SUPPLEMENT TO RADIO TIMES, JANUARY 22, 1937

RADIO TIMES
TELEVISION
SUPPLEMENT

PROGRAMMES FROM JANUARY 25 TO 30

ICE-HOCKEY

ART CHILD, goalminder, and JIMMY CHAPPELL, forward, two members of the British Olympic team, are to be televised on Tuesday

PEOPLE YOU SEE

BY GUY FLETCHER

Leonard Henry

THE BBC were marvellous to me. They were the only people who said to me : " Here is your chance—take it ! " They made me.' It is characteristic of Leonard Henry to admit it.

' I write music, but I'm a comic.' And he's one of the very best comics going.

He has been in the concert-party business for twenty-five years; he has been sound broadcasting for ten years. He appeared in the Royal Command Performance of 1932, and has starred in half-a-dozen radio pantomimes. He has acted in Shakespeare, is a favourite with listeners to the London Children's Hour and with children in the wards of hospitals, has twice been elected in newspaper ballots as the most popular comedian; yet this man of small stature and terrific energy, who has been helping to make people laugh since he was a lad in his 'teens, might never have been a comedian at all but for poppies.

Poison in poppies made him a comic after nearly killing him.

Leonard Henry Ruming was the son of Harry Ruming, entertainer. From the age of ten he played his father's accompaniments, being then so small that he had to be lifted on to the piano stool. His pedigree seems to have made doubly certain that he was to entertain, for his mother's mother was a ballerina, who danced herself to death in her early twenties.

Yet at school the boy found something more entertaining than entertainment. He was thoroughly happy in the chemistry lab., and a thorough dud at everything else.

After leaving school he went to the Battersea Polytechnic for science, and also took music there. In the daytime he worked in a chemical factory in the Mile End Road, helping to produce drugs, essential oils, ointments. In the evening he studied theory at the Polytechnic several nights a week, and on those nights when he was free, accompanied his father.

He put in an eighteen-hour day, and ten shillings a week was his reward from science, which nearly killed him.

And yet whenever he gets near a chemist's works he sniffs around and wants to go in. He is keenly interested in the modern trend of science, and very much wants to meet Sir Oliver Lodge and let him talk and talk and talk.

Leonard was about seventeen when he got poisoned by opium through sieving poppy-heads. He was ' dopey ' for days. It was curious that his father was entertaining at Westcliff with the ' Pick-Me-Ups '; and, of course, being at the sea, his father sent for him.

Whether it was the sea air or watching every night a concert party with such a tonic of a title, young Leonard felt fit in a fortnight. Then someone fell out, and he was invited to join the company.

He borrowed his father's second-best dress suit, which was sizes too big, and sang at the piano one of the songs he knew—'It does go'. It did! He stayed with the company for the rest of the season.

It was good-bye to science. ' I began trying to open the oyster of the profession, and found how difficult it was. It was all very lovely in the summer, but for many years life in the winter was full of battles.'

For about five years he was with this concert party and the other. In one at Seaford there was a girl—a sister of Thorpe Bates—in the company. The girl is known now as Mrs. Leonard Henry.

' Whenever I was in London I used to buy a bob seat in the gallery and watch the " Follies " with awe and reverence.'

In 1913 he and his father started their own concert party, the ' Mountebanks '. It ran all through the war, lasted for twenty years, and toured all over the country.

In 1925 he was at the Prince of Wales Theatre, London, in *Charlot's Revue*, and he appeared with Beatrice Lillie and Gertrude Lawrence in the first midnight matinée ever given in this country.

On September 29, 1926, he made his radio début as compère in a Variety show. During the next two years he broadcast in shows like ' Charlot's Hour ' and ' The Radio Follies ' (of both of which he was producer and part-author). But he was given no solo broadcast, and nobody took very much notice of his performances.

(*Continued on page* 4)

Leonard Henry is evidently delighted with this caricature-model of himself

People You See : Leonard Henry

(Continued from page 3)

Then one night he had ten minutes to himself on the air, and everyone went mad about him. From that day he broadcast once a week.

And so he says from experience : ' In a musical show people listen to the show and not so much to the artist. But in a Variety turn the artist has to stand on his own two legs and listeners take more notice of him.'

He has broadcast in revue, musical comedy, vaudeville, the London Children's Hour, surprise items, and comic opera.

In May 1934, he broadcast as Lancelot Gobbo in *The Merchant of Venice* to the Shylock of Abraham Sofaer and the Portia of Celia Johnson. At Christmas the same year, in the radio pantomime *Blue Beard*, he played Sister Anne to the Blue Beard of Dick Francis.

Another of his great successes was as James Smith (Simplicitas) in *The Arcadians*, both in February 1934 and again last October.

In the early days of television he was televised from the Crystal Palace to the Press Club, and astonished everybody there by telling viewers (not that they were called that then) that a certain celebrity was wearing a buttonhole, and what the flower was, and so on and so forth as if he could see his audience.

It was exactly like him to ring up Jack Cannell beforehand and get his local colour.

In the first television supplement of the RADIO TIMES Cecil Lewis described how this resourceful little comedian made his first television appearance at Alexandra Palace and took part with Gerald Cock in the first television outside broadcast.

In his 'teens he was working an eighteen-hour day, and he is doing so still. And those who have ever seen Leonard Henry on stage or concert platform will know the terrific amount of sheer physical energy he puts into every moment of his turn.

On the evening of the day I interviewed him he was to entertain at 8 o'clock at the Hotel Victoria, at 8.45 at the Park Lane Hotel, at 9.30 at Wimbledon, at 11 at Kingston. It was a typical evening. He drives himself in his car from one place of entertainment to the next.

But that was nothing to the August Bank Holiday week-end he spent last year. On the Sunday, lunched at Ilfracombe; drove to Exmouth, 80 miles; two performances, finished at 11 p.m. In evening clothes drove to London, arrived 4.30 a.m. (Monday) — bath, change, breakfast. Drove to Chatham; called at Theatre Royal at 10 a.m. for letters and rehearsal; children's matinee 2.30, evening performances 6.30 and 9. Drove back to London, arrived home at midnight.

And just to show you that he wasn't the only comic working and travelling day and night, let me add that he ran into Stainless Stephen in the hotel in Chatham. They ordered a steak, and both fell asleep in the lounge while it was cooking.

