

# RADIO TIMES

# TELEVISION

## SUPPLEMENT

PROGRAMMES FROM MAY 31 TO JUNE 5

## NEWS FOR TELEVIEWERS

### Announcers' Misfortunes

Even the lives of television announcers are not as completely unruffled in their courses as they might appear to the casual viewer. When I descended upon Leslie Mitchell at Alexandra Palace the other day, I found him brooding anxiously over the telephone, invoking the assistance of a breakdown gang. His car, left outside the entrance to the studios, had somehow managed to break loose and to career with wild independence down one of the grass banks surrounding the Palace, eventually crashing into a tree a hundred yards away, leaving the whole front of the car almost beyond repair. Scarcely had I finished offering my consolations to Leslie Mitchell when I learned that Jasmine Bligh will probably be on sick leave shortly in order to have her tonsils removed. It would have made this story more complete if I could have told you that Elizabeth Cowell had been laid low with influenza, but at the time of writing she seems to have escaped the phantom of bad luck that has been haunting her fellow announcers.

### Visitor from India

Mary Adams informs us of some interesting talks for which she has been making plans. Lionel Fielden will shortly be recounting some of his experiences in connection with the reconstruction of the broadcasting system in India. This subject offers a larger scope than might be imagined, for Mr. Fielden, who was associated with the BBC for many years in London, went to India eighteen months ago especially to assist in the vast reorganisation plans designed to enlarge the scope of radio amongst the multitudinous peoples and races of India.

### Note for Iris Lovers

C. H. Middleton's recently-established policy of bringing to the screen a series of experts on different flowers and acting as interviewer and compère himself, will provide another interesting programme in the near future. The famous gardening expert is arranging to introduce to televiewers Mr. R. Findlay of the Royal Horticultural Society at Wisley, Surrey. Mr. Findlay will bring with him a variety of irises, to the study of which he has devoted himself for some considerable time. Since this programme has been scheduled for presentation on Monday, June 7, it will be virtually a preview of part of the Royal Horticultural Society's Show on the following day.

### Special Announcement

It has been officially announced by the BBC that an extra period of television transmissions, approximately one hour in length, will be given every weekday morning between 12.30 and 1.30 p.m. This will be for trade purposes only, and will consist of a special film outlining the activities of television since the present service from Alexandra Palace opened last November. The film has been produced by the BBC, and will be shown every day. The BBC wishes to point out particularly that these transmissions will be made purely for the benefit of manufacturers and radio dealers who wish to demonstrate their television sets.

From July 26th, in order that an overhaul and certain internal adjustments can be carried out at Alexandra Palace, arrangements have been concluded, with the concurrence of the Television Advisory Committee and the approval of the Postmaster-General, for television transmissions to be suspended for a period of three weeks.



MARGOT FONTEYN, who will be dancing in an extract from a new ballet by Constant Lambert to be televised on June 10

### New Ballet

One of the most interesting of forthcoming programmes will be the first performance, on the evening of June 10, of an extract from a new ballet by Constant Lambert, on which he is now working. This extract has been composed specially for Margot Fonteyn, who will dance it in this programme. She is very well known to viewers as she has already made several appearances at Alexandra Palace, the last of which was with the Vic-Wells company in *Les Patineurs*, televised on May 3.

### Fore!

Golfers are hereby warned that they will be well advised to stay in the vicinity of a television set on Monday afternoon, June 7, when their sport will be the subject of a special outside broadcast from the terrace at Alexandra Palace. Bernard Darwin, who presented two interesting programmes entitled 'Golfers in Action', will again introduce the professional, in this case Poppy Wingate, in whose hands will be the actual demonstration of play. This demonstration will be calculated to be of service to the golfer at each and every hole, except the nineteenth, about which he must learn for himself.

### Star-Spangled

A novel kind of television Variety show has been planned for June 11, when Cecil Madden will offer a presentation entitled *One Hundred Per Cent Broadway*. The Broadway referred to, we need hardly add, is that of New York, and the show will include films, musical excerpts from many productions appropriate to the Broadway atmosphere, and an all-American assemblage of artists. The Albertina Rasch Girls from the Dorchester Hotel will take part. Compèring the production will be David Burns, who, viewers will remember, made his first appearance at Alexandra Palace with the comedian Lou Holtz, for whom he fulfilled the job somewhat deprecatingly known as 'stooge'. Joan Miller, of 'Picture Page' fame, will appear in this programme in an entirely new dramatic episode in which she will be a gangster's 'moll'. Her versatility has become firmly established since she presented her own original sketches as the telephone girl in 'Grand Hotel, Good Morning', as Mrs. Homer Cumberbund in *Coffee Stall*, and as an American chorus girl in *Empire Variety*.

