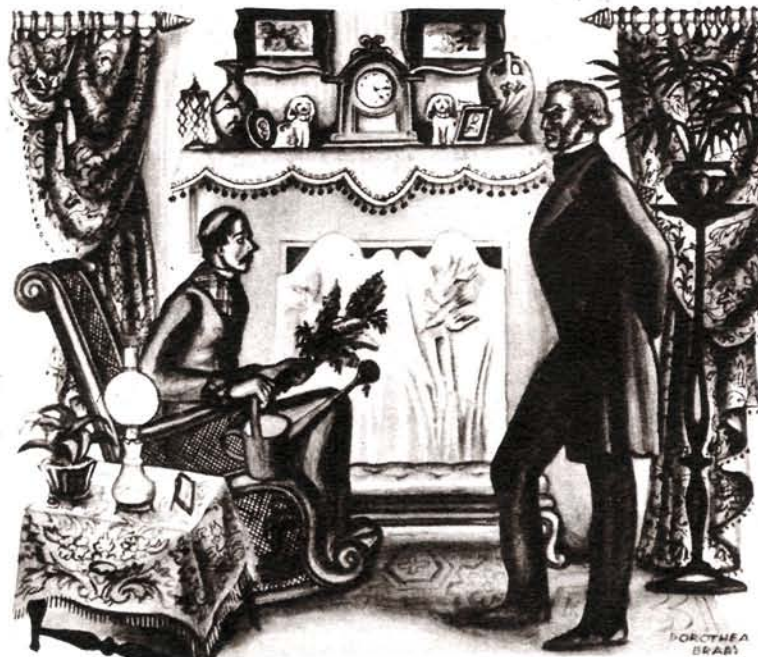
### 9.15 A RECITAL BEATRICE HARRISON (violoncello)

This evening Beatrice Harrison comes before the television camera for the first time. She won a gold medal for her 'cello playing when she was only ten years old. Before going to Berlin to carry off the International Mendelssohn Prize she studied at the Royal College of Music. Her repertory is extremely wide, covering music from the early Italian masters to Kodály, whose unaccompanied 'cello sonata she was the first to perform in England.

### 9.25 BRITISH MOVIE TONNEWS

### 9.35 COSMOPOLITAN CAFÉ (Details as at 3.35)

### 10.0 CLOSE



'The Proposal' a one-act comedy by Tchekov will be presented on Tuesday

## Tuesday

### 3.0 THE PROPOSAL

A jest in one act by Tchekov  
Tchubov, a landowner William Devlin  
Natasha, his daughter... Janet Bruce  
Lomov, their neighbour Rudolf Brandt  
Produced by Eric Crozier

This is one of many short plays written by Tchekov, some serious, some comedies. *The Proposal* he called 'a jest in one act'. In this production the cast consists of William Devlin, a brilliant young actor now playing in *The Ascent of F6*, Rudolf Brandt, now playing in *Balalaika*, and Janet Bruce, who was recently stage manager and actress in the Brighton Repertory Company.

### 3.20 FILMING A DEVIL DANCE by T. A. Glover Presented by Eric Crozier

'Tommy' Glover will describe the life of a film unit on location, their difficulties and adventures, and will show sequences of the devil dance that he shot in Sierra Leone for a recent film starring Paul Robeson. Ten of the past twelve years have been spent by Glover in exploration and film-making in little-known parts of the world.

### 3.35 BRITISH MOVIE TONNEWS

### 3.45 STARLIGHT

### 4.0 CLOSE



T. A. GLOVER, the explorer, describes his experiences filming in Africa on Tuesday

### 9.0 SOUND AND VISION A Light Entertainment

FRANCES DAY  
The Stage and Film Star

LYDIA SOKOLOVA  
Prima Ballerina

in  
Pas Seul (*Scarlatti*)  
Tarantella (*Rossini*)

DR. CHARLOTTE WOLFF  
giving a psychological interpretation  
of the human hand

IRENE PRADOR  
in Viennese Songs

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

The sound part of this show will be broadcast to radio listeners on the main Regional wavelength.

### 9.20 GAUMONT BRITISH NEWS

### 9.30 FILMING A DEVIL DANCE (Details as at 3.20)

### 9.45 MUSIC MAKERS LAURI KENNEDY (violoncello)

Lauri Kennedy made his début in Australia at the age of eight. He is now principal 'cello of the London Philharmonic Orchestra.