NEWS for YOU VIEWERS

Café 'Somewhere in Europe'

There is not much Continental atmosphere about any part of Alexandra Palace at the moment. On February 11, however, there will be a startling transformation in the studio. Viewers will see a café, location somewhere in Europe. The idea originally came from two members of the Television Orchestra, Harold Stuteley, the pianist, and Guy Daines, who plays the fiddle. ' Cosmopolitan Café ' will be its name. There will be an orchestra of six players—'cello, fiddle, accordeon, piano, guitar, and percussion. There will be guest singers and dancers. There will be, provided the drink is exhilarating enough, diverting dialogue from the regular *clientèle*. There will be a setting that will charm the eye. And, an essential in any Continental café, there will be a verbose and informative proprietor. Peter Bax is already busy designing the scenery and Dallas Bower is working out production details.

High Yellow

Last week a programme called 'Au Clair de la Lune ' was announced for February 5, but Spike Hughes has been so busy that he has not had sufficient time to devise it. In preference to a hurried production of this programme, another Spike Hughes show will be given, *High Yellow*, a ballet which was suggested by Constant Lambert. It was first performed at the opening of the Camargo Society's season of ballet at the Savoy Theatre in June 1932.

As many members as possible of the original company will be present, and at the moment it is almost certain that Frederick Ashton will take part.

The Bugler-Boy from the *Warspite*, who appears in every ' Picture Page' programme, opening the Book with the General Salute

Fisticuffs

England meets Ireland in an amateur boxing contest which will take place in the Concert Hall at Alexandra Palace on Thursday, February 4. Two bouts will be televised—the welter and the lightweight contests. The contestants will be W. S. Pack, who was a ' Golden Gloves ' winner at New York in 1935 and at Wembley in 1936, and T. Byrne of St. Andrews, Welterweight Champion of Ireland; and F. J. Simpson, Lightweight Champion of Great Britain in 1936, *v.* Corporal T. Bonham of Ireland, who is the Irish Free State Army Champion.

Table Tennis

Next Monday a team of star players sent by the English Table Tennis Association will entertain the staff at Broadcasting House by giving a series of exhibition games in the Concert Hall. Viewers will have a treat too, for on February 16, some of the best players in the world will be in the studio. The men's contests will take place in the afternoon and the women's in the evening.

Figures

Some person with a love of statistics has compiled the following figures for ' Picture Page '. There have been over 162 programme items in which Leslie Mitchell interviewed, Joan Miller connected, and the bugler-boy saluted, 168 men, 90 women, 24 boys (including 12 choir boys), 1 elephant boy, 6 girls, 1 fairy, 3 accompanists, 1 Siamese cat, 1 Alsatian dog, 1 string of onions, 1 monkey, 1 model of Bond Street, 1 tray of muffins, 1 box of herrings, 1 Guy Fawkes, and innumerable silkworms.

Very shortly, possibly before this appears in print, there will be the first outside broadcast for a 'Picture Page' programme. The first person to travel on the lift that is now being constructed to reach all the five floors of offices in the tower at Alexandra Palace will be televised as an item in a ' Picture Page ' programme.

Mozart instead of Strauss

One of the most remarkable figures in eighteenth-century France was Beaumarchais, who besides being a playwright was a watchmaker, musician, poet, diplomat, and financier. Today, however, his name is best remembered by his being the author of the plays, *The Barber of Seville* and *The Marriage of Figaro*, of which the latter, after being banned for many years in France, was produced in Paris in 1784 and became the most popular and discussed play of its period. The two plays have been immortalised in the opera versions by Rossini and Mozart.

The book of Mozart's *Figaro* was written by the famous librettist da Ponte. When the opera was first produced in Vienna, and shortly afterwards in Prague, it met with complete success. On Tuesday, February 2, Dallas Bower will produce a condensed but complete version of *Figaro* in two parts—the first instalment to be presented in the afternoon, the second in the evening. The cast will include Sadler's Wells artists.

This programme will be presented instead of *Die Fledermaus* which was originally arranged for this date.

P.c. Hoppitt's Retirement

In next Thursday's Cabaret viewers will see Howard Rogers in a sketch called *P.c. Hoppitt's Retirement*. Rogers wrote it himself, and chose the name of ' Hoppitt ' because he thought it was unusual enough not to belong to any real person. He was wrong. There is one Hoppitt in the London Telephone Directory, and when Rogers put on this policeman sketch in Liverpool, he had another shock. A man in the audience laughed to an almost dangerous pitch—he was Police-Sergeant Hoppitt who was retiring two days later.

FILMING through a microscope

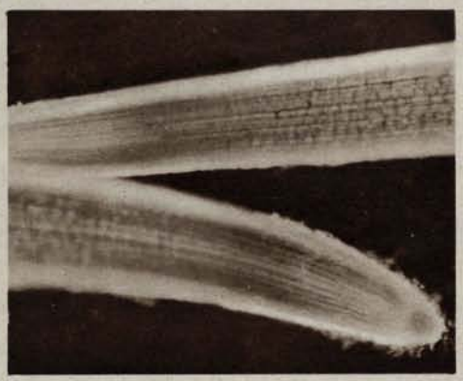
By **MARY FIELD,** one of the leading experts on the production of nature films, who talks about her work in the 'World of Women' television series on Monday

BY 'making a nature film' I do not mean joining up lengths of moving pictures of animals or birds or insects or plants. By a 'nature film' I mean the expression by means of moving pictures of an idea about some natural subject, so as to make a complete and artistic whole.

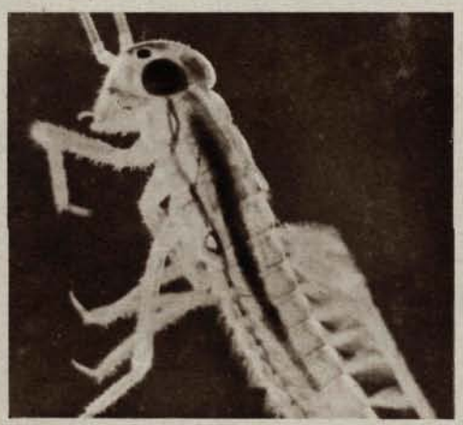
Now, the essence of a film is movement, and film movement demands change of scene almost as much as it requires action on the part of its subject. A moving object viewed for a long time from the same position loses its dynamic force. This explains why some nature films, made by scientists, seem tedious. There is movement in the picture, but no variety of scene to give film movement. The film-goer expects to look from below or from round the corner, to be first near-to and then far-off. So in a well-made nature film the scenes, though they show a continuity of action, are varied.

