

RADIO TIMES  
**TELEVISION**  
SUPPLEMENT

PROGRAMMES FROM FEBRUARY 22 TO FEBRUARY 27



HELPING HENRY HALL. The Three Sisters, Molly, Marie, and Mary, help Henry Hall to choose the music for the television piano recital he is to give on Friday this week.



# TELEVISION

for

A WEEKLY PAYMENT OF

**20/-**

*This important*

# MARCONI

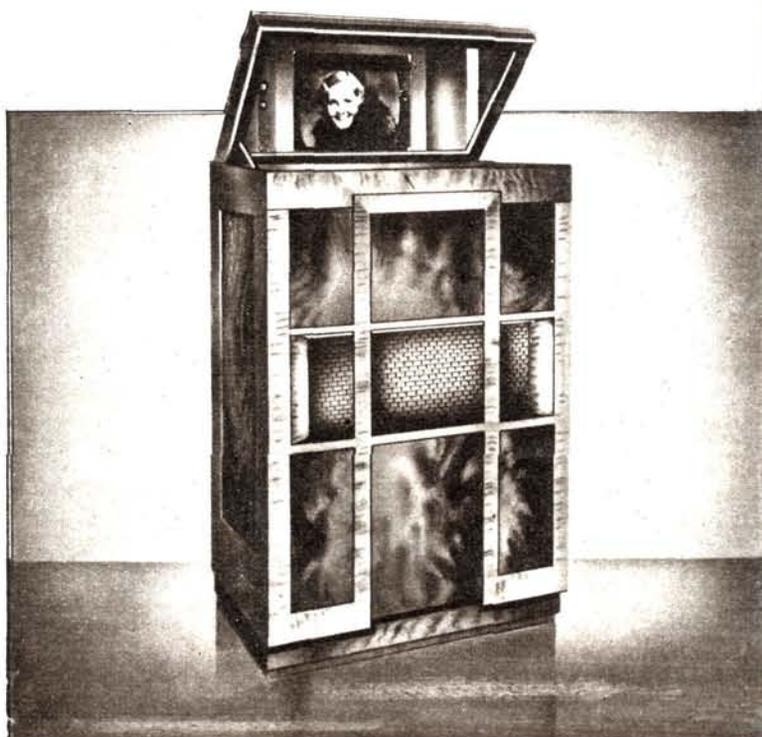
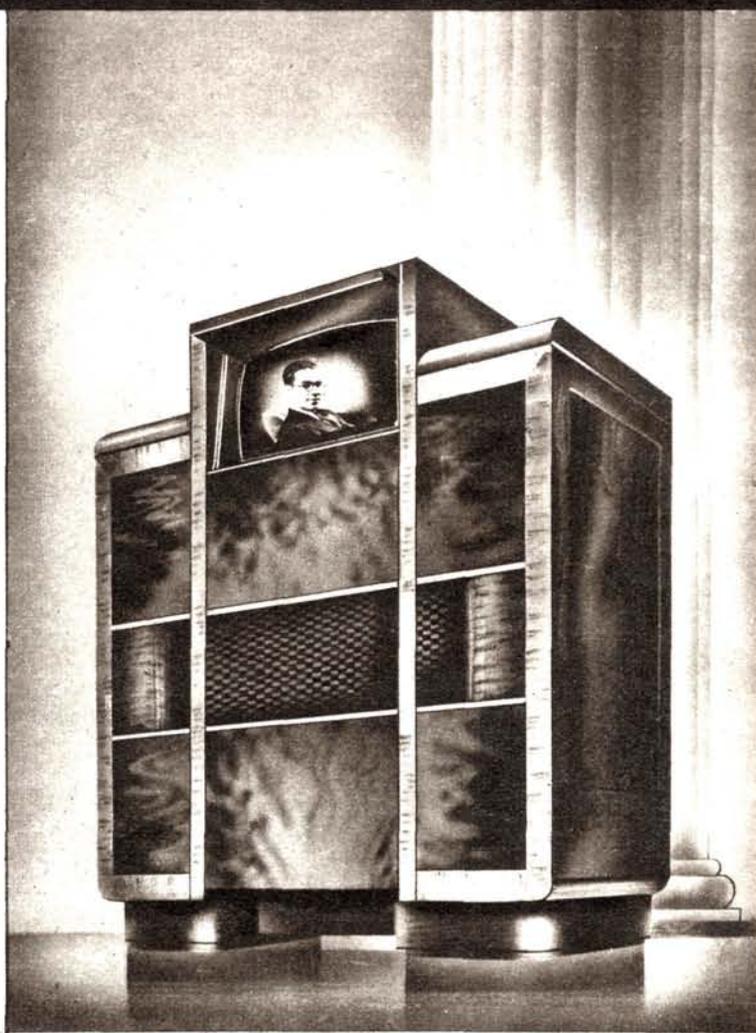
## ANNOUNCEMENT