### 10.0 CLOSE

All programme timings  
shown on these pages  
are approximate

# TELEVISION PROGRAMMES

WEDNESDAY APRIL 7 AND THURSDAY APRIL 8 : VISION 45 Mc/s SOUND 41.5 Mc/s

## Wednesday

- 3.0** MARIA LUTH  
in Songs  
followed by  
THE SELMA FOUR  
in their Musical Speciality
- 3.20** GAUMONT BRITISH NEWS
- 3.30** 'PICTURE PAGE'  
(Forty-Third Edition)  
A Magazine Programme of  
General and Topical Interest  
Devised and edited by CECIL MADDEN  
Produced by ROYSTON MORLEY  
The Switchboard Girl: JOAN MILLER  
and  
THE ALBERTINA RASCH GIRLS  
from the Dorchester Hotel
- 4.0** CLOSE
- 9.0** 'PICTURE PAGE'  
(Forty-Fourth Edition)  
A Magazine Programme of  
General and Topical Interest  
Devised and edited by CECIL MADDEN  
Produced by ROYSTON MORLEY  
The Switchboard Girl: JOAN MILLER  
and  
THE ALBERTINA RASCH GIRLS  
from the Dorchester Hotel  
Last month the six Albertina Rasch  
girls, who are additional attractions

in both editions of 'Picture Page' today, landed at Plymouth from the United States, where they had been dancing at the St. Regis Hotel in New York. All of them are beautiful, and the troupe is one of the most highly trained in the world.

**9.25 BRITISH MOVIE TONNEWS**

**9.35 DRESS DESIGN**

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

When Peter Mercer gave a demonstration at Alexandra Palace on February 17 viewers will remember that he draped clothes around a living model. This method of design is very unusual, and on this occasion he will do much the same thing with possibly an additional interest in that he will actually cut the material in front of the camera.

Mercer is a very well-known authority on dress. He studied at the Slade School and has worked in the fashion world in Paris for some time, recently at the Paris Institute of Dress Designers.

**9.45 THE SELMA FOUR**  
in their Musical Speciality

**10.0** CLOSE

## Thursday

**3.0 PIANOFORTE INTERLUDE**

*'And So to Bed'*



**YVONNE ARNAUD**  
will play Mrs. Pepys,  
a part she created on the  
stage, in scenes from the  
play to be televised on Thursday

**3.10 ARCHITECTURE—1**

Building a New England

Serge Chermayeff, the joint architect of the Bexhill Pavilion, will discuss the problems with which architecture is faced today, both in relation to town planning and to rural economy and amenities. The talk will be illustrated by models

Presented by Mary Adams

Serge Chermayeff, who is to introduce this new series today, began life as a journalist. In 1922 he went to Germany to study architecture and afterwards visited the Argentine and

Paris. But it was in London that he actually commenced to practise, and his name is now principally associated with his work for Broadcasting House, the Cambridge Theatre, and the new pavilion at Bexhill.

**3.25 BRITISH MOVIE TONNEWS**

**3.35 YVONNE ARNAUD**  
in  
extracts from  
'And So To Bed'  
by J. B. Fagan  
Presented by G. More O'Ferrall

It is more than ten years since Yvonne Arnaud charmed London and New York as Mrs. Pepys in the historical comedy by J. B. Fagan, the playwright who died in 1933. She played this part originally at the Queen's in 1926, with Edmund Gwenn as Samuel Pepys, and later in a revival in 1931 at the Globe.

**4.0** CLOSE

**9.0 BILLY THORBURN**  
(piano)

**9.10 ARCHITECTURE—1**  
Building a New England  
(Details as at 3.10)

**9.25 GAUMONT BRITISH NEWS**

**9.35 YVONNE ARNAUD**  
in  
extracts from  
'And So To Bed'  
by J. B. Fagan  
Presented by G. More O'Ferrall

**10.0** CLOSE

(Programmes continued on page 6)



**THE ALBERTINA RASCH GIRLS**

from the Dorchester Hotel cabaret will dance in 'Picture Page' on Wednesday



Mary Allan mixing face powder to the right consistency

**M**AKE-UP and clothes for television! What a wide field of adventure those words open to us all. One might even say 'new faces for old'—which, however, must not be taken literally, but rather as a fair description of the new art of television make-up.

