

RADIO TIMES
TELEVISION
SUPPLEMENT

PROGRAMMES FROM APRIL 19 TO APRIL 24



Anona Winn

Viewers will see Anona Winn, the stage and
radio favourite, on Thursday afternoon

TELEVISION PROGRAMMES

MONDAY APRIL 19 AND TUESDAY APRIL 20 : VISION 45 Mc/s SOUND 41.5 Mc/s



MARGARET MORRIS. Viewers will see an exhibition of dancing by her pupils on Monday at 3.0 and 9.0

Transmission by the Marconi-EMI system

Monday

3.0 THE MARGARET MORRIS DANCERS

Margaret Morris is known all over Europe for her school for children from the ages of three to sixteen. Her theory is that the unity of the Arts is the best foundation of general education, and she was one of the first to regard the artistic development of children as a matter of importance. Her first stage appearance was at the Theatre Royal, Plymouth, in 1899, when she was Twinkle Star, in *Red Riding Hood*. Her school of dancing was established in 1909.

3.15 CORONATION TREE PLANTING

The planting of a tree in commemoration of the Coronation, by the Marquess of Lothian, accompanied by a studio demonstration of plans for Coronation tree planting by Wilfred S. Fox, F.R.C.P., Hon. Sec. of the Roads Beautifying Association and a member of the Coronation Tree Planting Committee

Presentation by Mary Adams

This broadcast has been arranged in co-operation with the Trustees of Alexandra Park

This programme will open in the studio with a talk by Dr. Fox on tree planting for the Coronation, illustrated by a sapling and photographs of trees and their blooms. The second half of the programme will take place in the open air—the Marquess of Lothian will be seen planting a tree in the grounds of

Alexandra Palace. The Coronation Tree Planting Committee, of which Lord Lothian is president, was formed to make commemorations of the Coronation both lasting and beautiful. Although the planting of trees is the principal aim, the organisers are interesting themselves in any plan likely to improve the amenities of towns, villages, and countryside.

3.30 'BRINY'

A memory and a foretaste of seaside shows by Hastings Mann (by arrangement with H. Terry Wood) with

- RICHARD HASSETT
- REX HAROLD
- GEORGE THOMAS
- ASHMOOR BURCH
- JOE RICHIE
- KATHLEEN SOTHCOTT
- JANE ALLEN
- JEAN BAMBERGER
- MARGARET FRY

THE FOUR MANNIKINS (Peggy Bullin, Peggy Blore, Molly Ransom, and Eileen Drew)
THE ADELPHI SEXTET

Dresses by Reginald Douglas
Dances by Molly Ransom
Presented by Gordon Crier

Except for one of the spectators who will be seen sitting in a deck-chair, Margaret Fry (who appeared in last week's 'Cabaret Cruise'), all the artists taking part make their television debut today.

4.0 CLOSE

9.0 THE MARGARET MORRIS DANCERS

9.15 BRITISH MOVIE-NEWS

9.25 'BRINY'
(Details as at 3.30)

10.0 CLOSE

Tuesday

3.0 FIRE-WALKING

A Demonstration in the Grounds of Alexandra Palace by AHMED HUSSAIN

arranged by HARRY PRICE, Hon. Sec. of the University of London Council for Psychical Investigation, with a commentary by J. C. FLUGEL, D.Sc.
Presentation by Leslie Mitchell

3.20 Interlude

3.25 BRITISH MOVIE-NEWS

3.35 'APRIL SHOWERS'

A Comedy in one act by Nino Bartholomew
Oliver Goldsmith
Fred O'Donovan
Lady Northumberland
Cicely Paget-Bowman
Lord Northumberland
Harry Hutchinson
Lord Nugent John Abbott
Butler John Rudling
Produced by Eric Crozier

3.50 STARLIGHT

VERA ZORINA
(by arrangement with Lee Ephraim)

4.0 CLOSE

9.0 PERSONALITIES—1 THE FUTURE OF TELEVISION

Men and women eminent in various walks of life will be brought on the screen and asked to give their opinions on the future of television. A very great diversity of views will probably be put forward, and it is hoped that pictures both practical and imaginative will be drawn
Presentation by Mary Adams