'THE SCANNER'

MONDAY MAY 31 VISION 45 Mc/s  
TUESDAY JUNE 1 SOUND 41.5 Mc/s

# TELEVISION



**POLLY PEACHUM RETURNS.** John Gay's *Beggar's Opera* was successfully televised in May, and on Tuesday the sequel, *Polly*, will be produced. Joan Collier, who will again play the part of Polly Peachum, is seen standing on the left in this picture of the finale of the television production of *The Beggar's Opera*.

Transmission by  
the Marconi-EMI system

## Monday

### 3.0 SPORTS REVIEW—2

May, 1937

Howard Marshall, who was unfortunately indisposed on the occasion of the first of these Sports Reviews, hopes to be present in the studio on this occasion, and will introduce a number of personalities who have been in the sporting news during the past month.

### 3.20 GAUMONT BRITISH NEWS

### 3.30 IVY ST. HELIER in 'QUEUE FOR SONG' with Cyril Fletcher and The Charlot Starlets

Anthony Nicholls  
Myra Morton  
Cynthia Stevens  
Rita Grant  
Muriel Robbins  
Marie Sellar  
Renna Caste  
Noreen Hanson  
Zelma Wright  
Betty Shephard

This programme brings that distinguished artist, Ivy St. Helier, before the television camera for the first time. Equally brilliant as actress, singer, and composer, she has been on the stage for nearly three decades,

having accompanied Seymour Hicks and Ellaline Terriss on a tour of South Africa in 1911. Theatregoers of the older generation will associate her with such famous shows as *Everybody's Doing It* and *The Model and the Man*.

### 4.0 CLOSE

### 9.0 SPORTS REVIEW—2 (Details as at 3.0)

### 9.20 'VIENNESE HONEYMOON'

A revue for television  
written by Hans Kafka  
with

Rudolf Brandt as Graf Bobbi  
Brian Oulton  
Lesley Burton  
Helen Elton  
Daphne Martin  
Anne Twigg  
Eugenia Triguez  
Margaret Lauder  
Donald Campbell  
Charles Schloss

The music arranged by  
Dr. Georg Knepler  
The BBC Television Orchestra  
Leader, Boris Pecker  
Conductor, Hyam Greenbaum  
Produced by Eric Crozier

Hans Kafka's revue, which is devised specially for television, presents the quaint imaginary character, Graf Bobbi, on the screen for the second time. The setting of this show provides a novel and ingenious method of introducing the various artists. It is centred round a big automatic telescope to which Graf

Bobbi brings a young English honeymoon couple. They then see various scenes through the telescope, and so we see the different acts of the revue.

Hans Kafka is a young Austrian novelist and radio playwright. He is also the author of a three-act play which will probably be produced in London during September, and his recent activities in England have included important work on film scenarios. He is married to a well-known Austrian actress.

### 9.50 BRITISH MOVIE TONIGHT

### 10.0 CLOSE

## Tuesday

### 3.0 STARLIGHT Charles Heslop

in

Comedy Sketches

Ever since September 7, 1903, when he made his first appearance on the stage, at the Gaiety Theatre, Douglas, I.O.M., Charles Heslop has been continuously associated with the entertainment profession in its every form. His entry into television adds another feather to his well-plumed cap.

Born in Surrey in 1883, Charles Heslop spent many years touring in plays, pantomimes, and musical comedy. For some time, both before and after the war, he ran his own concert party. From 1921 he toured in a succession of celebrated shows in England and Australia, including *Tons of Money*, *Battling Butler*, and *No, No, Nanette*. He was also seen with the Co-Optimists and the Fol-de-Rols. During the past few years he has acquired fame as a very adaptable screen character comedian, some of his best parts having been in *This is the Life*, *Charing Cross Road*, and *Sunshine Susie*.

### 3.15 BRITISH MOVIE TONIGHT

### 3.25 'POLLY'

An opera by John Gay

Freely adapted by Clifford Bax  
The music composed and arranged by  
Frederick Austin

Cast:

Polly ..... Joan Collier  
Morano ..... Dennis Noble  
Ducat ..... Scott Russell  
Mrs. Ducat ..... Dora Gregory  
Vanderbluff ..... Harvey Braban  
Jenny Diver ..... Elizabeth French  
Mrs. Trapes ..... Charlotte Leigh  
Cawwawkee ..... Alexander Knox

The BBC Television Orchestra

Leader, Boris Pecker

Conductor, Hyam Greenbaum

Dances arranged by Andrée Howard

Produced by Stephen Thomas

Although John Gay originally had considerable difficulty in launching the production of *Polly*, and was faced with a ban by the Lord Chamberlain when he had reached the rehearsal stage, it eventually earned him fame and fortune in book form. The last two productions of *Polly* took place in 1922 and 1935 in a revised form, in which this programme will also be presented.