In perhaps eight cases out of ten, whenever there is a 'close-up' on the viewing screen, I have found that it is essential to apply make-up, and a vast amount of careful experiment and endless patience in trying out the different preparations has gone into my work of the past months at Alexandra Palace.

As in film work, television make-up is tricky, and depends largely upon co-operation with the engineers and camera and lighting experts.

My usual procedure is to watch the screen during the rehearsals, and I find it very necessary to attend these, for then I am able to compare notes with the engineers and watch the balance of light and shade, which is of great importance in making a first-class 'picture'. I study the essential points in each artist's face, for here, unlike films, everyone appearing before our cameras must be treated as an individual 'patient', and his or her face made up accordingly. Some artists require one type of colour and others an entirely different scheme.

In the film studios definite basic colours are applied, requiring perhaps only alterations of shades in colour for blondes and brunettes, besides the necessary shading on the cheeks and eyes. Usually the cameraman will discuss with the make-up expert the shade he prefers, in order to get a desired effect. From my experiments during the last six months I have found it practically impossible to follow the same principle for television. In the first place, the viewing screen being still small, everything must be worked out on a smaller scale. Secondly, we are all pioneers in a very wonderful invention of this scientific age, therefore when I

# M a k e - u

say I have not achieved a standard of perfection in television make-up, it is because everything being in its infancy, I find it difficult to set down a definite formula from which to work.

Today a make-up of grey or peach-coloured foundation may seem to be an ideal shade; tomorrow, owing to a lighting problem or change of costume, that same colour proves to be entirely wrong. This means scrapping all my previous ideas and trying again. Medium-length and full-length pictures do not worry me so much, provided I am satisfied that lips and eyes stand out in sufficient contrast to the rest of the face. Possibly if the skin reflects a good deal of light, a grey or pale powder is all that need be applied.

We had an awkward instance of this one day recently, when an artist with a shiny bald head gave us a difficult time adjusting the lighting owing to the persistent 'flashing' from the top of his head; however, that problem was soon coped with by the hasty application of liquid make-up, and peace reigned once more.

Of course, there are the usual exceptions. One well-known actor looked so realistic as Mark Antony without a speck of make-up, owing to the particular modelling and photogenic quality of his face, that had I added any foundation or powder, he would have at once become mask-like and artificial. By having the skin left untouched he gained in character and personality. But on the whole these cases, or faces, are few and far between.

It may be of interest, however, to know that we no longer use blue on lips and eyes. Many artists come here expecting me to use bright green on their lips. This idea is entirely without foundation, for that colour has never been used. An ordinary red lipstick is perfectly satisfactory.

There is one extremely important point I wish to make quite clear to the reader, and that is that though I am describing make-up, and in a moment clothes also, in terms of colour, it must be realised that everything seen on the viewing screen is in black, white, or varying tones of grey, dependent on the amount of lighting used in the studios.

The vast majority of artists who come to Alexandra Palace are naturally nervous,

so I and my assistant, Pamela Hide, do all we possibly can to soothe them and make them feel at ease.

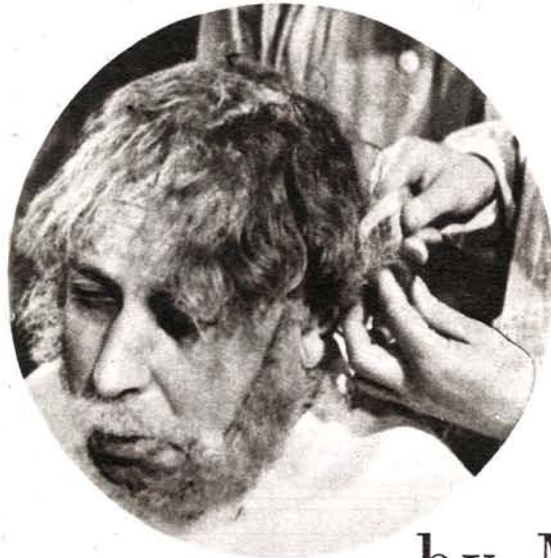
The experienced artist is, of course, more nervous than the beginner, or the amateur, though he does not outwardly show it. I say 'of course' because the experienced artist is more imaginative and therefore more sensitive to the close proximity of the cameras, and to the possibility of forgetting his lines and 'drying up'. To an actor or actress that is exactly like a temporary end of the world! Telling you about the artists who have appeared before our



(Below touch)

1 P

Reginald Smith, Studio Manager, sits patiently as a model in a make-up demonstration



cameras reminds me of an amusing incident that happened some time ago. Dashing into the make-up room, one of our stage managers breathlessly demanded a large box of white powder, gallons of wet white, and could I possibly come along at once. Naturally my female curiosity was aroused, and I tried to imagine the possible victim requiring such a colossal amount of make-up. A vast crowd of engineers, camera men, and studio officials surrounded the artist, as she patiently waited under the powerful lights, 'flashing' from a million facets of her beautiful streamlined body.