In the film *Nursery Island*, taken this spring in the Farne Islands, there are over two hundred scene changes in seventeen minutes. Such variety is, of course, difficult to get, for movement on the part of the cinematographer might easily scare away a shy subject. So the camera comes to the film-maker's aid, and a battery of lenses helps to give the necessary changes of scene. Telescopic lenses vary pictures of birds and animals, apparently bringing them close to the camera, while microscopic lenses give different magnifications and lend variety to films of insects and of plant life.

Mary Field takes a preliminary look at a new film in the cutting-room



A remarkable shot from the film 'Roots'. It shows two roots passing each other without colliding. Two months of experiment went to the making of this shot.

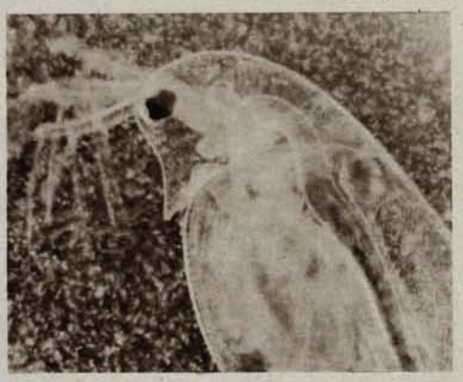


The larva of a mosquito is a strange looking creature when seen through the microscope

(Pictures by courtesy of G.B. Instructional)

Makers of nature films need to remember that many of the public are not much interested in semi-instructional films unless the subjects are familiar to them. One of the most popular films ever made was that on the everyday scarlet-runner, and ants are more attractive screen subjects than little-known butterflies or wood wasps. A golden rule for making nature films is this: always start with the familiar, and never let members of your audience feel that they have strayed from the paths of their ordinary experience. The film *Rock Pools*, which is just being released, deals with microscopic salt-water life; but the audience is always being reminded of the familiar appearance of the sea-shore at low tide, so the microscopic scenes of the film remain seaside pictures, not remote laboratory studies.

The two all-important requisites in this kind of film—variety and reality—sound so simple to attain. But their attainment demands all the skill and all the resources of the film-maker.



A close-up view of a tiny water-flea at dinner, using its feelers to sweep the food into its mouth

The microscope was again brought into use for this picture of a rock pool. A problem here was to keep the subject cool under the strong lights.

TELEVISION PROGRAMMES

MONDAY JAN. 25 AND TUESDAY JAN. 26 : VISION 45 Mc/s SOUND 41.5 Mc/s

This week's transmission will be by the Baird system

Monday

3.0 THEATRE PARADE
'WHITEOAKS'

Excerpts from Nancy Price's production at the Playhouse Theatre

Finch.....Patrick Boxill
The Grandmother..... Nancy Price

This play, which was written by Mazo de la Roche, is taken from the second of the series of six books dealing with the history of a Canadian family. Two of the principal characters will be seen—the formidable grandmother, and Finch, the sensitive and artistic young man, parts played by Nancy Price and Patrick Boxill. Nancy Price has been a prominent theatrical figure for nearly forty years. She is a fine actress and one of the most enterprising West-End stage producers. It was she who was instrumental in founding the People's National Theatre in 1930.

3.20 SEA STORIES
by
Commander A. B. Campbell

3.25 THE WORLD OF WOMEN

The Making of Documentary and 'Secrets of Nature' Films

Mary Field

The name of Mary Field will always be connected with the brilliant series of 'Secrets of Nature' films which she has been making for a period of years. In her talk Miss Field will show the special methods by which these films are made, the apparatus used, and also some examples of the finished product.

3.40 BRITISH MOVIETONEWS

3.50 COMEDY CABARET
with
The BBC Television Orchestra
Conductor, Hyam Greenbaum

4.0 CLOSE

9.0 THEATRE PARADE
'WHITEOAKS'
(*Details as at* 3.0)

9.20 GAUMONT BRITISH NEWS

9.30 THE WORLD OF WOMEN
(*Details as at* 3.25)

9.45 CABARET
with
Olive Groves
The BBC Television Orchestra
Conductor, Hyam Greenbaum

10.0 CLOSE

Tuesday

3.0 BILLY MALONEY
Comedian

Debonair Billy Maloney, 'the man with the silver stick'—he carries a silver-headed cane—is an Australian who came to England with a big reputation as an actor-manager and song-writer. He claims the distinction of having written the first Coronation song, 'Who's coming up to London in the merry month of May?' One of his gifts is a knack of getting his audience to sing choruses with him.

BILLY MALONEY will open the programme on Tuesday

3.10 GAUMONT BRITISH NEWS

3.20 ICE HOCKEY
A description of Ice Hockey
by
Art Child

Earl's Court Royals, Olympic Goal-Minder
and
Jimmy Chappell
Earl's Court Rangers, Forward of British Olympic Team

Arranged by H. E. Plaister and G. Kenward-Eggar

Today viewers will see two of England's greatest ice hockey players, Art Child and Jimmy Chappell, both of whom played at Garmisch-Partenkirchen in the team that won the Olympic Championship by beating Canada. For this broadcast they will be equipped with their complete kit and padding, and they will explain the finer points of the game. There may be a practical demonstration, too, for it is hoped to introduce into the studio a ten-foot square of ice on which they can perform.

An interesting point about the evening broadcast is that Chappell and Child will have to rush away soon after the programme to play in an international charity match for the Harry Preston Memorial Fund at Earl's Court.

3.40 Film
'GOOD KNIGHT'

3.50 TOGO
Japanese Juggler

4.0 CLOSE

9.0 MUSIC-MAKERS
HELEN PERKIN

At the age of three Helen Perkin began to pick out tunes on the piano. She studied with her mother until the age of eleven, when she had lessons with Arthur Alexander. When she was sixteen, she gained scholarships in both piano and composition to the Royal College of Music, where she studied until she was twenty-two, after which she went to Vienna with the Octavia Travelling Scholarship. There she studied composition with Anton Webern and piano with Eduard Steuermann.