... is News!—Really Great News! Now that the B.B.C., following the period of experiment, will be televising pictures on one system only, Marconiphone are able to increase greatly their plans for the production of Television sets for the home. The Marconiphone Company Limited have, therefore, pleasure in announcing the following home Television Receivers now available for immediate delivery, on Hire Purchase terms for a small deposit and payments at the rate of £1 per week!

**Model 701.** *Television Sight and Sound, and Long, Medium and Short-wave Radio. Cash Price 80 guineas.*

**Model 702.** *Television Sight and Sound Receiver. Cash Price 60 guineas.*

These sets are installed free of charge including provision of a Television aerial, within the service area of the London Television station, and are covered by a guarantee of a year's free maintenance.



## WHY NOT ENJOY A DEMONSTRATION?

*Marconiphone Television Receivers are available from dealers throughout the London Television area. Demonstrations can be arranged without any obligation to purchase. Just send your name and address on this slip to The Marconiphone Company Limited, Radio House, Tottenham Court Road, London, W.1.*

NAME .....

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R.T.19/2/37

MARCONI—



THE REAL THING

# WITHIN SIGHT OF THE POLAR SEA



In the summer of 1934 an Oxford University Expedition, under the leadership of Dr. Noel Humphreys and organised by myself, sailed from England for the unknown ice caps and mountains of the interior of Ellesmere Land. Violent storms in the Atlantic delayed the outward passage, but finally we reached Disko

Island, off the western coast of Greenland, where we called to pick up sledge dogs. After a short stop there, we headed north once again hoping to force our way through the ice to North latitude 81, where we intended to establish our winter quarters in Northern Ellesmere Land. But being met by a huge jam of floe ice more than twenty feet thick, interspersed by ice blocks, which blocked the whole of Smith Sound, we were compelled to winter at Etah, Northern Greenland. Before landing we were able to hunt a large number of walrus, and scenes both of this hunt and of the voyage out—including the ship's encounters with the floes—were filmed. It is proposed to televise them in my broadcast on February 22. During the autumn we built our hut and prepared for the winter, which was to be spent in one of the windiest places in the world. In spite of the loss of some of our dogs, we were able to set out when the sun returned, after its four months' disappearance, in the spring of 1935.

## EDWARD SHACKLETON

tells the story of the Oxford University Expedition to Ellesmere Land, which will be the subject of his television lecture on Monday this week.

Photographs by Edward Shackleton from his book, 'Arctic Journeys'



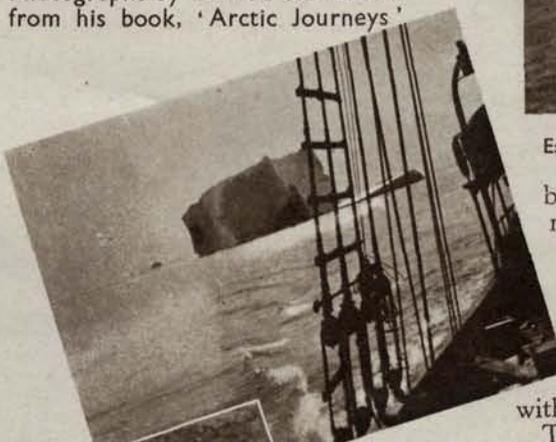
Eskimos in kayaks come out to greet the ship

began to weaken under the strain, but not before a range of new mountains 10,000 feet high had been discovered; Moore himself climbed to a height of 9,000 feet, where he planted the Union Jack presented by His Majesty King George VI—then the Duke of York—in a latitude 82.30 North, within sight of the Polar Sea.

The other parties also carried out successful journeys and brought back maps of new mountain ranges and some valuable geological collections. In the course of these journeys the members of the Expedition drove their own sledges. The technique necessary for travelling over rough polar pack ice is an extremely complicated one. Yet in spite of our initial lack of experience and thanks very largely to the Eskimos, we were able to reach our objectives and return to the base without hurt to life or limb.