9.10 'APRIL SHOWERS' (Details as at 3.35)

9.25 GAUMONT BRITISH NEWS

9.35 'WITHOUT STARS'

A Musical Show with Cyril Fletcher and The Girls
Presentation by Reginald Smith

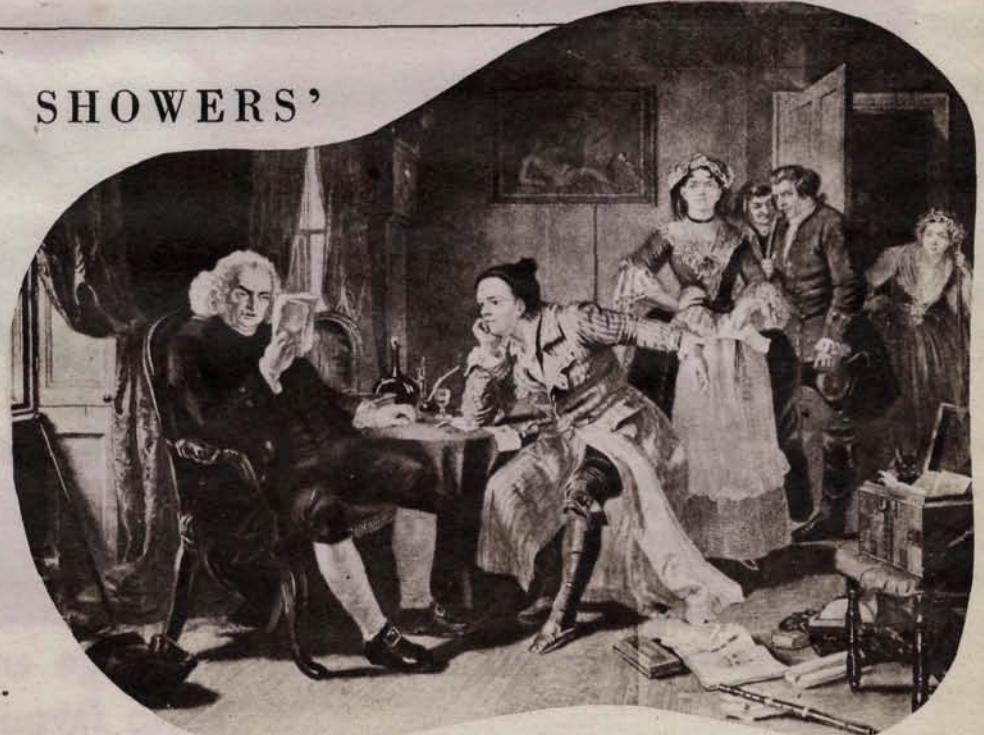
10.0 CLOSE

All programme timings shown on these pages are approximate

'APRIL SHOWERS'

Oliver Goldsmith with Dr. Johnson.

April Showers, a one-act comedy in which Goldsmith is the central figure, will be seen at 3.35 and 9.10 on Tuesday



TELEVISION PROGRAMMES

WEDNESDAY APRIL 21 AND THURSDAY APRIL 22 : VISION 45 Mc/s SOUND 41.5 Mc/s



THE PIANIST, one of Victor Hotchkiss's Marionettes to be seen on Wednesday at 3.0 and Friday at 9.0

Wednesday

3.0 VICTOR HOTCHKISS AND HIS MARIONETTES

3.10 'CARTOONS' Nicolas Bentley

Presentation by Mary Adams

'Nicolas Bentley drew the pictures.' In this naive way Nicolas Bentley signs all his sketches—rather unnecessarily, for his work is so individual that no signature is really needed for recognition. He is a humorous artist who manages to combine satire with kindness. In this programme he will be seen at work before the television camera.