Her first broadcast was at Savoy Hill at the age of nineteen, when she played her own composition, a theme and variations for piano. Since then she has been heard frequently as a pianist and composer from the studios and at Promenade Concerts. She is very well known on the Continent too; she has given performances from many European radio stations, including Paris, Vienna, Budapest, Frankfurt, and Leipzig.

9.10 ICE HOCKEY
(*Details as at* 3.20)

HELEN PERKIN will be seen in the 'Music-Makers' series on Tuesday night

9.30 LESLIE WESTON
Comedian

Leslie Weston specialises in singing songs of his own composition, and started on the stage after serving as a despatch rider during the war. For several years he concentrated on concert-party work, before being tempted away by the music-halls. His first West-End date was at the Coliseum—at that time it was a twice-daily Variety house—and he followed it up with an appearance at the Alhambra. He has toured South Africa and almost every theatre of note in Great Britain.

9.40 BRITISH MOVIETONEWS

9.50 STARLIGHT
Claire Luce
with
William Walker

The late Texas Guinan was responsible for starting many stage celebrities on their way to fame. That brilliant American star, Claire Luce, whom viewers will see this evening, is one of them. Her first public appearance was made with the Texas Guinan troupe of dancers. She has appeared in the most important productions in the United States, including several Ziegfeld shows such as *Palm Beach Nights*, *No Foolin'*, and *The Ziegfeld Follies of* 1927. London first saw her in her favourite part of Bonny in *Burlesque*—and theatre-goers will recall what a fine artist she showed herself in shows like *Gay Divorce*, *Vintage Wine*, *Love and Let Love*, and *The Gay Deceivers*.

10.0 CLOSE

(*Programmes continued on page* 11)

All programme timings shown on these pages are approximate

"...what?" "YES! I'LL SHOOT *if...."*

Photo. by courtesy of Warner Bros. Pictures

YOU CAN SEE AND HEAR COSSOR TELEVISION AT:

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DRAMA—TEN TIMES AS THRILLING WHEN YOU CAN SEE TOO! —ON

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Demonstrations also given daily (by appointment) at the Cossor Television Theatre, Cossor House, Highbury Grove, London, N.5. (Tel: Canonbury 1234, 20 lines).

COSSOR TELEVISION

The Slow Soris is found in South-eastern Asia and is a relative of the Potto, who is seen hanging from a branch on the opposite page

Meet the

David Seth-Smith's Zoo talks are becoming are of the regular broadcast programmes. animals he hopes to introduce to viewers ne

DAVID SETH-SMITH, known to every listener in Britain as 'The Zoo Man', first broadcast in 1932, giving three talks on animals in captivity. Then he was invited to say something about animals in a television show on the old 30-line system—a success which he repeated. In January 1934 he became the Zoo Man in the London Children's Hour, and in the very next Request Ballot topped the list.

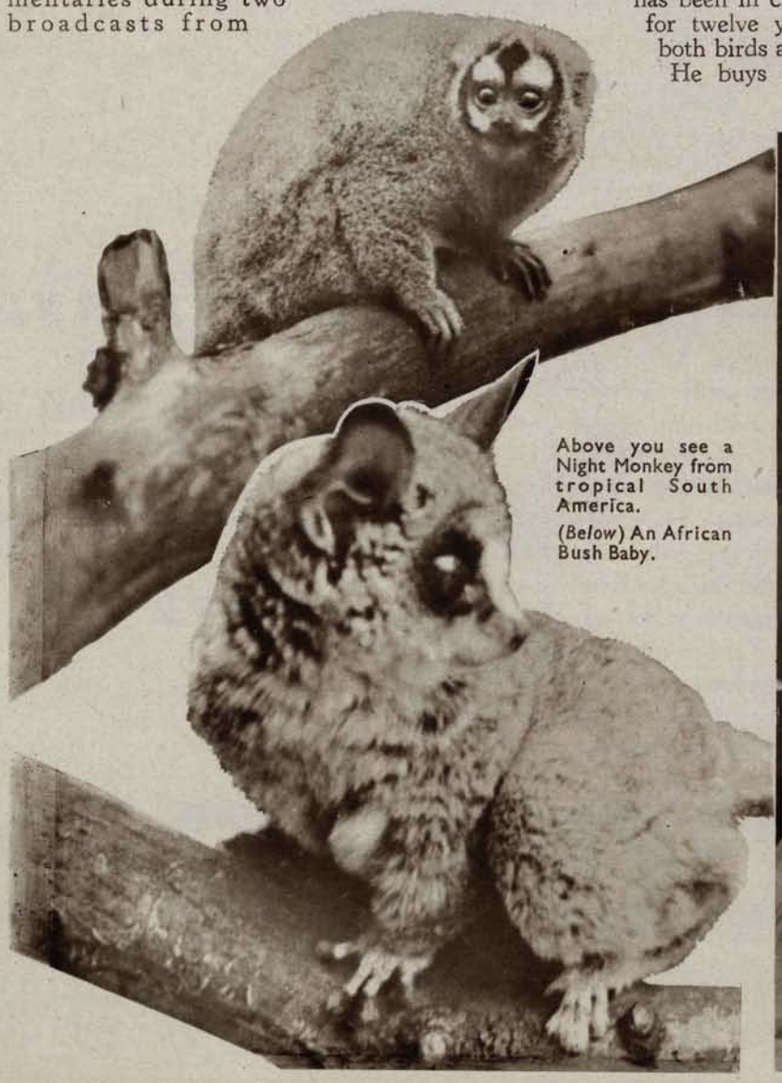
He has given running commentaries during two broadcasts from Regent's Park. When the RADIO TIMES started the Home Pages in 1934, he was the first person who was asked to contribute. His book 'Adventures with the Zoo Man' was published last summer. On November 8 he televised for the first time at Alexandra Palace in 'Friends from the Zoo'.

For thirty years he has been familiar with the best-known Zoo in the world—the Zoological Gardens, Regent's Park, London. For twenty-seven years he has been in charge of the birds, for twelve years in charge of both birds and mammals.

He buys specimens for the Zoo, discusses questions of food (largely a matter of routine) with the Superintendent, a medical man, and has various activities at Whipsnade, the London Zoo's country cousin.