### 4.0 CLOSE

### 9.0 PERSONALITIES—4

'The Future of Television'

The fourth of a series of talks in which eminent men and women will be invited to give their views on the future of television

### 9.10 GAUMONT BRITISH NEWS

### 9.20 'POLLY' An opera by John Gay (Details as at 3.25)

### 10.0 CLOSE



## CHARLOT'S STARLETS

Viewers will see the troupe again when they dance in *Queue for Song* on Monday afternoon and Wednesday night

# PROGRAMMES

WEDNESDAY JUNE 2 VISION 45 Mc/s  
 THURSDAY JUNE 3 SOUND 41.5 Mc/s



ANNE ZIEGLER sings in the programme on Wednesday afternoon

## Wednesday

### 2.55 THE DERBY, 1937

The 154th Renewal of the Derby Stakes

Viewers will hear the sound commentary in the National programme by Geoffrey Gilbey and Quintin Gilbey from the Grandstand, Epsom Racecourse, and will see a plan of the course

Readers are particularly requested to note that in order to allow adequate time before the start of the race the transmission today starts five minutes earlier than usual. This programme will be a repetition of the successful experiment carried out on the occasion of the Grand National: that is to say, still photographs of scenes connected with the race will be accompanied by a commentary.

3.10 ANNE ZIEGLER  
in Songs

3.20 GAUMONT BRITISH NEWS

3.30 'PICTURE PAGE'  
(Fifty-Ninth Edition)

A Magazine Programme of General and Topical Interest Edited by CECIL MADDEN Produced by ROYSTON MORLEY The Switchboard Girl: JOAN MILLER

4.0 CLOSE

### 9.0 'QUEUE FOR SONG'

Cyril Fletcher with The Charlot Starlets Anthony Nicholls Myra Morton Cynthia Stevens Rita Grant Muriel Robbins Marie Sellar Renna Caste Noreen Hanson Zelma Wright Betty Shephard

Bobbie Probst and Tony Fones at the Pianos

9.25 BRITISH MOVIE TONNEWS

9.35 'PICTURE PAGE'  
(Sixtieth Edition)

A Magazine Programme of General and Topical Interest Edited by CECIL MADDEN

Produced by ROYSTON MORLEY The Switchboard Girl: JOAN MILLER

As today is Derby Day, viewers may expect a special surprise introduced in this edition of 'Picture Page', in the shape of a personality connected with the great sporting event.

10.0 CLOSE

## Thursday

### 3.0 KEEP YOUNG AND BEAUTIFUL!

An open-air display by Prunella Stack and members of

The Women's League of Health and Beauty in Alexandra Park



KEEP YOUNG AND BEAUTIFUL! An open-air display by the Women's League of Health and Beauty will be televised on Thursday afternoon

### 3.20 MARIA LUTH in Songs

Maria Luth's delightful character and folk songs will be heard in this programme, in which she makes her third appearance at Alexandra Palace. Viewers will recall that she made her television debut in March, and was seen again during April.

3.25 BRITISH MOVIE TONNEWS

### 3.35 THE TUDOR TOUCH

A burlesque in one act by Nevill Coghill

Henry VIII ..... Peter Bull  
 Katherine of Aragon... Antonia Brough  
 Anne Boleyn ..... Anne Twigg  
 Jane Seymour ..... Millicent Wolf  
 Anne of Cleves .. Winifred Oughton  
 Katherine Howard .... Diana Barton  
 Katherine Parr ..... Annie Esmond

4.0 CLOSE

### 9.0 STARLIGHT VERA ZORINA

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

### 9.10 ARCHITECTURE—5 'Planning'

Patrick Abercrombie, F.R.I.B.A. This evening Patrick Abercrombie, F.R.I.B.A., Professor of Town Planning at the Bartlett School of Architecture, University College, London, whose previous talk on town planning had to be postponed, will discuss this subject in detail, illustrating his points by means of models and photographs. Professor Abercrombie, who is a



VERA ZORINA dances in 'Starlight' on Thursday night

brother of Lascelles Abercrombie, is one of this country's most eminent pioneers of town planning. Recognised as one of the greatest authorities on the subject, he has been partly, or entirely, responsible for many publications dealing with it. Amongst these are 'East Kent Regional Planning Scheme', 'Sheffield Civic Survey', 'Doncaster Regional Planning Scheme', 'The Preservation of Rural England', 'Bristol and Bath Regional Planning Scheme', and 'Cumbrian Regional Planning Scheme'.