3.20 GAUMONT BRITISH NEWS

3.30 'PICTURE PAGE' (Forty-Seventh Edition)

A Magazine Programme of General and Topical Interest

Devised and edited by CECIL MADDEN

Produced by ROYSTON MORLEY

The Switchboard Girl: JOAN MILLER

4.0 CLOSE

9.0 SYLVIA WELLING in Songs

When that fine artist, Anny Ahlers, died in March, 1933, her part in *The Dubarry*, the operetta produced at His Majesty's, was taken over by Sylvia Welling, whom viewers will see today.

Her mother was once a famous singer, and Sylvia Welling soon showed

she had inherited a fine voice. She has played principal parts in musical comedy, operetta, and opera with equal success. Some time ago she toured in Australia with *Music in the Air*, *The Student Prince*, and *The Dubarry*.

She has just finished playing Huguette du Hamel in the revival of *The Vagabond King* at the Coliseum, a part she took, radio listeners will remember, in the version broadcast last November. Her first appearance at Alexandra Palace was in December.

9.10 'CARTOONS' Nicolas Bentley

Presentation by Mary Adams

9.20 BRITISH MOVIE TONNEWS

9.30 'PICTURE PAGE' (Forty-Eighth Edition)

A Magazine Programme of General and Topical Interest

Devised and edited by CECIL MADDEN

Produced by ROYSTON MORLEY

The Switchboard Girl: JOAN MILLER

10.0 CLOSE

Thursday

3.0 ANONA WINN in songs

Anona Winn is an Australian. As a little girl she shone as a pianist, but when she reached her 'teens she decided her hands would always be too small to stretch an octave comfortably. It was then that she had her voice trained at the Albert Street Conservatorium in Melbourne. She was an immediate success when she

came to London, one of her first jobs being a part in *The Blue Mazurka* at Daly's. Later she appeared in *Hit the Deck!* at the Hippodrome. Her first broadcast was in 1928 when she was heard in the revue *Fancy Meeting You!*, the first of scores of radio successes. Her voice is particularly associated with the 'Songs from the Shows' series, and, a recent innovation, with her 'Winners.'

3.10 ARCHITECTURE—2

Continuing the series, Leslie Patrick Abercrombie, F.R.I.B.A., Professor of Town Planning at the Bartlett School of Architecture, University College, London, will discuss planning in architecture. Professor Abercrombie's talk will be illustrated by means of models and photographs.

Presentation by Mary Adams

Professor Abercrombie, the brother of Lancelotti Abercrombie, is a pioneer of town planning in this country. Although he is still only in his fifties he is one of the greatest authorities on the subject, and has been responsible, either wholly or partly, for many publications on the subject, including 'East Kent Regional Planning Scheme'; 'Sheffield Civic Survey'; 'Doncaster Regional Planning Scheme'; 'The Preservation of Rural England'; 'Bristol and Bath Regional Planning Scheme'; and the 'Cumbrian Regional Planning Scheme'.

One of his most interesting books is perhaps 'Dublin of the Future', for it was his design, in co-operation with his partner, for the replanning of this city that won him first premium in an international competition.

Last year he was appointed Consultant Architect to the Department of Health for Scotland, and for several years he was Professor of Civic Design at Liverpool University.

Viewers will recall the appearance of Serge Chermayeff in the first of this series, which was televised a fortnight ago.

3.25 BRITISH MOVIE TONNEWS

3.35 THEATRE PARADE

4.0 CLOSE

9.0 MUSIC MAKERS ALFREDO CAMPOLI (violin)

In 1920 a fourteen-year-old violinist, the son of a man who was a first violin of the Orchestra Massima in Rome, gave a recital at the Wigmore Hall. Three months later he gave another public performance, and this time his birth certificate was exhibited in the vestibule. The technique and tone were so mature that it was difficult to believe the player was so young. Now in his thirties, Campoli is a brilliant exponent of both light and

classical music. He studied at the Rome Conservatoire, and has given recitals of classical music all over Europe; listeners will remember his playing of the Brahms Violin Concerto in a broadcast from Bournemouth. But to radio audiences he is better known for his trio which specialises in light music.

9.10 ARCHITECTURE—2

Continuing the series, Leslie Patrick Abercrombie, F.R.I.B.A., Professor of Town Planning at the Bartlett School of Architecture, University College, London, will discuss planning in architecture. Professor Abercrombie's talk will be illustrated by means of models and photographs.