During the summer further scientific collections were made at the base, and the expedition was finally picked up on August 24, 1935.

After a very eventful return journey, during which our relief ship lost a propeller about 700 miles off the coast of Scotland, we landed in the Outer Hebrides fit and well, on October 11, 1935.



'And ice, mast high, came floating by, As green as emerald!'



David Haig-Thomas in his kayak practising harpooning narwhal, the swimming commodity store of the Arctic. These small whales supply many needs of the Eskimos, and the skins cover their kayaks.

Some of the seventy sledge dogs on board the expedition's ship, Signalhorn, wonder when they will see land again



Three parties took the field, each having its specific objective. We had with us twelve Eskimos and more than a hundred and twenty dogs. Perhaps the most important discoveries were made by Sergeant Stallworthy and Moore in Grant Land, the exploration of which was the main object of the expedition. After a 300-mile journey, they successfully reached Lake Hazen in Northern Ellesmere Land, and from there a way was found through lofty mountain ranges into the heart of unknown Grant Land. The dogs soon



Edward Shackleton in the television studio describing life at the expedition's base-camp

# OLD VAUXHALL NEWS for TELEVIEWERS

Ralph Hill introduces an interesting eighteenth-century masque to be televised on Tuesday

TO mention Vauxhall makes one think of narrow streets with mean houses, a famous junction, a thick web of railway lines with all the accompanying noises off. Such is the advance of civilisation! Almost within living memory the scene was of an entirely different world. In 1859, after 199 years of brilliant and crowded existence, Vauxhall Gardens was handed over to the builder.

Once upon a time—in the middle of the seventeenth century—the Hall and gardens belonged to a widow named Jane Vaux, and forming a part of the Manor of Kennington, were opened as a place of public entertainment, known as the Spring Garden, according to Evelyn, the diarist, 'a pretty contrived plantation'. It was not until 1786 that it became known as Vauxhall Gardens.

Spring Gardens soon developed into the most fashionable and popular of all entertainment resorts. Pepys tells us that 'to hear the nightingale and other birds, and here fiddles and there a harp, and here a Jew's trump (Jew's harp), and here laughing, and there fine people walking is mighty diverting'.

During summer afternoons and evenings the Thames—then as charming as the upper reaches are today—was crowded with barges and pleasure boats of all descriptions filled with merrymakers, all bound for the Gardens with its twinkling coloured lights and gay music.

In 1736 a large covered orchestra was introduced. Along the sides of the open auditorium tiers of theatre-like boxes were erected in which the guests could listen to the music while taking supper or light refreshments. Many distinguished English musicians were in turn engaged to direct the musical policy.

In 1749 the rehearsal for Handel's music to accompany the display of fireworks in the Green Park, to celebrate the peace of Aix-la-Chapelle, was given in Spring Garden 'by a band of 100 musicians to an audience of 12,000 persons (tickets 9s. 6d.). So great a resort occasioned such a stoppage on London Bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle happen'd in which some gentlemen were wounded.'

By the turn of the nineteenth century there appear to have been few forms of amusement that were not featured in what was now Vauxhall Gardens: firework displays, balloon ascents, operas, ballets, and concerts.

If only television cameras could be mounted on H. G. Wells's time-machine and viewers could have a glimpse of Vauxhall in its most spectacular days! I am afraid science will never be able to accomplish that. But on Tuesday the camera will attempt to catch some of the atmosphere in a mimed programme of seventeenth- and eighteenth-century songs, with harpsichord accompaniment, typical of the kind of thing heard at Vauxhall. The background will suggest one of the many charming alleys for which the Gardens were famous. The harpsichord to be seen and heard is an original eighteenth-century instrument from the Benton Fletcher Collection.

## Dewi Sant

Saint Patrick of Ireland was a Welshman, and some authorities say that Saint David of Wales repaid the compliment by being an Irishman. It needs a clearer head than ours to add anything to this. One fact is evident, however; the two Celtic nations, Ireland and Wales, revere their saints more deeply than do other countries. Very soon, on March 1, it will be Saint David's day, and a special programme will be transmitted from Alexandra Palace—a recital by the Royal Welsh Ladies Choir.

