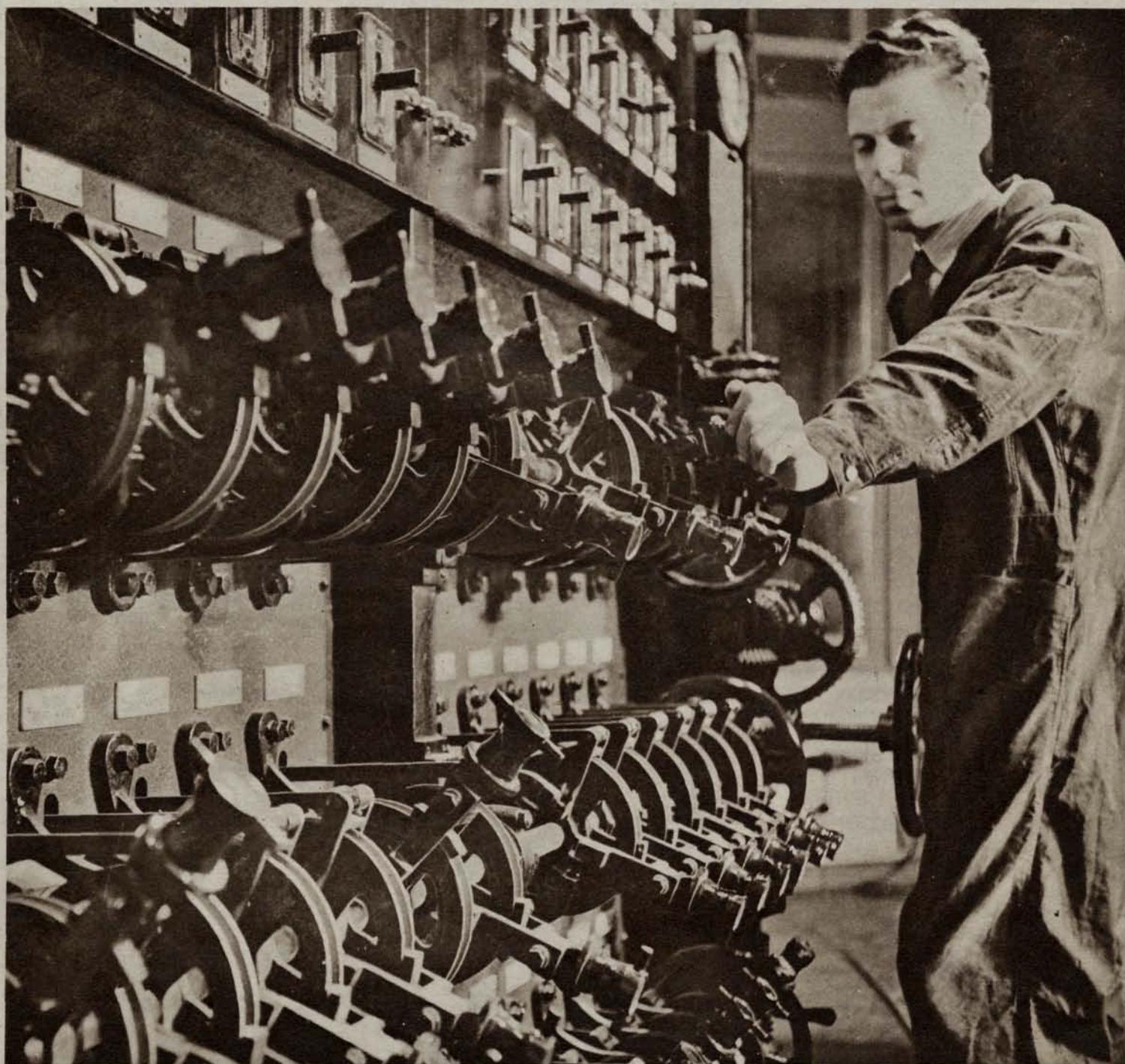


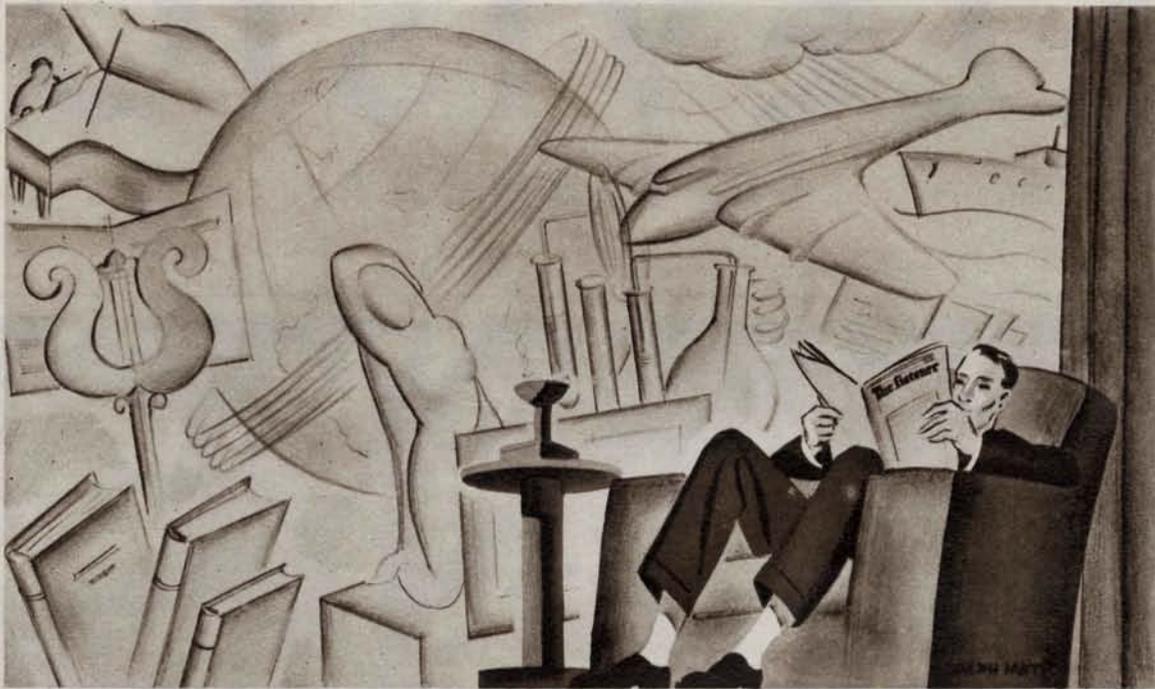
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SUPPLEMENT TO RADIO TIMES, JANUARY 29, 1937

RADIO TIMES
TELEVISION
SUPPLEMENT

PROGRAMMES FROM FEBRUARY 1 TO 6



One of the two 50-kilowatt lighting switchboards at Alexandra Palace



Here are details of instalments in some current broadcast talks series with the dates of their publication in **THE LISTENER**, which is on sale at newsagents, bookstalls and booksellers every Wednesday, price 3d.