Presentation by Mary Adams

9.25 GAUMONT BRITISH NEWS

9.35 CABARET CARTOONS

Cartoons by:

Harry Rutherford

Cabaret by:

Eric Woodburn

in Comedy

(by permission of the Windmill Theatre)

Lorna Tarbat and Joan Stevenson
Songs at the Piano

The Arnaut Brothers

in 'The Nightingale's Courtship'

Lilyan, Dania, and Malo

Adagio Speciality

Topsy-Turvy Two

Upside-Down Dancers

Presentation by Cecil Madden

10.0 CLOSE

(Programmes continued on page 6)



ALFREDO CAMPOLI, whom viewers will see in Thursday's *Music Makers* programme at 9.0

SIDELIGHTS by 'The Scanner'

Tribute to Pioneers

There is something very attractive about pioneers even if they don't wear open-necked shirts and beards. The staff at Alexandra Palace, for instance, are . . . but I had better confine myself to the pioneers on the other side of the fence, the viewers, the lucky people who can claim to have seen regularly the early Alexandra Palace programmes, and the even luckier people who can claim to have owned a television receiving set. From their letters most of them seem to view every item transmitted. And, more important, they write to the BBC detailed and constructive criticism. As in radio broadcasting, there appears to be no such animal as a typical audience. Some like this, others prefer that, but, a characteristic apparently common to all, none is bored. Will pioneers who have not yet sent along their testimonials or criticisms please get to work?

Reappearance of Wynne Ajello—

A different kind of pioneer is Wynne Ajello, star of St. George's Hall. She broadcast as early as 1925, and was televised long before Muswell Hill became the home of television. Her last appearance at Alexandra Palace was with the 'White Coons', and she will be seen again twice in one week, in the afternoon of May 6, and in the evening of May 8.

—and of 'The Young Visitors'

A controversy over the authenticity of a book published soon after the war promised at one time to rival in interest the William Sharp-Fiona Macleod episode. The book was called 'The Young Visitors' and it was written when Daisy Ashford was young enough to despise orthodox spelling. There was a preface by Sir James Barrie, an association that led many people to believe he was Daisy Ashford. A dramatised version was presented at the Court Theatre in 1920, was revived at the Strand in 1928, and will be revived again in a television production on April 29 and May 1.

Artist in Disgrace

In next week's Supplement there will be a pictorial display of 'Picture Page', which will have then passed into its fiftieth edition. The only attraction missing from the crazy number, with its ghost and Professor Fish and Mr. Check, televised on the eve of April 1, was Groucho Marx. There was just one deplorable failure behind the scenes. His name was Smith, and his attractively elongated figure was to be used as a model in a fashion show. But his obstinacy at rehearsal proved too much. Smith, the dachshund, was withdrawn from the cast.

Next week, on April 26, Joan Miller, the switchboard girl of 'Picture Page', will take the part of Mrs. Homer K. Cumberbund in a show called 'Coffee Stall'.

Songs of the High Seas

Last week there were two maritime programmes, fashions for cruising and Harry Pringle's *Cabaret Cruise*. This Monday there is *Briny*, a seaside concert-party show. Ten days later will be *Mizzen Cross-Trees*, which will be of an even saltier flavour—a programme of sea shanties.

Television Mem

by KENNETH ADAM

TO have a good memory is to be in the fashion. I don't mean always remembering to post the letters you put in your pocket, or buying the week-end groceries the wife told you to, as I am sure Mr. Penny does. But to have pictures in your mind, vivid, lively pictures of what happened to you five, fifteen, fifty years ago, and to be able to recall them, that is a distinct social asset these days. And a sound commercial proposition as well! Think of the books of reminiscences which flood the market and swell the advertisement pages of the Sunday papers. Think of the interviews with old soldiers, old actors, old cab-drivers, old blacksmiths in the popular Press and 'In Town Tonight'. Think of the really big successes on the radio—the 'Scrapbooks', 'Flying High', 'I Was There', and Max Beerbohm. In one way or another, they are all part of the looking-backward craze.