Madame Clara Novello-Davies founded this choir many years ago. A list of her achievements would be as long as the choir's repertory. She is in her seventies, she is the mother of Ivor Novello, she has written books and composed music. But viewers will see for themselves what a remarkably vital person this grand old lady is. She will conduct the choir herself, and all the singers will be dressed in Welsh national costume.

## Nimble-Fingered Gentleman

At the end of last month the Three Musketeers of musical comedy came before the television camera—Stanley Lupino, Laddie Cliff, and Billy Mayerl. They have been responsible for many successful shows—*Over She Goes*, now running in the West End is an example. On March 5 Billy Mayerl, pianist, composer, and conductor, will be featured in 'The Composer at the Piano' series. He wrote, among others, 'Just Keep on Dancing', 'I Loved, I Lost', 'Southern Rose', 'All-of-a-Twist', 'Eskimo Shivers', 'Jazz Master, Jazz Mistress', 'Marigold', and 'White Heather'. And here is a point about him which may surprise you. Before joining the old Savoy Havana Band, to establish himself as a brilliant syncopated pianist, he went to Trinity College of Music, and for some time gave concert-hall recitals.

## More Light Fantastic

Four days after being televised, the English amateur dancing team went to Copenhagen and beat the Danish team. While we are not claiming that the preliminary canter on the studio floor had anything to do with the result, we would point out that an outside broadcast of the M.C.C. playing on the Alexandra Palace slopes could be arranged before the next series of Tests.

More dancing on March 5—the reappearance of Alex Moore and Pat Kilpatrick, who will once again demonstrate steps with a chart chalked out on the floor. The romantically-inclined will be interested to know that Alex Moore and Pat Kilpatrick are to be married early in April.

## Forms of Address

Here is more information for those worried about titles. Leslie Mitchell is officially Chief Announcer, Harry Pringle is Studio Manager, and Peter Bax is now Productions Manager.

Peter Bax has been responsible for nearly all the original scenic effects at Alexandra Palace. He models and he paints. For his work as an artist we will control our enthusiasm and merely repeat what a member of the studio staff told us: 'Mr. Bax is very good indeed. He is one of those painters who don't try very much. You know what I mean—a stroke here and a stroke there and the thing's

finished'. His more striking successes include the Armistice Day programme, *Burnt Sepia*, *Murder in the Cathedral*, and *Cosmopolitan Café*. His unit set is now so interchangeable and complete that it is an exceptional show indeed that needs much additional material.

He is, he tells us, a remote kinsman of Arnold and Clifford Bax.



Alex Moore and Pat Kilpatrick will give a further dancing lesson on March 5, with the help of a chart marked on the studio floor

## Royal and Ancient

While we are not golfers, we like to read about it, particularly when the writer is Bernard Darwin. At the risk of irrelevance, we must add that he is the author of biographies of Dickens, W. G. Grace, and John Gully, and that he is the grandson of Charles Darwin. For those who want further evidence of Bernard Darwin's worth, we mention also that he has played golf for England eight times. On March 1

he will be seen in company with a professional on the approach course at Alexandra Palace.

## Railway Exhibition

Had we space and time enough we would describe in detail the many wonders of the part of Alexandra Palace not occupied by the BBC. Suffice to say that there are stuffed lions and statues; a skating rink, concert hall, and dance floor; and a large variety of slot machines, from those that warn you of the dark girl to those that show you what a game of football looked like fifty years ago. But the feature that appeals most to us is the railway station which is actually inside the building.

During the fortnight following March 1, schoolchildren will be flocking to the station to see a demonstration of rolling stock. They will see the latest types of locomotives, sleeping, restaurant, and Pullman cars, Post Office mail vans, signalling vans, and so on. It is anticipated that altogether eight thousand children will attend. An outside broadcast of all this has been arranged for the afternoon of March 6; in the evening, when it will be too dark to leave the studio, there will be an exhibition of models.

# TELEVISION PROGRAMMES

MONDAY FEB. 22 AND TUESDAY FEB. 23 : VISION 45 Mc/s SOUND 41.5 Mc/s



BRANSBY WILLIAMS, the famous character actor, will be televised on Monday

Transmission by the Marconi-EMI system

## Monday

**3.0 The Oxford University ELLESMERE LAND EXPEDITION**

Described by Edward Shackleton and illustrated by his own photographs and films

The Oxford University Expedition, organised by Edward Shackleton and led by Dr. Noel Humphreys, sailed to Ellesmere Land in 1934. As a background to his talk today, Edward Shackleton will show a film of the voyage out, including shots of a walrus hunt and the ship's battle with ice floes.