'Dublin of the Future' will be remembered as one of his most interesting books. It was his design, in co-operation with his partner, for the replanning of this city, which won him first premium in an international competition. For a number of years he was Professor of Civic Design at Liverpool University, and in 1936 he was appointed Consultant Architect to the Department of Health for Scotland.

9.25 GAUMONT BRITISH NEWS

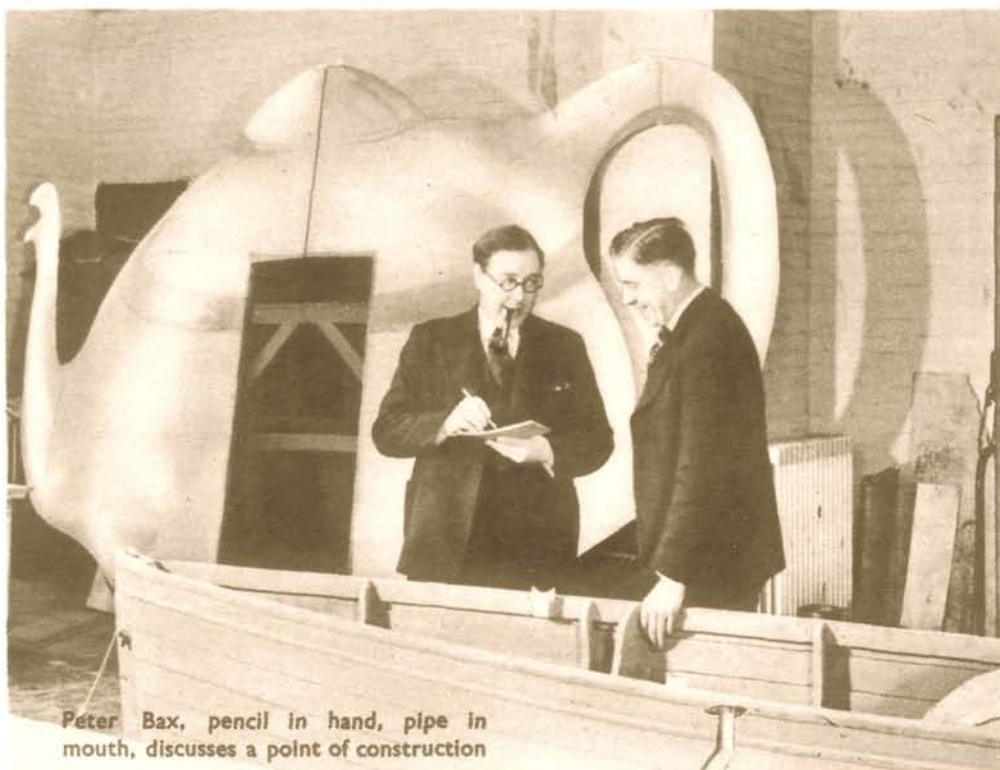
### 9.35 THE TUDOR TOUCH

A burlesque in one act by Nevill Coghill (Details as at 3.35)

10.0 CLOSE

(Programmes continued on page 6)

All programme timings shown on these pages are approximate



Peter Bax, pencil in hand, pipe in mouth, discusses a point of construction

SCENERY, like everything else connected with the new and startling art of television, has had to be approached from the humble position of tentative experiment. We began at Alexandra Palace with curtains. These afforded the best starting point as they were convenient for all sorts of programmes and could be worked in well with more elaborate scenery later. For about a month, therefore, our backgrounds consisted of black or white curtains or a combination of both.

During this period we in the production department learnt a good deal about studio conditions and particularly what our cameras liked and disliked, and it appeared that a more neutral-tinted setting was necessary. After a few trials (and errors) we decided on some tones of pale grey and several 'flats' were made and carefully painted. A 'flat' may be defined as a large screen which is made as a single leaf or as two or more leaves hinged together. In the theatre they are made of canvas stretched over a wooden frame, but for our work we reinforced the canvas with plywood. This was partly to enable the 'flats' to stand up to the tremendous amount of work expected of them and partly to help us in our search for an effective compromise between the three-dimensional architecture of the cinema studio and the flat painted scenery of the stage.

We found that it was necessary for any scenery used in television to have the essential qualities of both types—that is, solidity and flexibility. The solidity was required by the various angles from which the cameras would shoot, and the flexibility by the hard fact that various scenes had to follow one another, in the same studio, in rapid succession.