SERIES	JANUARY 27 (now on sale)	FEBRUARY 3	FEBRUARY 10
A NATION OF SHOPPERS	Big Business v. Small Shopkeeper	Things That Go Wrong	Service
CHURCH COMMUNITY AND STATE	The Christian Understanding of Man <i>by Prof. T. E. Jessop</i>	History and the Kingdom of God <i>by H. G. Wood</i>	God and the Common Life <i>by Lord Lothian</i>
IT'S HAPPENING NOW	Housing Estates	Digging for a New England	From Mine to Small-Holding

THE NATIONAL LECTURE on "ENGINEERING" by SIR ALEXANDER GIBB will appear in the issue of FEBRUARY 3.

The Listener

LESLIE MITCHELL tells you of his difficulties

as *Television Announcer*

I SUPPOSE to the outsider, knowing nothing of the inner workings of broadcasting, announcing must sometimes appear a very easy profession. I myself, before I was initiated into those mysteries, was complacent to an astounding degree about the terrors in store for me from the time of my acceptance as an announcer on probation. I thought I knew quite a lot about my own language, had travelled a certain amount, and had a little more than the rudimentary school knowledge of one or two other languages, so why should I face the future with any misgiving at all? How wrong I was!

My first days at Broadcasting House were spent in religiously calling the two senior announcers, Stuart Hibberd and Frederick Grisewood, 'Sir'—a title they both abominate—and following the other announcers as they came on duty, from studio to studio, to listen to them and get a rough idea of what I myself would be required to do when the appropriate moment came.

The moment came far sooner than I expected. Having read the weather forecast for farmers and shipping at 10.30 a.m. without slipping up or making an ass of myself in any way, I decided that it was going to be almost as easy as I had expected; but I did not expect to be put

on to a concert in the Concert Hall with an audience of terrifying proportions within the first fortnight. I arrived in the Concert Hall with what I hoped was an outward appearance of *sang-froid* and sat myself down at the announcer's desk, which is in the corner. I had looked up various books of reference so that I could say something, if I had the nerve or the time, about each piece of music as it fell to me to announce it. I had registered a slight difficulty, while-rehearsing myself, over the name of the comic opera *Les Saltimbanques*, but having said it over to myself once or twice, I realised how colossally easy it was to say.

* * * *

The first half of the concert, if I didn't sound very professional, at least went smoothly, and I was able to relax. Then I came to it. 'And now the orchestra is going to play the overture to that well-known French comic opera *Les Sil . . . Sal . . .* (a few beads of perspiration appeared on my forehead as I remembered how easy it was to say) *Les Sel—tim . . .*' I gave up and waved my hand to the conductor, who proceeded to play it.

While the orchestra was playing, I was able to review my shattered nerves and marshal them for what is so aptly termed a come-back. I muttered the fatal words



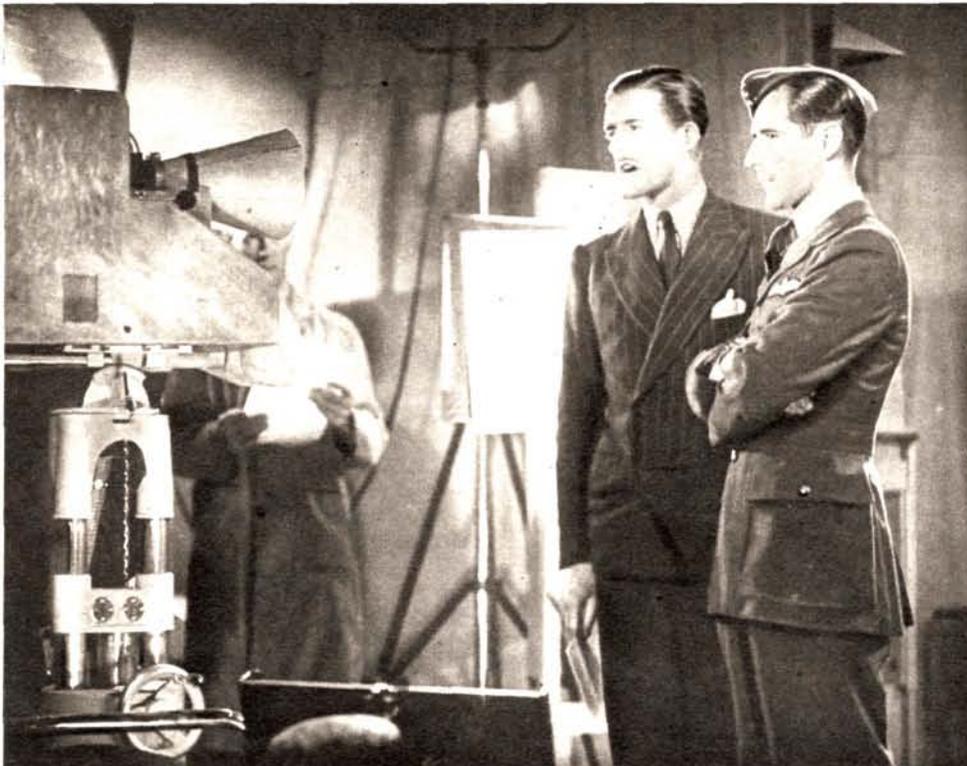
to myself again—perfectly straightforward, no difficulty at all. The music finished, and I airily faded in my microphone: 'I must apologise for having tripped over the title of that piece of music. It was, of course, the overture to the well-known French comic opera *Les Sals, Sils, Sells . . .*' and so on.

Whether I ever managed to say the title correctly I still don't remember; but quite apart from feeling a perfect fool, I felt that I must never announce again. It was a relief, therefore, to find that my chiefs did not take the same grave view of the situation as I myself had done. Another bad trip I made was in the News much later on, when I startled listeners by referring to the Orient liner *Orrien*, which, of course, was the *Orion*. These and many other tribulations are the lot of the new and inexperienced announcer, and it takes many years to achieve the consistent high standard of our senior announcers.

* * * *

I left announcing eventually—no, I was not sacked—to become a compère and producer in the Variety Department under Eric Maschwitz, and there I stayed for nearly nine months. Compèring was a style of announcing entirely different from that of my previous experience. I now found that when I did make a mistake or trip up in any way, I didn't suffer from that appalling feeling of shame at 'letting the Corporation down'. That is purely a personal reaction, and there is, of course, no real excuse for slovenly announcing or compèring. But it loosened up my nerves rather, and I was able to develop a more intimate style. At the end of nine months I was appointed Television

(Continued on page 4)



Leslie Mitchell introducing to 'Picture Page' viewers Squadron-Leader Swaine, who regained the aeroplane altitude record for Great Britain

Television Announcer

by Leslie Mitchell

(Continued from page 3)

Announcer. A flattering choice, but a rather terrifying prospect.

Here again a completely new technique would have to be worked out. No longer could I, as I had in the past, rely on the excellent advice of more experienced members of the Corporation. This was a new thing. There was nobody who had had any direct experience of announcing on vision.