See article on page 3

**3.20 BRITISH MOVIE TONNEWS**

**3.30 VARIETY**  
BRANSBY WILLIAMS  
in 'How it's done'

FREDDIE, PHYLLIS, and ANNE  
Tap Dancers

SAVONA  
Foot Balancing

GEORGE JACKLEY  
Comedian

ALDA and DORET  
Knife Jugglers

Presentation by Harry Pringle

**4.0 CLOSE**

All programme timings shown on these pages are approximate

**9.0 The Oxford University ELLESMERE LAND EXPEDITION**

Described by Edward Shackleton and illustrated by his own photographs and films

See article on page 3

**9.20 GAUMONT BRITISH NEWS**

**9.30 CABARET**

GEORGE JACKLEY  
Comedian

EDNA SQUIRE BROWN  
Dancer

FRED BREZIN  
Conjuror

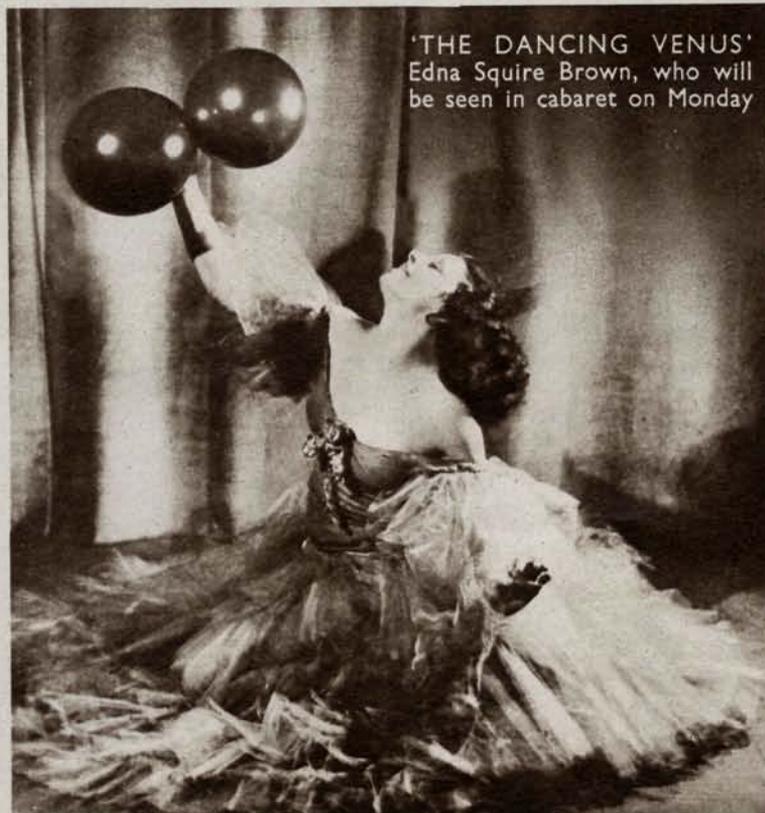
DOLORES RAY  
in Songs

THE MUSIC-HALL BOYS  
in Burlesque

Presentation by Harry Pringle

A special point of interest about this evening's cabaret is the appearance of Edna Squire Brown, who has just returned from South Africa, where she was the 'Miss Britain' in the World Exhibition at Johannesburg. She has made a big name for herself as a dancer in productions at the Coliseum, Alhambra, and other West-End theatres.

**10.0 CLOSE**



'THE DANCING VENUS' Edna Squire Brown, who will be seen in cabaret on Monday

## Tuesday

**3.0 OLIVER WAKEFIELD**  
The Voice of Inexperience

**3.10 THE WORLD OF WOMEN**

Houses or Homes?

A talk by ELIZABETH DENBY, consultant on low-rental housing schemes

Illustrated by a model of a block of new flats, with clubs and a nursery school included as part of the estate; also a model of a flat, to an inch scale, equipped and furnished

**3.25 GAUMONT BRITISH NEWS**

**3.35 'VAUXHALL'**

A Masque arranged by

Stephen Thomas and Quentin Tod with

Linda Gray

Quentin Tod

and

Vivien Lambet

Harpichord from the Benton Fletcher Collection, played by Irvin Hinchliffe

Produced by Stephen Thomas

See article on page 4

**4.0 CLOSE**



DOLORES RAY will sing in the cabaret programme on Monday evening

**9.0 THE WORLD OF WOMEN**

Houses or Homes?