A man with hair turning grey and kindly light-brown eyes that twinkle as he talks of animals. He ran wild in the country as a boy, and learned from a gamekeeper all the secrets of the spinney and hedgerow and undergrowth. He grew up, trained at the Crystal Palace School of Engineering and became a civil engineer, then went in for architecture. But that friendship with the gamekeeper had decided his life for him. He kept and bred many kinds of foreign birds that had never been bred before.

In 1898 he became a Fellow of the Zoological Society. In 1905 he was invited to become a member of the Council and two years



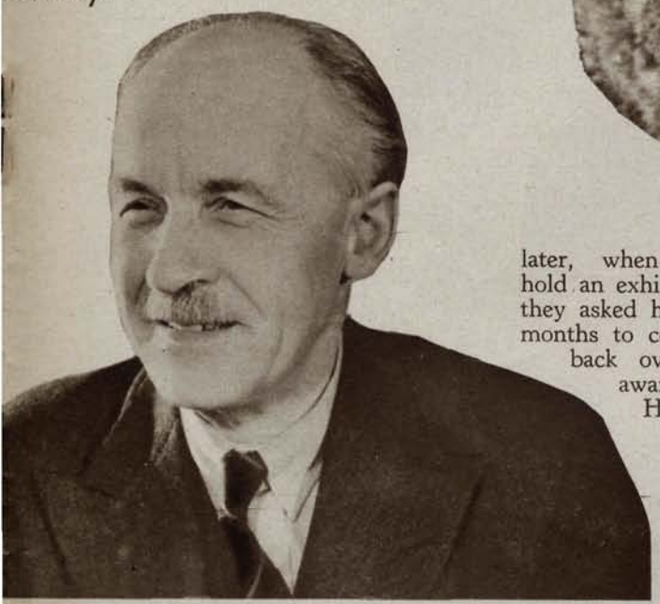
Above you see a Night Monkey from tropical South America.

(*Below*) An African Bush Baby.

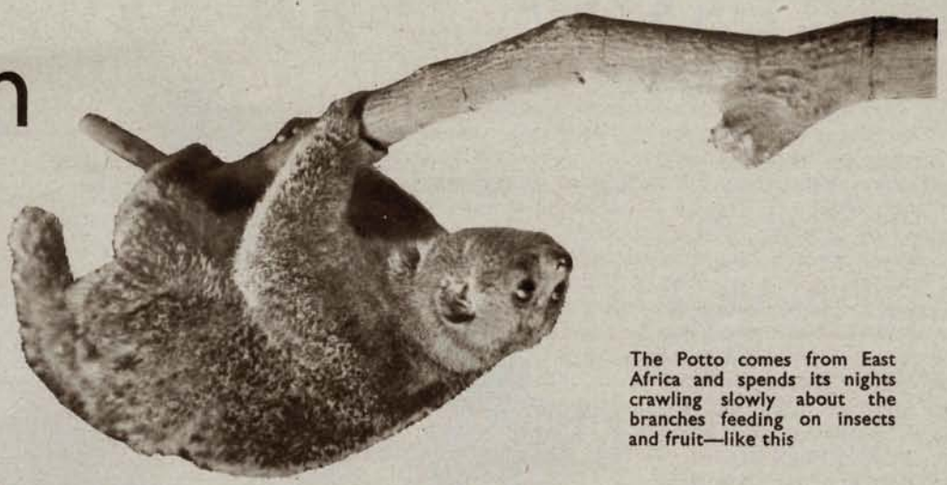
David Seth-Smith and keepe with penguins they brought to

Zoo Man

as popular a feature of Television as they On this page are pictures of some of the xt Friday.



rs from the Zoo
Alexandra Palace



The Potto comes from East Africa and spends its nights crawling slowly about the branches feeding on insects and fruit—like this

later, when the Council decided to hold an exhibition of Australasian animals, they asked him to go to Australia for six months to collect specimens. He brought back over seven hundred and was awarded the Society's silver medal. He has given three television broadcasts from Alexandra Palace. These are some of the birds and animals he has shown before the camera :

The blue and yellow macaw, Marcus—a famous broadcaster; the white cockatoo, Cockie II (the original Cockie was well known on the air, but he died); an opossum, a boa constrictor; four kinds of penguins—the king penguin—largest of all; the South African or Cape penguin; the rock-hopper and macaroni penguins, both with yellow crests.

In his last television broadcast he introduced a panda, or cat-bear; a polecat, rarest of British mammals and forebear of the domestic ferret; a two-toed sloth, that strange, long-haired creature which spends its whole life upside down.

The animals go up to the Palace in various cages and boxes in one of the Zoo lorries; and their particular keepers handle them while Seth-Smith talks about them. It is a curious fact that they don't mind being televised in the least, and take no notice of the dazzling lights. Seth-Smith is to televise again next Friday, and will take up a further collection of animals, five of which are reproduced here.

Among others due to go to the Palace on the same day are a fruit bat, or flying fox, to be found in all tropical countries, though this particular one will be a native of India. Then viewers may see a flying opossum, a charming, squirrel-like animal from Australia and a member of the family of pouched animals so characteristic of that country. It sleeps by day and is very active among the branches of the trees at night. While it cannot actually fly, it is an expert glider as it possesses folds of skin connecting its front and back limbs, which, when stretched out, act as a parachute.

Many very interesting animals will have to wait for warmer weather before they can be taken from the Zoo to North London, and perhaps in the summer a dream of keeper Shelley will come true, and Boo-Boo and her famous daughter Jubilee will pay a visit to the Palace and appear on the screen.