As things turned out, I was very lucky. I had had stage training; I had been an announcer and a compère. All that was finally required of me was to combine my experience of all three, and allow the public to watch me suffering.

And suffer I did in those early days, but not in silence. The strain of making a personal appearance and, so to speak, acting one's announcements was even worse than the worst attack of first-night nerves or close-up shots in the film studio which I had already felt as an actor. Was I standing exactly on the marks painted for me on the floor? Was I too far away from the microphone? Was I talking before my picture appeared on the screen? Was I talking too loud? Was I apparently self-conscious and, when I was being funny, was I being funny? These and other thoughts were passing through my mind during each appearance I made at our early demonstrations to Radiolympia in August.

To make things worse, my two colleagues, Jasmine Bligh and Elizabeth Cowell, were away ill for those first few days, so I was unable to watch them and pick up hints in that way; but everybody, from the staff at Alexandra Palace to the public at Radiolympia, was more than kind and helpful.

So far, I have discovered from my own point of view that it is far better not to learn material off by heart for television announcing (to read all announcements in front of the camera is obviously impossible), although one must, of course, memorise the names and distinctions of personalities who are appearing. This was most evident at the opening ceremony on November 2, when the BBC Television Station was formally declared open by the Postmaster-General.

My theory is that immediately you memorise anything that is not dramatic dialogue it becomes apparent to your audience that you are reciting; however hard you try, it is a little difficult not to make it sound parrot-like. Obviously one must be able to make an official announcement in an official manner, but there are many moments when informality is the only way to combine announcing with the touch of a compère.

* * * *

It is early as yet to have developed any hard and fast rules. Experience and only experience will show what is the most suitable method of approach for the many subjects that will come into the realm of television in the future.

NEWS for YOU VIEWERS

Dogs on Parade

On February 10 and 11, England's greatest Dog Show will be held at the Royal Agricultural Hall—Cruft's, the first of which took place in 1886. A. Croxton Smith, one of the judges, will take up to Alexandra Palace on February 8 ten different breeds, five in the afternoon and five in the evening. One of the exhibits will be a dog that belongs to the biggest breed in the world—a wolfhound belonging to Mr. J. V. Rank. Mr. Croxton Smith is a well-known breeder, and is Vice-Chairman of the Kennel Club and Chairman of the Tailwaggers' Club, which boasts of a membership of over 670,000. He is also the author of a classic amongst dog books, 'About Our Dogs'.

Women and Clothes

A day in the life of a London girl—this is roughly a description of the fashion parades viewers will see next Tuesday week, February 9. There will be six mannequins, all of them English, who will wear dresses of English design that London women should wear—or would wear if they had the time and the money. In any case the show will offer suggestions to almost everybody, even those with very limited means. Models suitable for every occasion from morning to night will be shown, from a bathing-suit for a swim in the morning to an evening dress to wear at the theatre.

High Life

On February 15 viewers will be able to be present at a restaurant cabaret without the discomfort of a boiled shirt. An important feature will be a cocktail bar presided over by Alfred, a well-known West-End barman. He is young, cheerful, and be-spectacled, and flicks a graceful wrist with a cocktail-shaker. There will be tables and waiters and impressive-looking bottles wobbling in ice-filled pails. Those envious of the diners can console themselves with the knowledge that ginger ale will be used instead of champagne. The food, though, will be real.

Those taking part in the cabaret will include Sherkot, who will doff his goal-keeper's outfit and be an Apache dancer with an imaginary partner; and it is hoped that amongst others, the Six Valdetts, a novelty dancing act, and Warner and Darnell will be present. Between the cabaret acts the diners will dance on the floor to music played by ten members of the Television Orchestra.

Pencil Trick

Alfred's most important customer will be conjurer Russell Swann, who will probably do his best to try out a few tricks at the bar. Swann is a very entertaining fellow off-stage. His last visit to Alexandra Palace resulted in an amazing scene in which the studio staff rushed about frantically trying to disentangle pencils mysteriously tied on to the buttons of their smocks. They don't know even now how the trick was done.

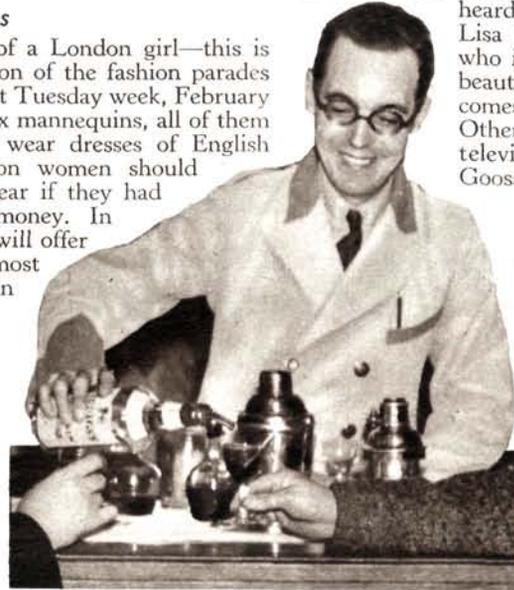
On With the Motley

A performer in a recent 'Picture Page' programme was one of Lady Hart-Dyke's silkworms from Lullingstone Castle. The silkworm went through the afternoon performance without apparent strain and then settled down to rest for the evening session. The second interview evidently proved too much for him, for like a good troupier he carried on through his turn so as not to disappoint his public, after which he was seen to nod, and his head fell off.

Music Makers

Several famous musicians have already appeared as soloists at Alexandra Palace. A few days ago Helen Perkin was seen and heard, and next Thursday Lisa Minghetti, the violinist, who is a fine player and very beautiful into the bargain, comes before the camera again. Other soloists who have been televised include Sidonie Goossens, Yvonne Arnaud,

William Primrose, and Guila Bustabo. On February 17 viewers will see Dorothea Aspinall, a great pianist, whose musical education at the Royal College of Music was gained entirely by scholarships. She is well known for her solo work both on the air and in the concert hall. This, however, will be her first television appearance, and, so she says, she is looking forward to it very much.



Alfred, a West-End barman, will be featured in a cabaret show on February 15.

Stage Manager No. 4

For the last two years lovers of pantomime have had a particularly good time with the Golders Green production of *Aladdin*. The producer was Gordon Crier, who has just been appointed a stage manager at Alexandra Palace. (His name, by the way, is pronounced as if it had 'town' in front of it.) When he was stage-managing the Emile Littler pantomime at the Prince of Wales Theatre, Birmingham, he wrote the book and lyrics of *The Princess of Paraphernalia*, the entertaining operetta that was broadcast in December, 1934. The music was by John Morley, and the combination was very successful.

Gordon Crier's next radio collaboration was a sequel, *The Rival Fairies*, and when he has time to leave the television studios he will be putting the finishing touches to another operetta entitled *The King Didn't Matter*.