Even television, youngest of the arts, had the delightful temerity last Old Year's Night to put on a 'Diary for 1936', in which the outstanding televised items of the year were reconstructed. Well, that's my point. If everybody else has gone all retrospective, why shouldn't we viewers fall in with the mode? High-definition television may be only eight months old in this country. But already it has its programme history.

It seems a long, long time ago to me since that hot afternoon in August, 1936, when I stood patiently in a long queue at Radiolympia, and was at last admitted with a few others into the darkened booth. . . . A news-reel of the war in Spain, spattered with dancing spots of white. Jessie Matthews, feather-light as she flitted across the screen in scenes from her new film. The opening sequence of 'Cover to Cover', with white clouds scudding across a grey sky, very clear, minutely beautiful. . . . Then the attendant, polite but firm, hustling us out.

Yes, it seems a long time ago. Since then Alexandra Palace has come to mean almost as much as Broadcasting House. I know Leslie Mitchell's face as well as I know Stuart Hibberd's voice. The television tuning-signal is as familiar as the Greenwich pips, that fill-up shot of the latticed steel aerial, as the sound of Bow Bells.

I've 'looked in' at some odd places since Radiolympia. I remember coming up out of Oxford Circus Underground one November afternoon when it was nearly dark, and being attracted by a huddle of people outside a shop. I went up and stood on tiptoe on the fringe, and found they were all peering through a plate-glass window at a Lilliputian conjuror producing microscopic rabbits out of a doll's top-hat. He must have been a good conjuror, because from time to time he disappeared altogether! The crowd was just like a collection of children at a Punch-and-Judy show. I suppose few of them had seen television before. If you had heard the comments, you would have realised, as I have by now, that it isn't only the fortunate few who have got sets, who are interested in television. There is something about it that touches the imagination even of the blasé Londoner who is fed on daily marvels.

Then there was that strange afternoon when I went down into the basement of the Science Museum at Kensington, and watched, of all people, Henry Hall. I think it must have been the first time, and very possibly the last, that those dignified walls have been invaded by jazz!



Left 'The Zoo' who are new

Extreme left 'Archie Compston' when he holed his opponent's ball'

ories — already!



As the programme ends Kenneth Adam recalls such previous high-spots as—

Another occasion which sticks in my mind was just before Christmas, when J. P. Mitchell-Hill gave a party at the Duchess Theatre—music, sherry, and the televising of *Murder in the Cathedral*. I sat with Anne Croft on one side of me and Robert Donat on the other, and we all crouched forward to see the detail in the pictures. Four sets had been erected in the auditorium, and each had its little group of watchers. You couldn't call it comfortable, but we couldn't take our eyes off the screen. I think it was the best indoor programme I have seen.

We had an interesting discussion in the foyer afterwards about the effect of television on acting. Would it evolve its own technique? I believe it must. Television actors will have to learn that little things matter, and will matter more when there is greater detail in the picture and the camera has learned mobility.

The flicker of an eyelash, the leer of a mouth, the quiver of nostrils, the tightening of fingers, these are going to be the important things in televised drama. The producer will be a miniaturist, dealing with emotions the size of a fingernail

and passion no larger than a postage stamp. The close-up will come back into its own. Nor will the coming of the bigger screen alter the fundamental principles. It will be exacting entertainment, requiring a high standard of concentration. And so it will be short. Perhaps a quarter of an hour will be found to be the ideal time.

A great many other memories come crowding into my mind—Archie Compton's grunt when he holed his opponent's ball from a stymie during a golf lesson on the undersized course at Alexandra Palace, and her hiss of delight. John Hilton, gaunt, angular, arguing with the plump and beaming Minister of Health. Their voices as unlike as their figures, one broad and soft, the other thin and sharp. The chairplanes and the monstrous goldfish, and the rotten shiers at the coconuts and old Mrs. Taylor with her hair done up in a bun, at the fair in Easter Week. And best of all, the Zoo animals, the chimpanzee and the cockatoo and the alligator and the rest of them, who don't need any make-up and are never camera-shy.