A talk by ELIZABETH DENBY, consultant on low-rental housing schemes

Illustrated by a model of a block of new flats, with clubs and a nursery school included as part of the estate; also a model of a flat, to an inch scale, equipped and furnished

**9.15 CARD-SHARPERS AT SEA**

Commander A. B. Campbell

On Commander Campbell's last appearance general disappointment was felt when his time was up just before he could tell of the methods of card-sharpers at sea. In today's talk he will be surrounded with the appropriate atmosphere: there will be a film background of a liner at sea, passengers playing games on deck, dancing, a view of the smoke-room, and Commander Campbell himself will be seen chatting from a cabin.

**9.25 'VAUXHALL'**

A Masque arranged by

Stephen Thomas and Quentin Tod with

Linda Gray  
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and

Vivien Lambet

Harpichord from the Benton Fletcher Collection, played by Irvin Hinchliffe

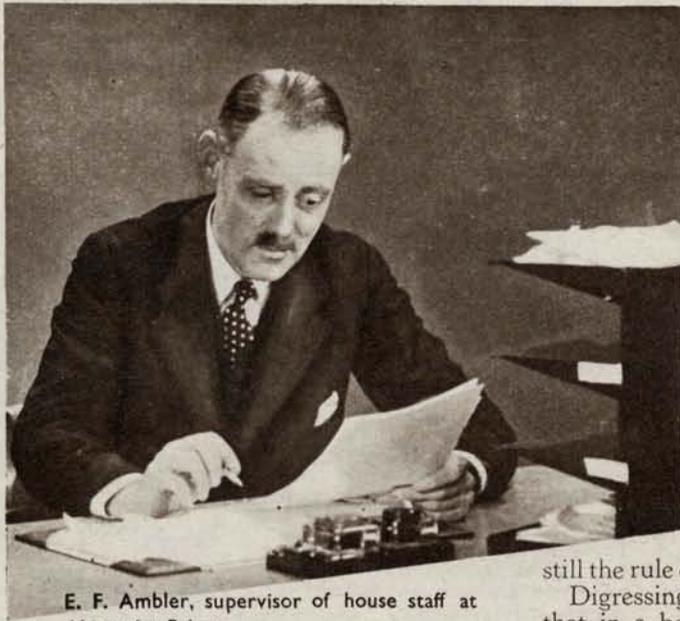
Produced by Stephen Thomas

See article on page 4

**9.50 BRITISH MOVIE TONNEWS**

**10.0 CLOSE**

(Programmes continued on page 8)



E. F. Ambler, supervisor of house staff at Alexandra Palace

IN previous issues of this Supplement you have been entertained by the description of the work done by the Production staff at Alexandra Palace.

The department whose activities I shall attempt to describe is more fortunate in that no new technique was required for it. Its headquarters are at Broadcasting House under the House Superintendent. When Alexandra Palace came into being, the department merely added another building to its list and supplied a team fully versed in its duties of cleaning, of dusting producers' desks (tidy them it can not, and dare not if it could), and of opening the doors in the morning, guarding them during the day, and locking them up at night.

My personal opinion is that you will find the relation of these essentially prosaic facts dull in the extreme. And this I mentioned to the person who asked me to do the job. I don't think he saw my point, and he dodged the issue by saying 'Strike the human note—that's what we want', and out he went.

Well, back in the summer, just when the builders had finished, the human note was particularly predominant. I remember very well the furniture being moved in. It is necessary perhaps to explain that the office portion of the building—all the offices are in the tower—was drastically re-built. Originally it had two floors; one used as a store-room and the other, which had been vacant for years, had been used as a club.

Out of this have been built twenty-six offices and five floors, with the result that the stairs, the passages, and the doors are narrow, for naturally the greatest space possible has been devoted to the offices themselves.

The day arrived in July of last year when tables, chairs, bookcases, and filing cabinets arrived in what seemed to be thousands. Undaunted but panting men seized them and bore them up the stairs (there was no lift then), and put them in their appointed places. At least, they bore everything to its appointed place except

# Looking at

Alexandra Palace, home of television, does not run itself. of the house staff that is there to keep

the larger tables. These were too wide to get into the offices in the normal way. Doors were taken off, table tops unscrewed and still the rule of 'two into one won't go' held.