It was none other than Sir Malcolm Campbell's famous *Blue Bird*!

Now, last but not least, clothes! For that is another part of my work. It entails both the theatrical side, i.e. arranging about the different period and character costumes required by the producers for many varied programmes, and the selection of frocks and day suits for Elizabeth Cowell and Jasmine Bligh.

The announcers are a decided contrast to each other, so it is important that the clothes worn by them should emphasise this. Among the suits, the most effective

quite an adventurous start in life. A beautifully-cut gown of patterned cream material, on being tried in front of the cameras, registered very little. The reverse side, however, was made of embossed gold lamé, and the result was so perfect when tested that we had it turned and remade on the reverse.

One more successful choice was an evening gown of pale pink, blue, beige, and black striped taffeta, worn by Elizabeth Cowell, its long flowing lines being admirably suited to her tall slim figure.



Pamela Hide, Mary Allan's assistant, at work

## by MARY ALLAN

who is in charge of Television Make-up and Costumes

The 'girl' on the right of Mary Allan is 'Television Tilly', the famous Alexandra Palace costume try-out dummy

have been a black velvet and red and black tweed, the skirt slightly flared, of tweed, the velvet coat tightly cut in the waist, with a fluted basque. Wide revers faced with check tweed to match the skirt. One other, of soft pinky-brown jersey cloth, had a raised pattern on the coat, of white, beige, and green, the skirt of bottle-green jersey, and scarf to match. An evening frock for Miss Bligh had

(below, right) Putting the finishing touches to Lu Anne Meredith's make-up



One of the knife-throwing Denvers tries it herself

Generally speaking, we have found it wiser to avoid black or dark-coloured materials, the most effective shades being yellow, pale blue, pink, mauve, and beige, as these particular colours help extensively in dressing a scene where a good deal of light is required. Flowered or lacquered satins and cirés give a good contrast of light and shade. Velvet also has proved satisfactory, providing it does not contain too much red or dark blue in the dye.

Careful lighting of bright fabrics such as silver and gold lamé has also been satisfactory, particularly in the case of sequins.

I remember the harassing case of a midnight-blue sequin-and-net evening frock; when we tested it before the camera, cries of consternation and alarm arose owing to the amount of halation caused by the sequins. However, by careful lighting, a satisfactory result was achieved and the frock voted a success.

There are many other attractive outfits, but time and space will not allow mention of them here. I must get back to the workaday world of Alexandra Palace, there to conjure up colours and patterns—kaleidoscopic patterned figures moving across the screen, tiny figures of Things to Come.

# TELEVISION PROGRAMMES

FRIDAY APRIL 9 AND SATURDAY APRIL 10 : VISION 45 Mc/s SOUND 41.5 Mc/s



KITTY REIDY, pantomime star, will take part in the Variety show, 'Queue for Song', on Saturday

## Friday

**3.0 CHIEF OS-KE-NON-TON**  
in  
North American Red Indian Songs

**3.10 FRIENDS FROM  
THE ZOO**  
(new series)

Introduced by DAVID SETH-SMITH  
and their Keepers

Presented by Mary Adams

In this new series it is hoped, when weather permits, to televise Zoo specimens in the open air as well as in the studio. David Seth-Smith will occasionally add to the interest of the broadcasts by bringing various authorities to talk before the camera.

**3.25 GAUMONT BRITISH  
NEWS**

**3.35 CABARET PARADE**  
Scenes from a new cabaret at  
present running in the West End  
of London

**4.0** CLOSE

**9.0** Scenes from Shakespeare  
**BEATRIX LEHMANN**  
as the Lady Anne  
**ERNEST MILTON**  
as Richard, Duke of Gloucester  
in scenes from  
'Richard III'

Produced by Stephen Thomas

Today for the first time viewers will see Ernest Milton, who is one of the best Shakespearean actors on the London stage. Radio listeners will

remember his fine interpretation of Shylock in the radio version of *The Merchant of Venice* broadcast on January 31. It was his first introduction to Shakespeare that made him decide to become an actor. He was taken as a small boy to see *As You Like It* performed in the Greek theatre of the University of California, and from that moment his mind was made up.