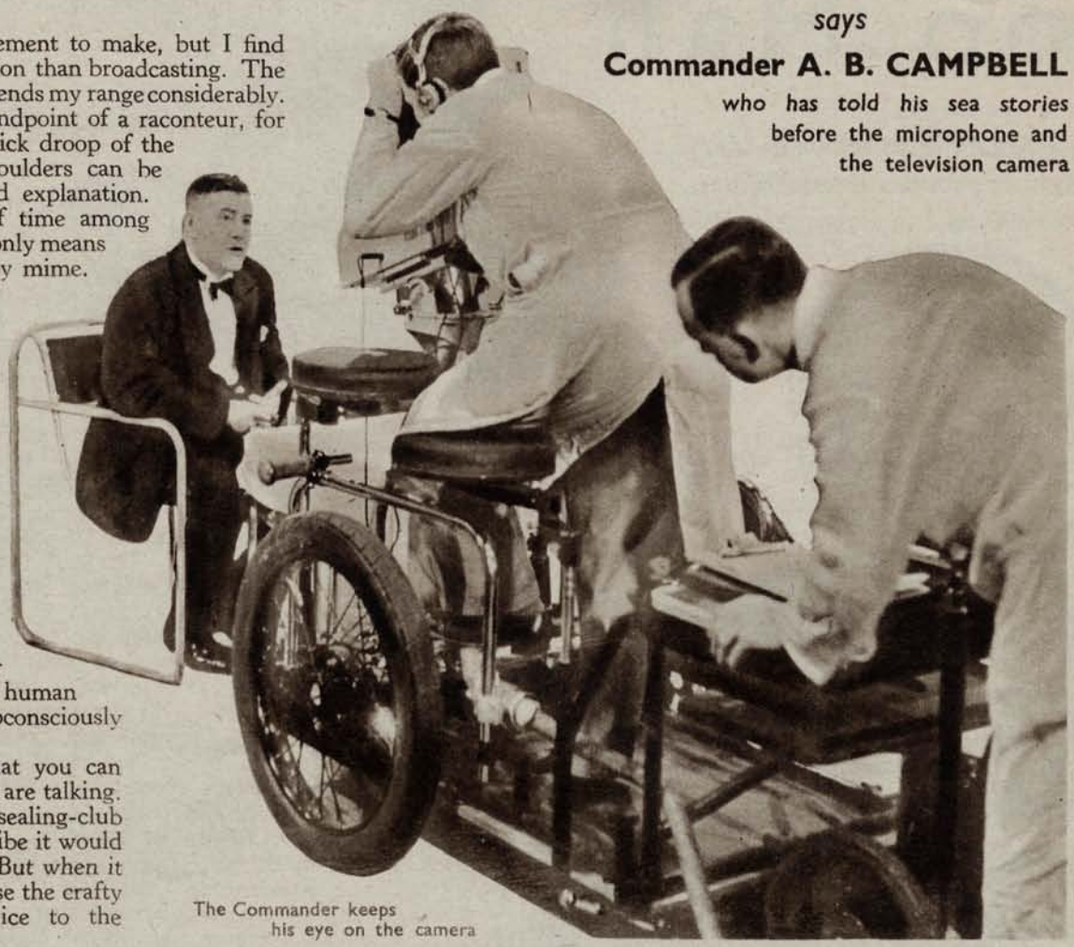
The Porcupine Ant-Eater of New Guinea is a curiosity of the animal world, for it is one of the few mammals to lay eggs

IT'S EASIER THAN BROADCASTING

says

Commander A. B. CAMPBELL

who has told his sea stories before the microphone and the television camera



The Commander keeps his eye on the camera

IT may seem a strange statement to make, but I find televising an easier proposition than broadcasting. The fact that viewers can see me extends my range considerably.

I am speaking from the standpoint of a raconteur, for in the spinning of yarns a quick droop of the eyelid or a shrug of the shoulders can be made to cover a long-winded explanation. I have spent a good deal of time among natives, and in some cases the only means of communication has been by mime. Consequently I have had to rely on my hands to convey my meaning and I find that I can express myself much more clearly this way.

There is to me something awe-inspiring in sitting in a soundproof studio with only a small piece of mechanism as a companion. Whereas, in television, people are around you all the time and although they do not constitute your audience and probably are not taking the slightest notice of you, their mere presence brings a human element into play which subconsciously gives me moral support.

Another useful point is that you can show objects about which you are talking. I have in mind an Esquimo sealing-club given me in Alaska. To describe it would be a long and tedious affair. But when it is seen, one can almost visualise the crafty hunter stealing across the ice to the unsuspecting, sleeping seal.

I shall always remember my first broadcast. I was to tell the story of the loss of H.M.S. *Otranto*—a disaster in which I lost many dear shipmates. When I presented myself at Broadcasting House I was informed that several people wished to see me. I walked over to them and discovered that two of the men were survivors from the tragedy and three ladies had lost either husbands or sons. These ladies immediately began to ask if I was going to mention their lost heroes, and tears were very near the surface.

Now, I'm a soft-hearted chap, and I felt a lump rising in my throat. So I broke away, and promised to see them after the broadcast. An official arranged that the party should use a private listening-room to hear my talk. So far, so good. I was then escorted to Studio 3B, and discovered on looking at the clock that I had five minutes in which to compose myself.

A man bustled into the room. 'Ah!' I thought, 'the announcer!' But he explained that he was an engineer, and was going to 'sound' the studio. This took him three minutes. When he left I had exactly one minute to go. A vain hope filled my breast that I was forgotten, and I looked longingly at my hat. Then the door opened and in stepped the announcer. 'Are you ready, Commander?' he asked cheerfully. 'No,' I promptly said, 'I'm scared stiff, hot and bothered, and. . . .' I got no further, firmly he pushed me into the chair, the red light flashed, and I heard him saying, 'We have in the studio. . . .' I was off on my first broadcast.

Now while the engineer was sounding the studio, he informed me that it was to be an Empire broadcast. I asked him what that meant, and he said quite casually that my audience would consist of about forty million people. Of course, this figure conveyed nothing to me, but it certainly caused my heart to miss a beat or two. But as soon as I began to talk I could see only those wives and mothers sitting in the listening-room outside. I could see the tears in their eyes. And it was to them I spoke as I tried to tell how their dear ones had found a hero's grave.

And when you look into it you find that the average radio unit is only four people. From that time on I have always visualised a family consisting of a father, mother, son of eighteen, and a girl of twelve. I am sitting in their room by the fireside, and under these conditions I am guarded against using a loose expression, or raising controversial points. I do not use script with my talks, and I can hardly imagine anyone 'reading' his experiences to a small party. I always conjure up a picture of the men and places I am describing and I do my best to make my listeners see them.

There is no doubt but that the super-sensitiveness of the 'mike' helps a speaker, the slightest inflection of the voice is emphasised. But don't forget that any unorthodox sound such as turning pages or smacking the lips is also intensified. I always use the simplest words, as I find that words of three or more syllables are apt to run into each other, making it difficult for the listener to pick up. Some words seem to me to suit the microphone. They 'tinkle' as I say them. Others have a musical note that pleases me to utter.