Digressing for a moment, I have found that in a body of five men or so of the

tables withdrew into the tower. An unusual and uneasy spectacle.

Now to return to more serious matters. Whom does the department look after? In its way it looks after everybody at Alexandra Palace. Take its daily work, for instance.

First, it cleans. Daily the department sweeps, dusts, and sets to rights twenty-six offices. Daily it washes and cleans some 35,000 square feet of passages, and 300 stairs; daily it polishes brasswork on doors, radiators, the doors themselves, and banisters. Weekly, carpets are vacuum-cleaned. There are 2,000 square feet of window panes to be cleaned every fortnight, three times that amount every month.



The reception desk, where the television artists arrive

department there is usually one ingenious sailor or marine. And so it was in this case. Despair had begun to creep in, when someone pointed to the tackle that was being used for hoisting the material for the construction of the mast. He said 'You go to lunch, sir, I'll have those tables through the windows before you come back'.

When I returned he had been nearly as good as his word. But not quite. He had rigged up five tackles, but had not disposed his forces to deal promptly with the result. As I came round the corner, my scalp lifted slightly. I saw what seemed to be a family of tables being executed. Tables were hanging in festoons down the face of the tower. And as I looked, the ingenious one saved the situation—bodiless hands stretched forth from windows at all heights, and slowly, slowly, slowly the

Number One dressing-room Grosvenor House cabare



# after them

f. In this article E. F. Ambler tells you about the work the wheels running in office and studio.

Under the heading of cleaning may reasonably, I think, come disinfecting. Regularly you will see a small boy vigorously spraying offices, passages, dressing-rooms, and studios with vaporising disinfectant. Six times is this done every day. Telephones likewise are regularly disinfected. Mice and rats are kept under through the department. Fortnightly the whole premises are scoured by experts.

Secondly, the department admits. That is to say, it opens the doors so that all who should come in, can; and at night it carefully locks up, after seeing that everybody has remembered the time to go home.

Thirdly, it receives. Through the medium of the department artists get to their dressing-rooms, and animals to theirs.

Lastly, and all the time, it looks after them.

Television headquarters has to deal with all sorts of animals. The two borzois, Nijinsky and Julie, appeared with Dawnya and Petrov in television Variety; here they are with Petrov in the dressing-room after their act.

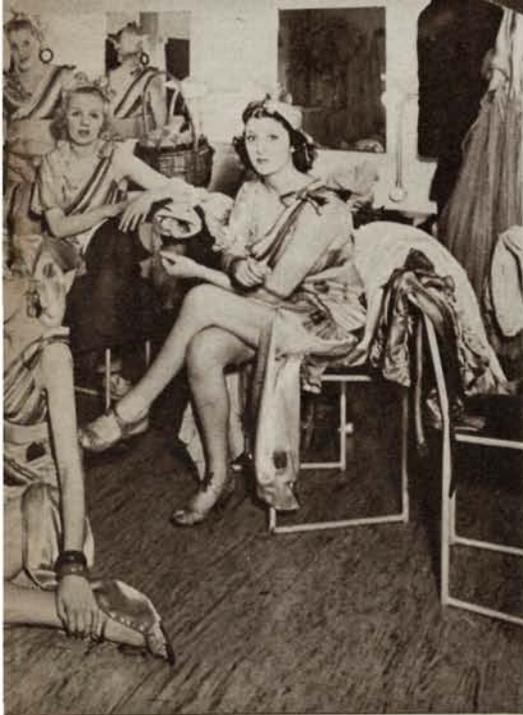


The fireman patrols the studio corridors, enforcing the 'No-Smoking' rule. His victim in the picture above is V. C. Clinton-Baddeley, well-known broadcaster, who had just finished giving a television reading from A. A. Milne.



The restaurant at Alexandra Palace has stars for its patrons. Above you see Claire Luce and William Walker ordering their meal.

-room: the girls of the ret waiting for their call



And now for a last human note.

One day there arrived artists innumerable, two accordions, one packet of chicken food, and a live turtle. The turtle had travelled some way on his back and was lost in contemplation. Nothing would

stir him: from his rapt pose, in which he was carried by the department to his appointed place. Must he then be televised in a comatose condition? Not so. A member of the department (the ingenious one who coped with the tables) took a grain of cayenne pepper, dropped it on the turtle's nose, and whispered in his ear (and he was the only one who knew where a turtle keeps his ear) these memorable words, 'You're in the soup, unless you show a leg'.