Beatrix Lehmann, as well as being a leading actress, has a big reputation as a novelist.

**9.10 FRIENDS FROM  
THE ZOO**  
(new series)  
(Details as at 3.10)

**9.25 BRITISH MOVIE TONNEWS**

**9.35 CABARET PARADE**  
Scenes from a new cabaret at  
present running in the West End  
of London

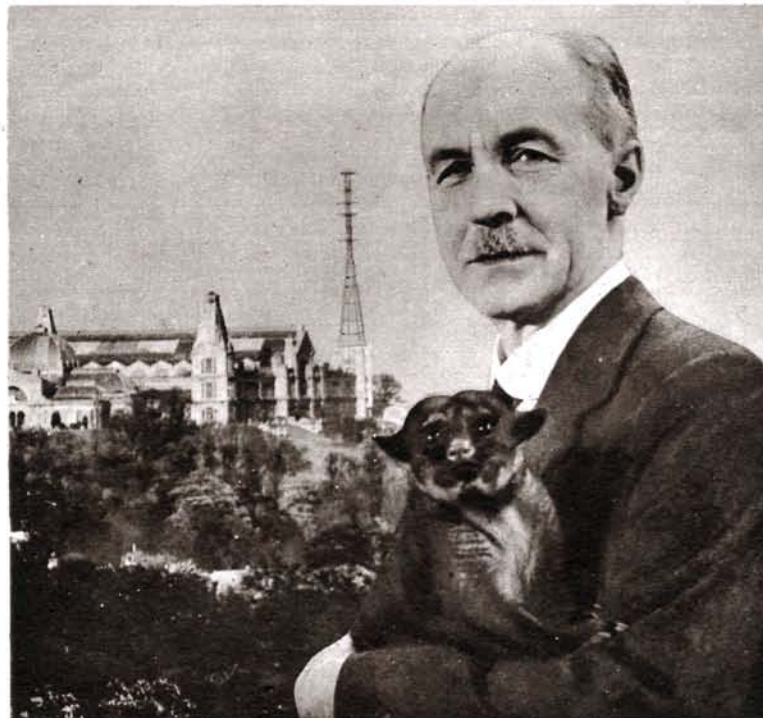
**10.0** CLOSE

## Saturday

**3.0 LIVING HISTORY**  
The Use of Models in the  
Teaching of History

E. K. Milliken, M.A. (Oxon.), Headmaster of Lancing House Preparatory School, Lowestoft, will give a lesson to some of his boys on the mediaeval tournament. This will illustrate the combined use of miniature figures and craft work in the teaching of history

Presented by Mary Adams



THE ZOO COMES TO ALEXANDRA PALACE

David Seth-Smith will give the first of his new series of Zoo programmes on Friday. In this and forthcoming programmes it is hoped to televise many animals in the open air.

**3.20 John Carr's  
JACQUARD PUPPETS**

Miniature Marionettes in a  
Variety Entertainment

Presentation by G. More O'Ferrall

**3.35 BRITISH MOVIE TONNEWS**

**3.45 THOMAS AND SALLY**  
or *The Sailor's Return*  
A Dramatic Pastoral  
composed by Dr. Arne

Characters:

Sally.....Joan Collier  
Dorcas.....Vivienne Chatterton  
Thomas.....Colin Cunningham  
Squire.....Dennis Noble  
Chorus: Joan Fullard, Edward  
Crowther, Trevor Anthony, and  
D. Roderick Jones

The BBC Television Orchestra  
Leader, Boris Pecker  
Conductor, Hyam Greenbaum  
Produced by Stephen Thomas

Arne's sister, Susanna Maria, became famous as Mrs. Cibber, one of the greatest tragic actresses of the day. It was for her that he reset Addison's opera *Rosamond*, produced at Lincoln's Inn Fields Theatre in 1773. This was the forerunner of many important compositions for the stage, one of which was *Thomas and Sally*. It was first performed in London in 1760.