Up to date, practically all the work of designing, constructing, and painting tele-



vision scenery is carried out at Alexandra Palace. The first stage is for the producer to inform the production manager of the requirements for his forthcoming show. The script is then read and details noted. A scheme is drawn up with rough sketches and approximate costs and sent back to the producer for his approval. Minor adjustments are made, and final plans are drawn. The carpenter and scene painter are called in and exact dimensions are fixed, together with accurate details of form and tone. Then the work proceeds to the benches and paint frames, being carefully watched all the time to see that its parts will be thoroughly practical in the studio.

There are a good many people interested in this practicability. First, of course, comes the producer, who must be satisfied that the scenery will give an effective result on the viewer's screen. Then the studio manager must see his way clear to erect the scenery in a given

position in (usually) a very small space of time. The camera-men must be given room to get their cameras into the right positions, and the sound engineers will be unable to pick up the actors' voices if their microphones are obstructed. The lighting must be free to penetrate where required. Finally, the whole lot must be capable of removal in a few minutes to make room for something else. Then there is the question of expense. It is obviously not economical to erect costly sets for a single short transmission, and we have therefore developed a 'unit' system of scenery in which each piece can be used over and over again. This necessitates a strict adherence to certain standards of size and the adoption of general architectural forms rather than too-particular varieties.

'Properties', or the various furnishings and details which augment the scenery, have also to be constructed. Our producers have, apparently, limitless imaginations, and we must therefore be

## Scenery

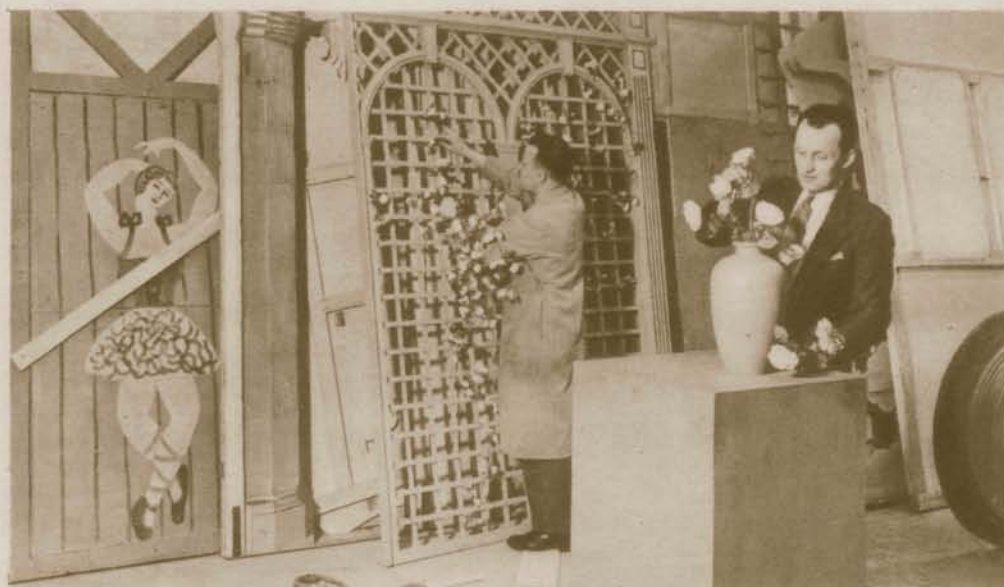
Left: Making some alterations to the coffee-stall, which viewers remember seeing. Below: Carpenters at work in the theatre at Alexandra Palace. Almost all the construction is done here. The giant teapot was used by Eric Wild and his Tea-Timers.



prepared to construct the most incongruous mass of articles. Thus a morning's work might consist of the supplying of a volcano, a ghost, a harpsichord, and a couple of cacti.

The use of miniature scenery is well known, both on the stage and in the film studio, as a guide to the construction of full-size sets, and the cinematic use of models for direct scenery is commonplace. We have already used models for both purposes in television, and are beginning to realise a future for them quite as important as in the older arts, if not more so.