I suppose in time to come when Leslie Mitchell has white hair and Miss Cowell and Miss Bligh are nice old ladies and all sorts of wonders march into our life-size television screens, we shall laugh at the primitiveness of these early programmes. But I for one shall be sorry when they lose their freshness and their simplicity and become elaborate and water-tight, and Cabinet ministers no longer get black faces, like Eddie Cantor, when the brilliancy goes wrong. And I'm sure I shall be horribly sentimental when the *Television Times* asks me to write my reminiscences in April, 1987.

SIDELIGHTS by 'The Scanner'

Tchekovian Fun

Some people are unimpressed by *The Cherry Orchard*, and a few people go even further and actually admit it. Both categories must have looked distrustfully at Tchekov's description of *The Proposal*, presented last week, as 'a jest'. The play turned out to be very amusing and good lines were made even better by the cast and Eric Crozier's skilful production. I liked the camera work particularly—every move had some significance—but before the end of the play there was an accident that is a rarity nowadays, a vision breakdown. Frustrated viewers will have a chance of seeing the play without accident on April 26.

On the Veld

Songs of something more substantial than the heart will be featured in the Bushveld programme devised by Josef Marais, to be presented on April 29. Three of the numbers will probably be 'Hoe Lekker Kook Die Vleis', which is Afrikaans for 'How Lovely Cooks the Meat'; 'Sosatie', which is a famous South African dish; and 'Lepel in die Vet Pot', which means 'The Spoon is in the Fat Pot'. Sound listeners who remember 'Camp Fire on the Karroo' will look forward to this programme.

Health and Beauty

Prunella Stack will be seen by viewers on May 4, for the first time since she was made a member of the new National Advisory Committee that is to help the Government in its work to promote fitness. With her will be about twenty of her disciples, all of whom will be dressed in their usual costume—a blouse, trunks, bare legs and feet. I catalogue the dress purposely, because on this occasion they will be televised from the draughty grounds of Alexandra Palace.

Raising the Curtain

Next door to the make-up room at Alexandra Palace is the wardrobe room. In a corner you find a curtained-off cubicle, which looks as if it might contain a velvet-topped table, a crystal, and an ear-ringed woman whose palm itches for silver. It is the office of Mary Allan, the make-up expert of Alexandra Palace. On the other side of the curtain you find yourself in the middle of the wardrobe, surrounded by hats and frocks and cloaks on coat-hangers. The homely appearance of it all is enhanced by a sewing-machine, which frequently attains high speeds with Mary Allan or her two assistants, Pamela Hide and Elsie Lambert, at the wheel.

For Your Notebook

Coming shortly: Eugene Pini (Anthony's brother, famous for his tango orchestra) on April 27. . . . Marc Anthony (composer for Caesars of the show world such as Charlot, C. B. Cochran, and de Courville) at the piano on April 29. . . . Eric Wild and his Tea-Timers (syncopating off-shoot of the BBC Television Orchestra) on April 30. . . . Esther Coleman (who is sometimes Esther Coleman and other times Diana Clare) in songs on April 30. . . . Henschel Henlere (who plays the piano and anything else he can lay hands on) on May 1. . . . On May 4, in future to be known as All Cads' Day, the first appearance at Alexandra Palace of the Western Brothers.



—'John Hilton, gaunt, angular, arguing with the plump and beaming Minister of Health'

oo animals . . .
ver camera-shy'

grunt

TELEVISION PROGRAMMES

FRIDAY APRIL 23 AND SATURDAY APRIL 24 : VISION 45 Mc/s SOUND 41.5 Mc/s



DOLORES RAY will appear in the Saturday afternoon Variety programme at 3.35

Friday

3.0 RAWICZ and LANDAUER and two pianos

These artists are Viennese, and both studied at the Conservatoire in Vienna, where they have since been appointed to professorships. They joined each other in their present partnership more than six years ago, and in their repertoire of at least two thousand numbers there is something to delight every type of audience, from lovers of classical music to lovers of jazz. Before they left the Continent for New York, they had played at nearly every important musical centre in Central Europe, including the Royal Opera House in Vienna. As soon as they came to England audiences all over the country were impressed by the artistry which makes their act unique. But much as they like this country, they are eager to return to Austria—to introduce, they say, good English music that is neglected abroad.