**4.0** CLOSE



ERNEST MILTON will be seen as King Richard in scenes from Shakespeare's *Richard III* on Friday

**9.0 John Carr's  
JACQUARD PUPPETS**  
Miniature Marionettes in a  
Variety Entertainment  
Presentation by G. More O'Ferrall

**9.15 'QUEUE FOR SONG'**  
A Little Show  
with  
Kitty Reidy  
Hugh French  
Dennis Van Thal  
Bobby Probst

Presentation by Reginald Smith

As well as the first television appearance of Hugh French and Bobby Probst, this show presents two celebrities in the shape of Kitty Reidy and Dennis Van Thal.

Van Thal is now André Charlot's partner in *Star and Strips* at the Vaudeville—his first venture into management. He wrote music for *Hi-Diddle-Dee-Dee*, *Char-a-Bang*, and *Shall we Reverse?*, and with Nat Ayer jun. he was responsible for the music in *Stars and Strips*. Originally, he was a solo pianist.

Kitty Reidy comes from Australia. Theatre-goers will remember her début on the London stage in 1926 as Nina in *Wildflower* at the Shaftesbury Theatre. Since then she has won her way to the hearts of pantomime lovers all over the country. She has been principal boy or principal girl in almost every pantomime in the repertoire, including *The Sleeping Beauty*, *Puss in Boots*, *Robinson Crusoe*, *Cinderella*, *Mother Goose*, and *The Forty Thieves*.

**9.35 GAUMONT BRITISH  
NEWS**

**9.45 THOMAS AND SALLY**  
(Details as at 3.45)

**10.0** CLOSE

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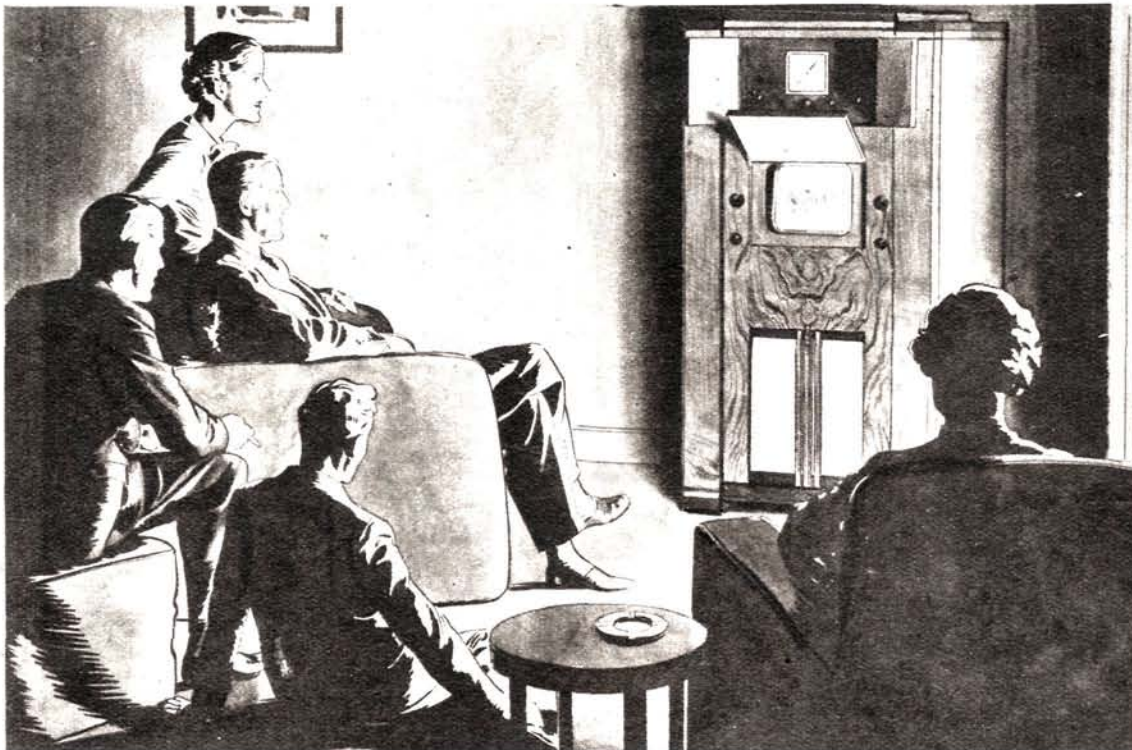
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