I feel somehow that an artist could make great use of the microphone in this direction, and I can imagine a new form of broadcasting in which the beauty of the spoken word will predominate.

Obviously, in broadcasting, personality must be conveyed entirely by the voice, and it is interesting to learn the impressions listeners receive.

The other day I broadcast a talk and at the end quoted a line of Browning. A total stranger to me wrote saying that 'under my weather-beaten exterior I possessed a poetic soul'.

Television will at least give the viewer the opportunity to see the talker!

TELEVISION PROGRAMMES

WEDNESDAY JAN. 27 AND THURSDAY JAN. 28 : VISION 45 Mc/s SOUND 41.5 Mc/s

On Wednesday John Piper will present a selection of pictures now on exhibition in London. Here he is showing a modern stone-carving before the television camera.

Wednesday

3.0 LONDON GALLERIES

A selection of pictures from London galleries, and a discussion between SERGE CHERMAYEFF and JOHN PIPER on 'The Picture in the Modern Home'

John Piper, a staunch believer in English art, is thirty-three years of age. He studied law for some time and then, like Matisse, he abandoned that profession to paint. After a spell at the Royal College of Art, he spent a good deal of time studying interiors of churches and painting landscapes. He now works, however, as an abstract painter entirely.

In order to study early English art he has visited remote parts of the country with his camera for photographs of sculpture, many of which have appeared in the *Architectural Review*. One of his beliefs is that the great hope of painters today is to work with architects.

In today's broadcast he will discuss the possibilities of this with Serge Chermayeff, the architect (with Erich Mendelsohn) of the new De La Warr Pavilion at Bexhill, and also a designer of several studios at Broadcasting House.

'Sound' listeners will remember that he broadcast with Professor Hilton in 1935 on painting and drawing in the home.

3.15 Film
'FAKEERS OF THE EAST'

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

3.50 BRITISH MOVIETONEWS

4.0 CLOSE

9.0 JACQUELINE
Songs at the Piano

9.10 LONDON GALLERIES

A selection of pictures from London galleries, and a discussion between SERGE CHERMAYEFF and JOHN PIPER on 'The Picture in the Modern Home'

9.25 GAUMONT BRITISH NEWS

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

10.0 CLOSE

Thursday

3.0 MARIO LORENZI
Syncopated Harp Solos

3.10 HOME AFFAIRS
The Future of Trade Unionism

A discussion between Sir WALTER CITRINE, K.B.E., and JOHN HILTON

Today Professor Hilton will discuss trade unionism with one of the movement's most important officials, Sir Walter Citrine, who became General Secretary of the T.U.C. in 1926, and President of the International Federation of Trade Unions in 1928. Altogether he has been intimately connected with various trade union bodies for more than twenty years, and viewers will no doubt hear of their development in the past as well as a forecast of the future.

3.25 GAUMONT BRITISH NEWS

3.35 CABARET

Draper and Shires
Dancers

Howard Rogers
in a monologue

Juggling Cottrillos

The BBC Television Orchestra
Conductor, Hyam Greenbaum

Grace Draper was originally in the chorus of *Give Me a Ring* at the London Hippodrome in 1933. Afterwards she joined up with a partner and put on a very successful tap-dancing act known as 'Jack and Jill'. Six months later she accepted a solo dancing engagement in Milan, where she met her present partner, Alan Shires. They made their first appearance in England at the Piccadilly Hotel in March 1935, since when they have established themselves as an outstandingly clever dancing team.

Howard Rogers has been a favourite artist of cabaret-goers for nearly twenty years. His sketch, which will be presented today, 'P.C. Hoppitt's Retirement', has been shown all over South Africa, Australia, and Canada.

4.0 CLOSE

9.0 MARIO DE PIETRO
with
KATHLEEN O'HAGAN at the Piano

This is Mario de Pietro's television début. He has been described as the 'wizard of the banjo and mandoline', and it is on these two instruments that he will play to viewers this evening. His accompanist, Kathleen O'Hagan, is one of the stars of the 'Sunshine' concert party at Shanklin, where de Pietro has appeared for four seasons. Since his arrival in London in 1920 he has toured nearly every West-End and provincial music-hall, has made films, and has made extensive tours in South Africa.

9.10 TIMBER BUILDING AND TOURIST CAMPS

A discussion between JOHN GLOAG and G. LANGLEY TAYLOR on timber-built Tourist Camps

John Gloag is the Public Relations Director of the Timber Development Association, which recently ran a tourist camp competition for the best designs of wooden buildings to accommodate hikers, cyclists, and motorists. There were four judges, two of them being John Gloag and G. Langley Taylor, whom viewers will see this afternoon. The three winning designs will be shown, together with five models of timber-built houses.

9.25 BRITISH MOVIETONEWS

9.35 CABARET

Bubbles Stewart and Sisters
Songs, Dances, and Impressions

Bob and Alf Pearson
Songs and Comedy

Bowyer and Ravell
Ballroom and Acrobatic Dancers

The BBC Television Orchestra
Conductor, Hyam Greenbaum

10.0 CLOSE

(*Programmes continued on page* 12)

DRAPER and SHIRES dance in the cabaret show on Thursday

TELEVISION PROGRAMMES

FRIDAY JAN. 29 AND SATURDAY JAN. 30 : VISION 45 Mc/s SOUND 41.5 Mc/s

RONALD FRANKAU, popular broadcaster and star at the Prince of Wales Theatre, will be seen in cabaret on Saturday night

Friday

3.0 BRITISH MOVIETONEWS

3.10 FRIENDS FROM THE ZOO

Introduced by DAVID SETH-SMITH and their Keepers

3.25 Film
'GOOD KNIGHT'

3.35 MAGIC, MIRTH, AND MUSIC

Jasper Maskelyne
Master of Magic

Kenneth Blain
Comedian

Ord Hamilton and his Twentieth Century Melodians

4.0 CLOSE

9.0 'HEARD IN CAMERA'

A dramatic thrill in one scene by E. Graham Hill, with

Tod Slaughter

Produced by Stephen Thomas

9.15 GAUMONT BRITISH NEWS

9.25 FRIENDS FROM THE ZOO

Introduced by DAVID SETH-SMITH and their Keepers

9.40 VARIETY

Walker and Smarte
Comedians

Ord Hamilton and his Twentieth Century Melodians

10.0 CLOSE

Saturday

3.0 PUNCH AND JUDY

Bruce McLeod

3.10 GAUMONT BRITISH NEWS

3.20 IN YOUR GARDEN

'Planting'

C. H. Middleton

Mr. Middleton will describe the planting of Roses, Raspberries, Fruit Trees, and Shrubs

Plantings, whether of roses, fruit trees, or shrubs, may be made any time now up to the end of March, provided the ground is not frosty or waterlogged, and this afternoon C. H. Middleton is to demonstrate before the television camera how planting should be done.