Apart from a great deal of stage experience in nearly every part of Britain, Gordon Crier went to Canada with a Barry Jackson touring company in 1931, and to New York in 1933 with Edith Evans in *Evensong*. He has been particularly successful with pantomime shows in London and the provinces.

His appointment brings the total of television stage managers up to four. The other three now at Alexandra Palace are Peter Bax and Harry Pringle, and the recent arrival, Reginald Smith.



in Dancing

By Philip J. S. Richardson, Editor of the *Dancing Times* and captain of the English amateur dance team that is shortly to meet a Danish team in Copenhagen. He will give a commentary on a demonstration by the English dancers to be televised on Wednesday.

IT may be news to those who have only a nodding acquaintance with modern ballroom dancing through an infrequent visit to a smart dinner or subscription dance, where they will see a cosmopolitan style of dancing mostly made up of a walk and a shuffle, that this kind of dancing differs as much from the dancing of the enthusiasts who patronise the popular *palais* and dance halls as does the pat-ball lawn-tennis played by the young ladies of the 'nineties from the highly scientific game of a Dorothy Round or a Helen Jacobs.

Before the war, ballroom dancing was tied to the apron-strings of the ballet. We used the turned-out 'five positions' and pretty, mincing steps. After the war, the technique of the ballet was cast out of the ballroom, and we began to move across the dance floor with a natural step similar to that used in walking.

Over ten years ago a small body of English teachers were the first in the world to study very carefully this change of method and to evolve a modern

technique based on natural movement. We continued to receive our dances from America—the foxtrot, the Charleston, the quickstep, for instance—but we completely Anglicised them.

This was the beginning of what is known today as the 'English Style'. Such has been its success among real dancers that it is copied all over the world, with the exception of the United States. English dance teachers are in great demand, and pay frequent visits to Germany, Holland, Denmark, Norway, South Africa, and Australia; and in Japan and the Far East everything written on the 'English Style' in this country is eagerly read and studied.

The two countries that have made the greatest progress in copying this style are Denmark and Germany, and I place them in their probable order of excellence. Last year a Danish couple were placed third in the British Amateur Championship at Blackpool.

The forthcoming ballroom match between amateur teams representing

England and Denmark which takes place on Sunday, February 7, at *Idraetshuset* in Copenhagen, sponsored by the important Danish newspaper *Politiken*, and probably before an audience of some three thousand people, is therefore of considerable importance. It is a wonderful 'salesman' of what England has to offer in the ballroom world—it is the cause of many Danes coming afterwards to England and of many English teachers being invited to the Continent.

More than that, it is the means of forming many friendships between the peoples of two countries. The part that dancing could play in helping the different countries to get to know one another better has not as yet been realised. The Blackpool authorities took a step in the right direction last year when they invited the leading dance couples from Denmark, Norway, France, Germany, and Czechoslovakia to take part in our British Amateur Championships. Though they were not wholly successful, all went home with happy memories of England.

TELEVISION PROGRAMMES

MONDAY FEB. 1 AND TUESDAY FEB. 2 : VISION 45 Mc/s SOUND 41.5 Mc/s

This week's transmission will be by the Marconi-EMI system

Monday

3.0 THE ORCHESTRA AND ITS INSTRUMENTS

'Wind'

Philip Thornton

This is Philip Thornton's third talk in this series. He will deal with such instruments as the euphonium, the tuba, the French horn, the cornet, the bugle, the trumpet, and the hunting-horn.

He left school at the age of seventeen to write for a Bristol newspaper. But he left journalism to read theology and philosophy at Durham, and after a spell abroad he gave several broadcasts on music, the most notable of which were 'Musical Switchback', 'A Traveller in Search of Music', 'Song and Dance', and 'Food and Music'. He has written, produced, and acted in several plays, including *The Crooked Cucumber* and *Shades of Bristol*. Thornton has travelled in almost every part of the world except America, which he hopes to visit shortly.

3.20 GAUMONT BRITISH NEWS

3.30 IRENE PRADOR

Soubrette

A MASQUE

by H. D. C. Pepler from

'The Hunting of the Snark' by Lewis Carroll

to music by Leighton Lucas

The BBC Television Orchestra Conductor, Hyam Greenbaum
Presentation by Stephen Thomas

4.0 CLOSE

9.0 THE ORCHESTRA AND ITS INSTRUMENTS

'Wind'

Philip Thornton

9.20 BRITISH MOVIE TONNEWS

9.30 MOLLY PICON

in

CABARET

with

Lilyan, Dania, and Malo Dancers

Joe Adami

Juggler

Zoe Wyn

Songs

and

Evel Burns

Syncopated Piano Solos

10.0 CLOSE

Tuesday

3.0 Demonstration by the WOMEN'S LEAGUE OF HEALTH AND BEAUTY

Led by Peggy St. Lo

Commentary by Mrs. Cruickshank

In the second television demonstration by the Women's League of Health and Beauty—the first took place on December 8—the girls will be led by Peggy St. Lo instead of their usual leader, Prunella Stack, who at the moment is studying methods of physical culture in Germany. Altogether there will be ten girls taking part. Mrs. A. J. Cruickshank,

who will give a commentary, is the sister of the founder of the League, which started with sixteen members in 1930, and now has a membership of nearly 100,000.

3.15 BRITISH MOVIE TONNEWS

3.25 HOOEY

A Floor Show

with

FRANCES DAY

CYRIL RITCHARD

ANTHONY TUDOR

MAUDE LLOYD

BOBBIE TRANTER AND HIS GIRLS

The BBC Television Orchestra Conductor, Hyam Greenbaum
Presented by Dallas Bower

Frances Day's blonde beauty will once again be seen today in a bill of international stars. Like Claire Luce, she comes from America, where she appeared with the late Texas Guinan, and quickly sprang to fame as a cabaret artist. She made her first appearance on the London stage at the Hippodrome in 1932 as Molly Harper in *Out of the Bottle*. Since then she has been in big West-End shows like *How Do You Do?* and *Jill Darling*, in which she played the part of Jill Sonning, and several films.

Cyril Ritchard is an Australian. He first came to London in 1925 to play in the revival of *Bubbly*. He is a versatile artist who can dance, sing, and act in comedy or straight parts—he was, film-goers will recall, the villain in the great Hitchcock film, *Blackmail*. His many successes include *Charlot's Revue*, *R.S.V.P.*, *Lady Luck*, *So This is Love*, *Love Lies*, and *The Love Race*.

Anthony Tudor and Maude Lloyd



IRENE PRADOR will sing in Monday afternoon's programme

are two dancers of the Mercury Ballet. Viewers will remember that Maude Lloyd appeared at Alexandra Palace last November; and Anthony Tudor in January, in a programme called 'Paleface', in which also figured Bobby Tranter and his Girls.