The controversy that has raged for years about theatre 'decor' has hardly touched us yet in television as we have been too busy with practical problems. We have therefore been content to follow stage and cinema fashions and to be realist, impressionist, constructivist, or any other sort of -ist as required. No doubt we shall evolve, in time, a scenic art suitable for our peculiar requirements and, indeed,



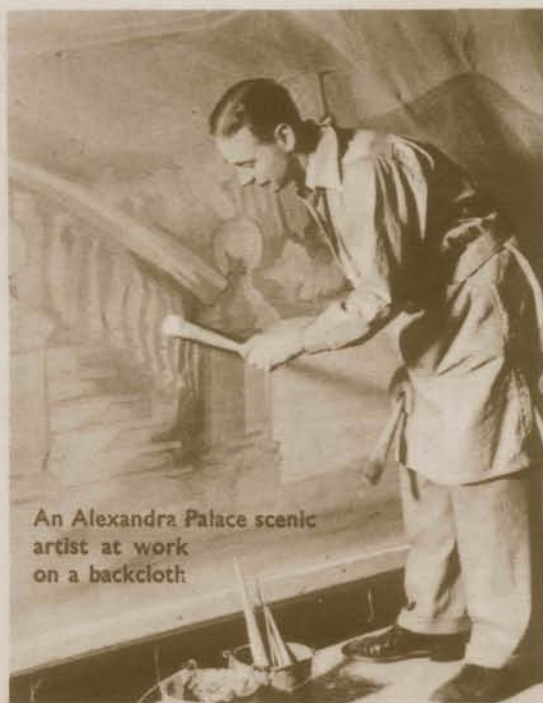
Above: A few roses and the arbour is complete. The Dancer was seen in *Façade*.

# for Television

by  
**PETER BAX**

some of our experiments have led us to suppose that such an evolution may not be very far ahead. Sometimes the simplest things give magnificent results, and it is a most exciting game finding them out. We have already had some interesting sessions with such simple apparatus as a bee-keeper's smoker, a gramophone motor, and a few cigarette cards.

Perhaps the most successful single style of scenery for stage, film, or television is simplified realism. In this type there is little attempt to create a complete illusion of reality. The background is kept as neutral as possible and nothing is added that is not essential. Thus it is unnecessary to construct, say, the interior of a cathedral, even were it possible. It is sufficient to select a corner and to decorate it with a few suggestions only, such as the base and a short section of one of the great columns. The top of the column is left to the imagination. Similarly an Underground station may be represented by a single seat in front of one of the well-known station signs with the red disc behind. If these details are done well and used intelligently, it will never be



An Alexandra Palace scenic artist at work on a backcloth

noticed that the rest of the station isn't there at all. The main interest of the audience is on the actor, not on the scenery, and we believe this to be even more valid on the small television screen than on the stage or large cinema screen. Indeed, there is hardly room for a mass of irrelevant detail on a screen measured in inches.

Of course, there will always be the bright soul who will sit through the most moving drama with his mind fixed on a door-knob to see whether it really turns when anyone enters the room. Little can be done about him. It would cost millions, and hardly seems worth it, anyway.

This 'suggestion' type of scenery is in constant use at Alexandra Palace, and viewers would sometimes be very amused if they could see just a little beyond the edge of their screens. It is, of course, as well they cannot, for our simple tricks help to create a greater thing than any scenery—the play itself.



# TELEVISION PROGRAMMES

FRIDAY JUNE 4 AND SATURDAY JUNE 5 : VISION 45 Mc/s SOUND 41.5 Mc/s



MARIE LÖHR makes her first television appearance on Friday in a sketch, *Now You're Here*

## Friday

**3.0 FASHION FORECAST**  
Fashions for Ascot and Lords  
Part 1  
Arranged by  
H. E. Plaister and  
G. R. Kenward-Eggar  
Presented by Leslie Mitchell

**3.15 FRIENDS FROM THE ZOO**  
Introduced by DAVID SETH-SMITH and their Keepers

**3.30 GAUMONT BRITISH NEWS**

**3.40 MARIE LÖHR**  
in  
'NOW YOU'RE HERE'  
with  
Leonard Hayes  
Pat Denny  
and  
James Hayter

The appearance of Marie Löhr in this programme adds another name to the list of famous actresses making their debuts in television during the course of this week. Marie Löhr has spent practically all her long theatrical career on the English stage, though she was born in Sydney, New South Wales, and actually first appeared on the stage there, when she was four years old. In 1901 she made her London début at the Garrick in *Shock-Headed Peter*. She has also had considerable experience on the American and Canadian stage and in the film studios.

It was in the chorus of Marie Löhr's most recent London show, at the Savoy Theatre, that Pat Denny was discovered. Reggie Smith, under

whose direction she will be taking part in 'Now You're Here', believes her to be an artist of considerable promise whose work we should watch.