3.10 FRIENDS FROM THE ZOO

Introduced by DAVID SETH-SMITH and their Keepers

Presented by Mary Adams

'... And best of all, the Zoo animals, the chimpanzee and the cockatoo and the alligator and the rest of them, who need no make-up and are never camera-shy.' So writes Kenneth Adam in an article in this week's Supplement on pages 4 and 5. Many viewers will agree with him. This is the eleventh time that Seth-Smith has brought Zoo specimens to Alexandra Palace.

3.25 GAUMONT BRITISH NEWS

3.35 'A MIDSUMMER NIGHT'S DREAM'

Being a Mask arranged from the Fairy scenes of Shakespeare's play by Stephen Thomas

Choreography by Andrée Howard

Music by Mendelssohn with

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

Puck.....PATRICIA HAYES

Oberon.....ALEXANDER KNOX
(by permission of Anmer Hall)

Titania.....THEA HOLME

The First Fairy.....ENA MOON

The dancers include:

ANDREE HOWARD
ELIZABETH SCHOOLING
MARGARET BRAITHWAITE
WALTER GORE
HUGH LAING

Produced by Stephen Thomas

4.0 CLOSE

9.0 VICTOR HOTCHKISS AND HIS MARIONETTES

Victor Hotchkiss and his Marionettes—their second performance this week—appeared, viewers will remember, in *Esterházy*, on March 27.

9.10 FRIENDS FROM THE ZOO

Introduced by DAVID SETH-SMITH and their Keepers

Presented by Mary Adams



RAWICZ AND LANDAUER, the two Viennese artists whose pianoforte duets have become famous. Viewers will see them on Friday at 3.0

9.25 BRITISH MOVIE TONIGHT

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Being a Mask arranged from the Fairy scenes of Shakespeare's play by Stephen Thomas

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Music by Mendelssohn with

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The dancers include:

ANDREE HOWARD
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MARGARET BRAITHWAITE
WALTER GORE
HUGH LAING

Produced by Stephen Thomas

10.0 CLOSE

Saturday

3.0 FOR THE CHILDREN Zenora, the Clown

3.10 DEMONSTRATION OF HORSE-RIDING

by Major H. F. Faudel-Phillips together with his assistants



HUBERT PHILLIPS will introduce the bridge players at 9.10 on Saturday

3.25 BRITISH MOVIE TONIGHT

3.35 VARIETY with Dolores Ray in Songs The Karsovas in Russian Dances

Presentation by Harry Pringle

4.0 CLOSE

9.0 STARLIGHT LINA MENOVA in Songs

9.10 BRIDGE

A commentary by Hubert Phillips
Presentation by Mary Adams

This programme will consist of two or three hands played by four experts—Mrs. Gordon Evers, England's No. 1 woman player and participant in a number of international contests; Miss Kathleen Salmons, secretary of the Horatian Club; Mr. A. Wolfers, captain of the winning team of four in the recent congress at Harrogate; and Mr. Terence Reese, a leading analyst of the game, who is joint holder of the Northern Pairs Championship.

Hubert Phillips, president of the London and Home Counties Contract Bridge Association and editor of the *British Bridge World*, will introduce the players, and, before the bidding, will show viewers what cards are held.