4.0 CLOSE

9.0 Demonstration by the WOMEN'S LEAGUE OF HEALTH AND BEAUTY

Led by Peggy St. Lo

Commentary by Mrs. Cruickshank

9.15 GAUMONT BRITISH NEWS

9.25 HOOEY

A Floor Show

with

FRANCES DAY

CYRIL RITCHARD

ANTHONY TUDOR

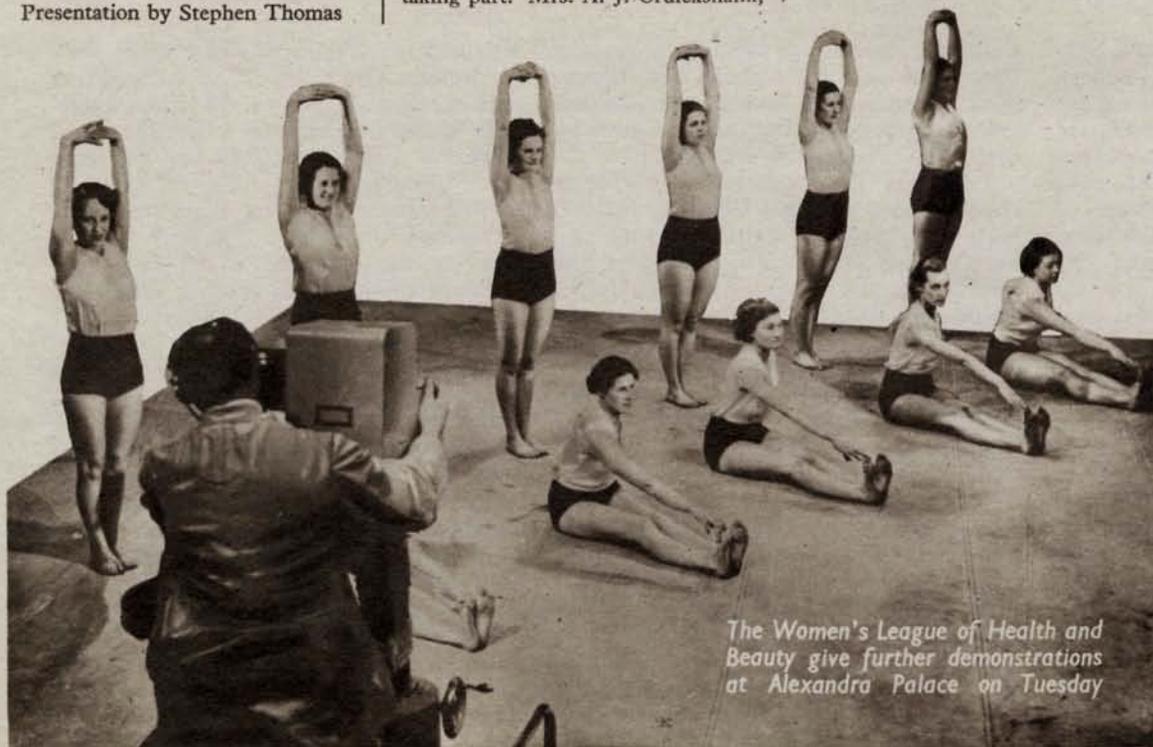
MAUDE LLOYD

BOBBIE TRANTER AND HIS GIRLS

The BBC Television Orchestra Conductor, Hyam Greenbaum
Presented by Dallas Bower

10.0 CLOSE

(Programmes continued on page 10)



The Women's League of Health and Beauty give further demonstrations at Alexandra Palace on Tuesday

All programme timings shown on these pages are approximate



*Frances Day tops
the bill in "Hokey"
on Tuesday*

A CRITIC of the ballet of some standing has declared that television is not yet sufficiently developed to undertake productions of this highly difficult art-form.

Nobody could possibly appreciate the soundness of this view more acutely than a television producer who, flinging caution to the four winds, adventures on the presentation of even such a comparatively small work as Frederic Ashton's *Façade*.

He is faced at once with the problem of holding the choreographer's grouping within the limits of his camera equipment and the dimensions of the television screen. He is also faced with the fact that he can never use the 'close-up' (one of his easiest assets), because a dancer works with the whole of his body and no portion of a figure or group of figures can be spared from the composition. Then, again, there is the fact that much of the movement will be extremely rapid and often diffuse. Also, in these early days, he cannot, with the choreographer, make special productions for the medium; existing stage choreography must be 'bent' to meet the requirements of the studio.

This last fact is the most unsatisfactory aspect of the problem, because those very limitations from which his equipment is suffering in its infancy suggest a need for special composition.

So far, so good, for the critic referred to above. Unfortunately he destroyed his reputation for perspicacity—at any rate, as far as the present writer is concerned—by proceeding to imply that the presentation of serious productions of ballet should not be attempted until the medium is in an advanced state of development.

This is a preposterous suggestion; coming from a professional writer on such matters, it is almost infamous. Had the famous actor-manager of the Globe Theatre on Bankside felt so, he would have 'written down' to the limitations of his 'cock-pit', as he called it, and the greatest plays of the world would never



Lydia Sokolova dances the Prelude from 'Trois Morceaux' before the television camera

have been written. Shakespeare fortunately foresaw that the medium would develop its resources according to the demands made upon them; that the wilder the necessity, the greater the invention. So he took his players from blasted heath to balcony, and from battlefield and shipwreck to Elsinore, and left the engineers and mechanics to get on with it. And it was not so long after, as time goes in history, that Venus was enthroned among her painted clouds behind the curtained proscenium in Whitehall.

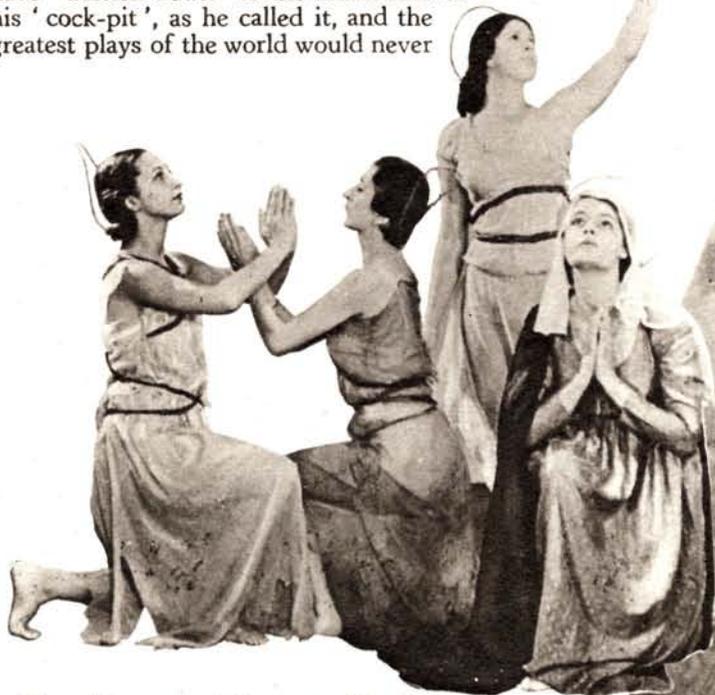
Today the entertainment industry grows in importance while you watch it, and where the stage

Ballet

carpenter and property master once ruled is collected a parliament of scientists and engineers representative of some of the best brains in the world. But the artistic director must still, with his authors, musicians, and players, lead the van. We may have absolute faith in the technicians. The more terrifying the problems we set them, the more surprisingly resourceful they become, and the swifter their invention.