**4.0 CLOSE**

**9.0 FASHION FORECAST**  
Fashions for Ascot and Lords  
Part 2  
Arranged by  
H. E. Plaister and  
G. R. Kenward-Eggar  
Presented by Leslie Mitchell

**9.15 FRIENDS FROM THE ZOO**  
Introduced by DAVID SETH-SMITH and their Keepers

**9.30 BRITISH MOVIE TONIGHT**

**9.40 MARIE LÖHR**  
in  
'NOW YOU'RE HERE'  
with  
Leonard Hayes  
Pat Denny  
and  
James Hayter

**10.0 CLOSE**

## Saturday

**3.0 WOODS AND JACK**  
A Rink  
played by members of  
The Alexandra Palace  
Bowling Club

The history of the game of bowls, which is one of the oldest of outdoor pastimes, has been a curiously irregular one. Although the game first became popular in the twelfth or thirteenth century, it was dealt with in several enactments in 1511, in which Henry VIII caused it to be declared illegal. From 1541 to 1845 a law was enforced prohibiting the working classes from playing bowls save at Christmas, and then only in the houses and the presence of their masters. Nevertheless, Henry VIII had bowling alleys constructed for his own amusement at Whitehall Palace! Biased bowls came into use in the sixteenth century. Today bowling has an extremely wide following in England, Scotland, Australia, the United States, and many other countries.

**3.15 VAN DOCK**  
Cartoonist

**3.25 BRITISH MOVIE TONIGHT**

**3.35 VARIETY**  
with  
Billy Russell  
On Behalf of the Working Classes  
Red Fred  
Unicycle  
Marjorie Holmes  
Soubrette  
Lucienne and Ashour  
Sensational Comedy Apache Dance

**4.0 CLOSE**

**9.0 'FAUST'**  
The Garden Scene from  
Gounod's Opera  
The BBC Television Orchestra  
Leader, Boris Pecker  
Produced by Hyam Greenbaum and  
Stephen Thomas

This is the first of a series of popular opera excerpts which have been planned for viewers. They will form a feature of a number of future Saturday programmes.

**9.20 GAUMONT BRITISH NEWS**

**9.30 MILK DISHES**  
Marcel Boulestin  
Presented by Mary Adams

The recent drive to make the British public increasingly 'milk conscious' gives a topical interest to Marcel Boulestin's latest decrees. However, what he has to say today will not be connected with milk drinks, but with the methods of using milk in the ordinary course of daily cooking. One of the two recipes to be dealt with today is a soup which can be made with any sort of spring vegetables.

M. Boulestin points out that the efforts made to increase the general use of milk in England will not force it up to an unnatural degree, but will only bring it level with the quantity

that generally comes into one's diet in France, where at every meal throughout the day the proportion of milk consumed is considerably higher than in this country.

**9.45 DARK LAUGHTER**  
with  
Nina Mae McKinney  
and  
Leslie Thompson

Nina Mae McKinney will need no introduction to viewers, for she has already appeared successfully at Alexandra Palace; but Leslie Thompson, the trumpet player, who makes his début in this coloured revue, will be a new name to many. Born in Jamaica in 1908, he commenced his musical career playing the euphonium in a school military band. During his youth he also studied the 'cello and many other instruments, as well as arranging, and in 1917 he came to England to augment his musical education at Kneller Hall. Returning to Jamaica, he became musical director at a Kingston cinema until 1929, when the advent of talking pictures cost him his position. He then tried his luck in England again, and recorded on trumpet and trombone with Spike Hughes's Orchestra. He has been in the pit bands of many London revues. His latest undertaking is the formation of an all-British coloured dance orchestra.

**10.0 CLOSE**



NINA MAE MCKINNEY will be one of the stars in *Dark Laughter*, an all-coloured revue, on Saturday. This picture shows her in *Ebony*, which viewers saw in February.