9.25 GAUMONT BRITISH NEWS

9.35 PLAY PARADE

10.0 CLOSE

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His Majesty King George VI

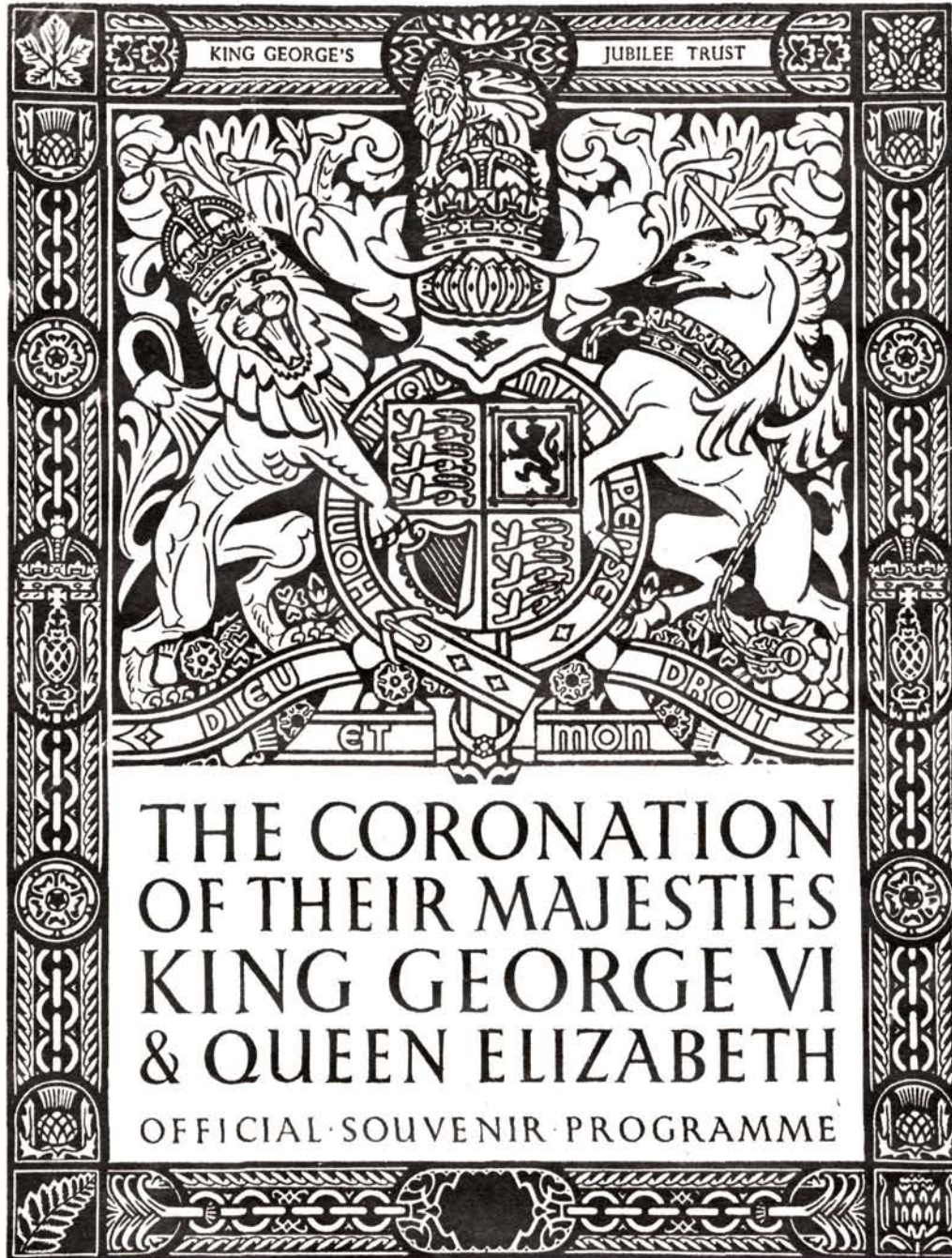
THE BBC has prepared a brochure containing the order of the service in preparation for the Coronation of His Majesty King George VI which will be broadcast from the Concert Hall, Broadcasting House, at 8 p.m. on Sunday, 9 May, 1937.

Printed in full are The King's Prayer, The Royal Anointing, The Invocation, The Hallowing, The Thanksgivings, The Reading, The Anthem, The Prayers, The Hymns and The Blessing, together with the names of the chief participants.

The brochure, which measures 7¼ in. × 9¾ in., contains 18 pages and its cover is printed in black and gold. Copies are available to listeners price 3d. through newsagents, bookstalls and booksellers or direct (by post 4d.) from

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