Wherefore, let us continue our Terpsichorean performances and give rein to our ambitions, even if, for a short time, they may seem impudent to the less charitable critics. We shall do better very soon.

There is a theory that the ballet is entertainment for the intelligentsia. Quite; I agree. But who are the intelligentsia? Are they not, as a rule, those members of the public who, from childhood, have been enabled, by some kind chance, to grow up with an old beauty about them and, with that security as a background, have dared to seek a new?



The Mercury Ballet in 'A Florentine Picture', with Daphne Gow as the Madonna



Stephen Thomas, producer at Alexandra Palace, makes out a strong case for Television Ballet



Now there is an odd thing about the ballet. It can be proved by experience in the theatre that the public for this particular branch of dramatic art exists in an exact ratio to the amount 'fed' to it.

The more bread, the more sparrows.

When Colonel de Basil fills Covent Garden, he does not empty Sadler's Wells. On the contrary, it would seem, he increases the demand for the art he deals in, for during his season (which is invariably

a smashing success) the 'Wells' management plead guilty to the L.C.C., the Lord Chamberlain, and the Commissioner of Police, of the offence of overcrowding.

Does not this fact (and it is a fact) seem to indicate that the statement that the public for ballet is a small minority is at the best a half-truth? The public for all art is, unhappily, a minority, but it is a considerable minority and comprises the aristocracy of our day. Some of them may be seen in the boxes of Covent Garden, but more in the crowded galleries of that theatre and the 'Vic' and the 'Wells', and standing after their day's work in the promenade at Queen's Hall.

And this aristocracy grows in precisely such measure as we feed it. Perhaps herein lies the last white hope of civilisation. 'Educate' a man in the popular sense of the word, and he will make a bomb which he may drop anywhere just to show how well it works. But awaken his conscience to an appreciation of beauty, and he will see to it that this machine is very carefully handled until its manufacturer has been manœuvred into a suitably isolated position where the invention may be allowed to perform its office. The awakened one will admire the formation and colouring of the little cloud of blue smoke resulting from this experiment, but will apply himself in the future to the making of more grown-up toys.

So let us admit that in attempting the presentation of ballet performances, we are not only taxing the apparatus to its present limits, and certainly (from the viewpoint of those who demand perfec-

tion) far beyond them; we are also calling for more skill from the television producer than we can reasonably expect him to possess.

The control of a television presentation, it should be remembered, is, and must be, entirely in the hands of the producer during a first performance. It is up to him to know the show as a whole, and he should know it, in the writer's limited experience, by heart. If you have to watch the picture 'on the air', and the setting up of the next viewpoint on the 'monitor', issue instructions rapidly and intelligibly to perhaps four camera crews, the sound and vision control operators, and the stage manager, you haven't time to read a script. The script is there just to give all these people some idea of what they are in for! The producer should know it. I am not claiming that he *does*, but I assert that without question he *should*.

In the presentation of any musical production, the producer should memorise the music with the action. He won't have time to follow a marked score, even if he can read one. Nothing can be more irritating to a musical audience than an ill-timed 'mix' or 'cut'. When music is the carrier of the action, its phrasing and emphasis must be concordant with the timing and stressing of movement. This nice mating we see, as a rule, when we go to the ballet; this we miss too often when we go to the opera; this so frequently proves the Waterloo (from the Napoleonic point of view) of so many film directors.

So let us go on trying; if only so that when, some months hence, those clever engineers have made coloured-stereoptic-lifesize television, we are ready for them. And, for heaven's sake, let us ignore the man who says 'Limit your subjects to the present capacity of your medium'.

Oh pardon! since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work.



Two scenes from the Vic-Wells Ballet Company's presentation of 'Façade' at Alexandra Palace

TELEVISION PROGRAMMES

WEDNESDAY FEB. 3 AND THURSDAY FEB. 4 : VISION 45 Mc/s SOUND 41.5 Mc/s

Wednesday

3.0 PATRICIA ROSSBOROUGH

Syncoated Piano Solos

EVE BECKE
in Songs

TONI RAGLAN
Musical Chef

Patricia Rossborough is a Dublin girl who is a favourite with radio listeners. She has given classical concerts and is well known at the Coliseum and the Palladium, and on the Variety stage throughout England.

Toni Raglan was recently one of the hits at the Palladium in a Crazy Gang show. Dressed as a chef, he plays tunes on jam jars filled with varying depths of water.

3.20 GAUMONT BRITISH NEWS

3.30 'PICTURE PAGE'

(Twenty-Fifth 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

4.0 CLOSE

9.0 BALLROOM DANCING

A demonstration of
Foxtrot, Tango, and Quickstep
by

the English Amateur Dancing Team
of Eight Couples,
prior to the England v. Denmark
match to be held at the Idraetshuset
on February 7

Commentary by the non-dancing
captain, P. J. S. Richardson

This international dancing contest to be held in the Sports House in Copenhagen has taken place annually for several years, and usually draws about three thousand spectators. This year the match is being sponsored by *Politiken*, a Danish newspaper. Eight English couples will oppose the same number of Danish dancers in a test of the four standard ballroom dances, the waltz, foxtrot, tango, and quickstep.

See P. J. S. Richardson's article on p. 5

9.20 BRITISH MOVIE TONNEWS

9.30 'PICTURE PAGE'

(Twenty-Sixth 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 CHILDREN'S FASHION PARADE

A display arranged by H. E. Plaister
and G. R. Kenward-Eggar

3.15 BRITISH MOVIE TONNEWS

3.25 'THE PASSIONATE PAVANE'

to music by John Dowland
danced by

Maude Lloyd, Walter Gore,
and Hugh Laing

An excerpt from

'THE GOOD-HUMOURED LADIES'

to the music 'Constanza's Lament'
by Scarlatti

danced by

Pamela Foster

The BBC Television Orchestra
Leader, Boris Pecker

Conductor, Hyam Greenbaum
Presented by Stephen Thomas

An article on television ballet appears
on pages 8 and 9

3.35 Film 'VILLAGES ON LANKA'

3.45 STARLIGHT

LISA MINGHETTI
accompanied by Harold Stuteley

4.0 CLOSE

9.0 THE COMPOSER AT THE PIANO

NORMAN HACKFORTH

Norman Hackforth abandoned early aspirations to a medical career in favour of music. At the age of twenty he was playing the piano in a night club, which led to engagements in cabaret and on the stage. Later, he played Vincent Howard in *Bitter Sweet* and appeared in *Ballyhoo* at the Cambridge Theatre. As a composer, he published a suite of piano-forte pieces, 'Streets'. His first song hit, 'Heaven for Two', was written in collaboration with Harry Pepper, of White Coons fame. In addition, he has written songs for several West-End productions, including *The Co-optimists*, *The Show's the Thing*, *Charlot's Masquerade*, and *After Dinner*. Radio listeners will recall his music for *Seven Days' Sunshine* and the monthly revues.