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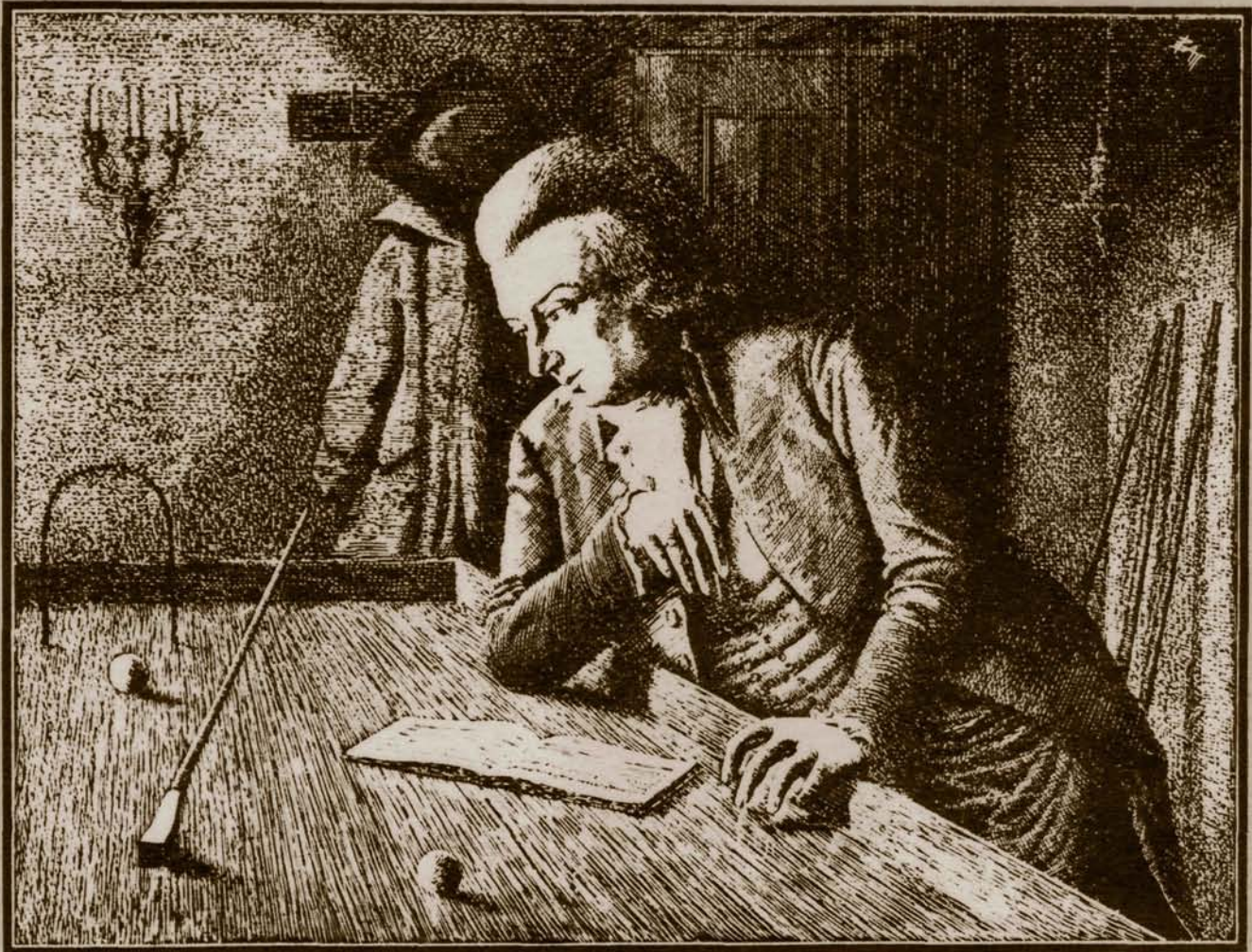
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“ONE of Mozart’s favourite pastimes was billiards, which he often preferred to play alone. There is little doubt that it provided him with something more than a recreation: it helped to stimulate his creative faculty. As Batt suggests: ‘To his particular temperament the movement of a rolling ball would provide a perfect background to the movement in his copious and productive mind.’ We know that once at Prague when he was playing billiards with some friends he hummed an air, and it afterwards transpired that he was actually at that time working out in his mind the first quartet in ‘The Magic Flute.’”

“In his drawing Batt has concentrated on this

aspect of Mozart. We see him at the billiards-table (eighteenth-century style). He is lost in the possibilities of an idea and is making one of those very brief sketches in his note-book which he would fully work out and develop later. The fingers of his left hand are tapping, tapping incessantly, a nervous habit characteristic of the man.

“This deep inner preoccupation with music, while outwardly concerned with a mere pastime like billiards, is symbolic of Mozart’s whole life. On the surface he appeared to be frivolous and frankly unintelligent, while actually his mind was probably the finest that ever functioned musically.”

The publication of this picture of Mozart is the latest addition to the gallery of imaginative portraits of famous composers published by the British Broadcasting Corporation.

There are now six portraits in the series, all of which have been drawn by Batt. With notable skill and sympathetic understanding he has succeeded in showing the composers’ dominant characteristics. Each is depicted in a characteristic attitude: the deaf Beethoven working at his untidy table in the Swarzsplanierhaus; Bach extemporising at the organ;

the blind Handel in his London study, solaced by his churchwarden pipe; Liszt in his coach—at the same time the sincere artist and the cynical society idol; Mozart playing a meditative game of billiards; Wagner reclining on his luxurious couch amid a setting of silk and satins.

The portraits have been reproduced in black and white, ready for mounting, size 9½ by 12½ inches, and can be obtained for sixpence each post free from BBC Publications (T 16), 35, High Street, Marylebone, London, W.1.