A common mistake is to plant too deeply. The tree should be set at the same depth at which it was growing previously, and there is usually an old soil mark on the stem just above the roots to guide you. Roots should be pruned before you plant; broken or torn ends trimmed off, and the long coarse roots shortened; and—a very important point—they must be spread out nearly flat in the hole. Don't put manure among the roots; plant firmly. These and other tips will be given by C. H. Middleton today to those who are likely to be engaged in the business of planting in the weeks to come. He will also give special hints on the planting of raspberry canes.

3.35 Film
'FAKEERS OF THE EAST'

3.45 CABARET

with

Van Dock
Cartoonist

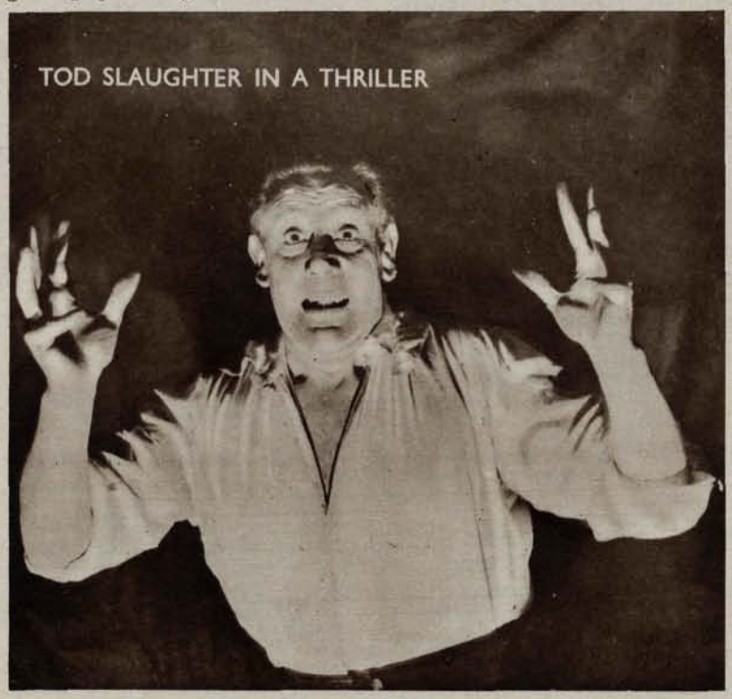
Paddy Brown
Diseuse

and

The June Dancers

4.0 CLOSE

9.0 ORIEL ROSS
in
Songs at the Piano



Tod Slaughter, exponent of full-blooded melodrama, presents a dramatic thrill, *Heard in Camera*, on Friday

PADDY BROWN, a regular member of the cast of *Revudeville* at the Windmill Theatre, will be televised on Saturday

9.10 BRITISH MOVIETONEWS

9.20 IN YOUR GARDEN

'Planting'

C. H. Middleton

Mr. Middleton will describe the planting of Roses, Raspberries, Fruit Trees, and Shrubs

9.35 CABARET

with

Ronald Frankau
Comedian

Michaelson
Cartoonist

Paddy Brown
Diseuse

and

The June Dancers

In addition to the June Dancers, an unusual dancing act, Michaelson, a cartoonist whom viewers have seen before, and Paddy Brown, a diseuse who has been very successful in West-End non-stop revue, this evening's cabaret is noteworthy for the appearance of Ronald Frankau.

The son of Frank Danby and the younger brother of Gilbert Frankau, the novelists, Ronald Frankau left Eton and slowly but determinedly drifted on to the stage. He made his first appearance in the chorus of *A Country Girl* at Daly's. His first real success was with his own concert party, called 'The Cabaret Kittens'. Since December 1934, his double act on the air with Tommy Handley as Murgatroyd and Winterbottom has been one of the highlights of broadcast Variety. On the stage and in cabaret Ronald Frankau is now one of the biggest attractions. He is entertaining both as a singer and as a raconteur.

10.0 CLOSE

CLAIRE LUCE, Broadway and London revue favourite, will be seen with William Walker in 'Starlight' on Tuesday

PREPAID CLASSIFIED ADVERTISEMENTS.—TEMPORARY RATES PER SINGLE WEEKLY INSERTION. One inch (12 lines) £5; half inch (6 lines) £2 10s.; quarter inch (3 lines—**MINIMUM**) £1 5s. Box number 2/6 extra per insertion. DISCOUNTS: 2½% on 13, 5% on 26, 7½% on 39, and 10% on 52 consecutive insertions. CIRCULATION: 600,000—London Area only. All communications to be addressed to the Advertisement Director, BBC Publications, 35, High Street, Marylebone, W.1.

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Television demonstrated daily 3 to 4 o'clock. Piccadilly Radio Stores. Specialists in Midget Radio Sets, 169, Piccadilly, London, W.1.

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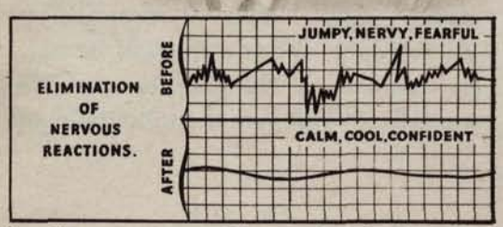

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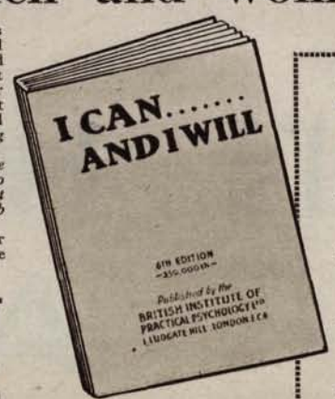

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3/6

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