9.10 COOK'S NIGHT OUT—2

Marcel Boulestin

Marcel Boulestin will demonstrate before the camera the making of the second of five dishes, each of which can be prepared as a separate dish,



PAMELA FOSTER, who will dance in the ballet programme on Thursday afternoon

while the whole together makes an excellent five-course dinner. Tonight M. Boulestin will demonstrate the cooking of a Filet de Sole Murat.

9.25 GAUMONT BRITISH NEWS

9.35 BOXING

ENGLAND v. IRELAND

Alexandra Amateur Boxing Club
televised from
the Concert Hall, Alexandra Palace

W. S. PACK

(Polytechnic B.C.), Welterweight
Champion of Great Britain, Winner
'Golden Gloves' Great Britain v.
America, New York, 1935, and
Wembley, 1936

versus

T. BYRNE

(St. Andrews B.C.), Welterweight
Champion of Ireland, Olympic Games,
Berlin, 1936

followed by

F. J. SIMPSON

(Battersea and Basingstoke B.C.'s),
Lightweight Champion of Great
Britain, 1936, Winner 'Golden
Gloves' Great Britain v. America,
New York, 1935, and Wembley,
1936, Olympic Games, Berlin, 1936

versus

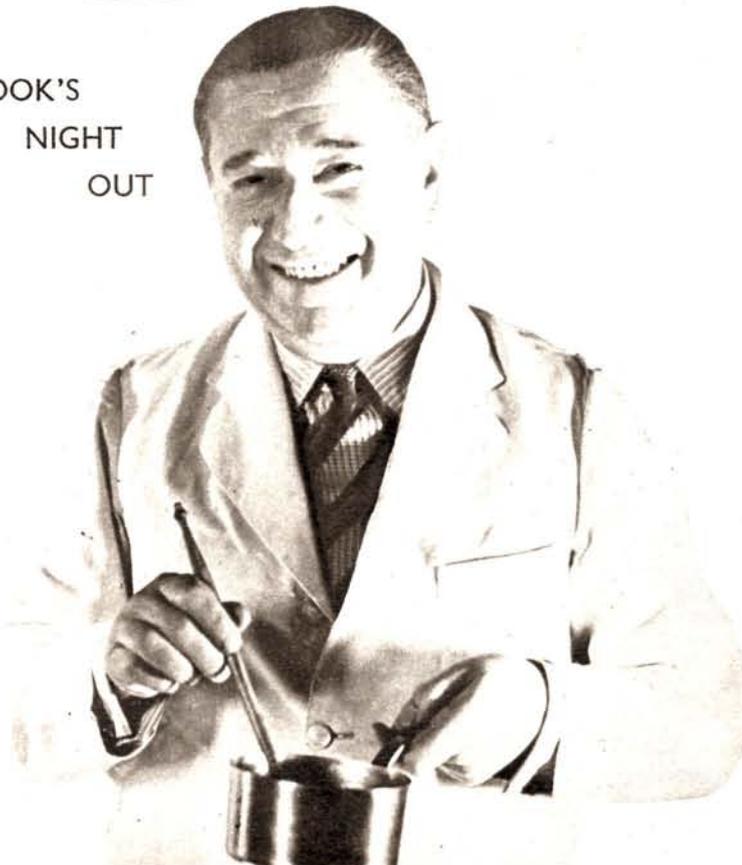
Corporal T. BONHAM

Irish Free State Army Champion

10.0 CLOSE

(Programmes continued on page 12)

COOK'S NIGHT OUT



Marcel Boulestin, the cookery expert, will demonstrate the cooking of a Filet de Sole Murat on Thursday night



*Eve Becke, star of radio,
stage, and cabaret, sings
on Wednesday*

TELEVISION PROGRAMMES

FRIDAY FEB. 5 AND SATURDAY FEB. 6 : VISION 45 Mc/s SOUND 41.5 Mc/s



A BOUQUET OF CLUBS. Jack and June Melville, club jugglers, will be seen in the Variety show on Saturday.

Friday

- 3.0 PASTICHE**
A Floor Show
with
STUART ROBERTSON
ELISE AND ALEX PASSAVANT
HOLLAND AND HART
HAROLD BEHRENS
ERIC WILD
AND HIS TEA-TIMERS
The BBC Television Orchestra
Conductor, Hyam Greenbaum
Presented by Dallas Bower
- 3.20 GAUMONT BRITISH NEWS**
- 3.30 FIRST AID**
Accidents in Sports
N. CORBET FLETCHER
M.B., B.Ch., M.R.C.S., L.R.C.P.,
Surgeon-in-Chief, St. John
Ambulance Brigade
- The third of a series of practical demonstrations on what to do in case of accident, arranged in co-operation with the St. John Ambulance Brigade.
- 3.45 Scenes from Shakespeare's 'AS YOU LIKE IT'**
MARGARETTA SCOTT
as Rosalind
Produced by Robert Atkins
Presented by Stephen Thomas
- 4.0 CLOSE**

- 9.0 Scenes from Shakespeare's 'KING HENRY V'**
YVONNE ARNAUD
as Katharine
HENRY OSCAR
as Henry V
MARIE MERVIN
as Alice
- The wife of Henry V, Katharine, was a Frenchwoman, and it will be interesting to hear Yvonne Arnaud's attractive foreign accents in this part. This is not her first appearance in a Shakespeare play; she played the same part at the Alhambra in January, 1934. Henry Oscar has played Shakespearean roles for more than twenty-five years—in fact, ever since he began his stage career in 1911, when he appeared at the Memorial Theatre, Stratford, as Snug in *A Midsummer Night's Dream*.
- 9.15 FIRST AID**
Accidents in Sports
N. CORBET FLETCHER
M.B., B.Ch., M.R.C.S., L.R.C.P.,
Surgeon-in-Chief, St. John
Ambulance Brigade
- The third of a series of practical demonstrations on what to do in case of accident, arranged in co-operation with the St. John Ambulance Brigade.
- 9.30 BRITISH MOVIE TONEWS**
- 9.40 PASTICHE**
A Floor Show
(Details as at 3.0)
- 10.0 CLOSE**

Saturday

- 3.0 A Fairy Story THE TINDER BOX**
told by Harcourt Williams
- Harcourt Williams is married to Jean Sterling-Mackinlay, who as well as being well known in the concert hall and on the air for her folk songs, runs a series of programmes for children every year at the Rudolf Steiner Hall in London. Few other living stage personalities have had a more interesting and distinguished career. Harcourt Williams was trained for the stage by Mrs. Crowe, was introduced to Irving and then to Benson, and he first appeared at Belfast in 1897 as the Duke of Bedford in *Henry V*. In Benson's company were celebrities like Henry Ainley, Matheson Lang, Oscar Asche, Lily Brayton, Leslie Faber, H. R. Hignett, H. O. Nicholson, Frank Rodney, and George Weir. He has made theatrical history ever since. He has acted with Ellen Terry and H. B. Irving, and was the original Count O'Dowda in Bernard Shaw's *Fanny's First Play*; but his less spectacular but most invaluable work was probably with Lilian Baylis at the Old Vic.
- Of special interest to viewers of this programme is the fact that he has frequently told fairy tales for children in the London Children's Hour.
- 3.10 JU-JITSU**
Weaponless Self-Defence
demonstrated by
Bob Gregory and
Barbara Lombard
- A ju-jitsu demonstration has to be seen to be believed, for strength and weight mean little or nothing, and today's programme will show some of the incredible effects of the art when applied skilfully.
- Viewers will remember the first appearance of Bob Gregory last December, when his girl partner, after having only a few hours' tuition, hurled him about the studio almost as if he were a baby.

- 3.20 BRITISH MOVIE TONEWS**
- 3.30 VARIETY**
Dawnya and Petrov
Adagio Speciality
Jack and June Melville
Club Jugglers
Bobby 'Uke' Henshaw
with June Arliss
Comedy and Mimicry
Carlos Ames
Harp
Jason and Godfrey
Tap Dancers
Rupert Hazell and Elsie Day
Entertainers
Presentation by Harry Pringle
- 4.0 CLOSE**

- 9.0 An Interview with LILLI PALMER**
(by permission Gaumont British Picture Corporation, Ltd.)
- Twenty-one-year-old Lilli Palmer is a Viennese film star who is now playing opposite Will Hay in a film called *Good Morning, Boys*.
- Her British films include *First Offence*, with John Mills; *Secret Agent*, with Madeleine Carroll and John Gielgud; *Wolf's Clothing*, with Claude Hulbert; and *The Great Barrier*, a film of the building of the Canadian Pacific Railway, which will have its premiere very shortly.

- 9.10 JU-JITSU**
Weaponless Self-Defence
demonstrated by
Bob Gregory and
Barbara Lombard
- 9.20 GAUMONT BRITISH NEWS**
- 9.30 CABARET**
Extracts from a cabaret now running in the West End of London



YVONNE ARNAUD will be seen as Katharine in scenes from *King Henry V* on Friday

*In the make-up room at Alexandra Palace:
Elizabeth Cowell receives
the finishing touches
at the expert hands
of Mary Allan*



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B. H. Radio Service & Television Ltd., 272, High Road, Tottenham, N.15. Phone STAMFORD HILL 1520.

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CAMERA for sale, 2½ by 3½, Certo, F.3.8 Xenar. Double extension, rising and cross front, 12 slides, F.P.A., leather case; Dallan Developing Tank—perfect; £5 10s. Novar F.6.3 vertical electric condenser ¼-plate enlarger, £5 10s. Take £10 the two.—Box 359, Television Supplement, 35, High Street, Marylebone, W.1.

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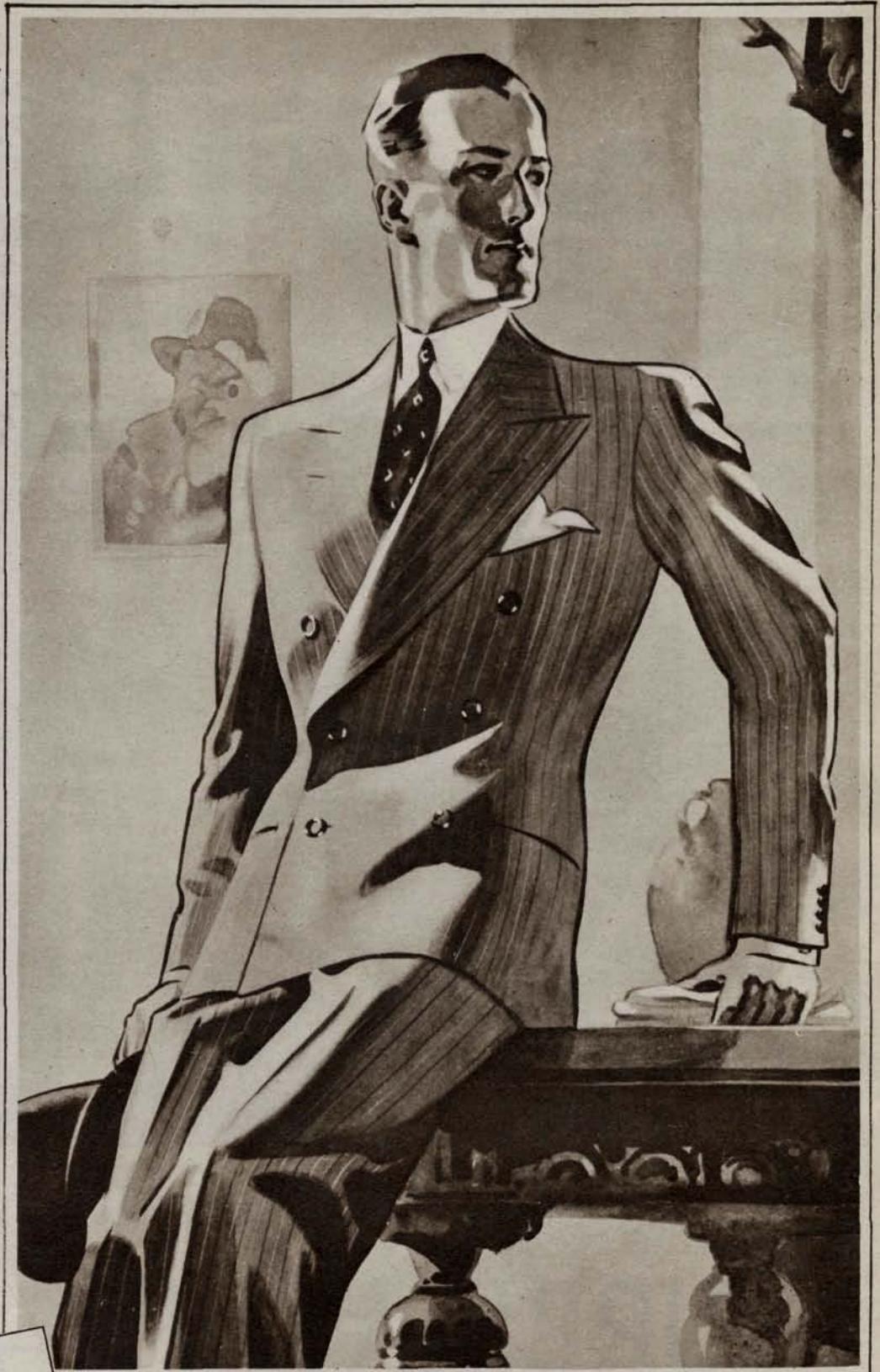
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