I will not record a departmental failure—but I will say that the turtle was *not* run in for speeding outside Broadcasting House fifteen minutes later.

# TELEVISION PROGRAMMES

WEDNESDAY FEB. 24 AND THURSDAY FEB. 25 : VISION 45 Mc/s SOUND 41.5 Mc/s

## Wednesday

### 3.0 JEAN MELVILLE Songs at the Piano

For several years Jean Melville was on the staff of the BBC as Variety accompanist. With Herman Darewski and Will Hay she gave one of the earliest broadcasts from Marconi House; but it was not until 1927 that her songs and piano solos were heard on the air.

She was born in Sydney (incidentally, she is distantly related to the great Arthur Sullivan), and came to England to study the piano under the late Oscar Beringer at the Royal Academy of Music. Dance music enthusiasts will recall several of her compositions, such as 'Moonshine is Better than Sunshine', 'Just What I Want', and 'Smile and whistle a love song'.

### 3.5 MODERN ART IN STAGE DESIGN

A discussion on modern stage design between John Piper and Robert Medley

In this programme Robert Medley will bring to the studio several of his stage and costume designs, including a model of the set for W. H. Auden's *Ascent of F6*, which was recently produced at the Westminster Theatre. The discussion will be further illustrated by blackboard drawings and masks designed by Robert Medley.

### 3.20 BRITISH MOVIE NEWS

### 3.30 'PICTURE PAGE' (Thirty-First 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 OLIVE FOX Comedienne

### 9.5 MODERN ART IN STAGE DESIGN

A discussion on modern stage design between John Piper and Robert Medley

### 9.20 GAUMONT BRITISH NEWS

### 9.30 'PICTURE PAGE' (Thirty-Second Edition)

A Magazine Programme of Topical and General Interest

Devised and Edited by CECIL MADDEN

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The Switchboard Girl: JOAN MILLER

### 10.0 CLOSE



JEAN MELVILLE, radio favourite, sings at the piano on Wednesday



ANNE DE NYS facing a battery of television cameras at Alexandra Palace. Viewers will see her again on Thursday afternoon.

## Thursday

### 3.0 DRESS PARADE Forecast of Fashion

A display of dresses for the day-time arranged by

H. E. Plaister and  
G. R. Kenward-Eggar

In today's dress shows—fashions for the day-time will be shown in the afternoon and fashions for the evening will be shown in the second programme—Miquette, who has been described as the most photographed mannequin in the world, will be one of the models. The dresses to be shown have been designed in London, Paris, and New York.

### 3.15 GAUMONT BRITISH NEWS

### 3.25 HOME AFFAIRS Unemployment

A discussion on unemployment between

Professor JOHN HILTON  
and

Sir WILLIAM BEVERIDGE, K.C.B.

Sir William Beveridge has been Director of the London School of Economics and Political Science since 1919, and Chairman of the Unemployment Insurance Statutory Committee since 1934. A great authority on all economic matters, Sir William has a particular insight into the many problems of unemployment, about which he has written invaluable books and articles.

### 3.45 Film 'JOLLY OL' LONDON'

### 3.55 ANNE DE NYS Songs at the Piano

Anne de Nys is a very accomplished artist who sings and accompanies herself at the piano. This is only her second visit to Alexandra Palace, but sound listeners know her well: she was a member of 'That Certain Trio', for instance, and appeared with great success in the radio version of *Spread it Abroad*. She is now playing in *Strange Barrier*.

### 4.0 CLOSE

### 9.0 DRESS PARADE Forecast of Fashion

A display of dresses for the evening arranged by

H. E. Plaister and  
G. R. Kenward-Eggar

### 9.15 BRITISH MOVIE NEWS

### 9.25 HOME AFFAIRS (Details as at 3.25)

### 9.40 Film 'NEPTUNE'S MYSTERIES'

### 9.50 MUSIC MAKERS ARTHUR BENJAMIN

Arthur Benjamin, the famous pianist, was born in Sydney in 1893. He won an open scholarship to the Royal College of Music, London, and first appeared on the concert platform at Queen's Hall in 1925, under Sir Henry Wood. His playing and his compositions have been broadcast regularly for more than ten years.

### 10.0 CLOSE

(Programmes continued on page 10)



*Nina Mae  
McKinney*

*A great stage  
personality who  
will be seen  
on Saturday*

# TELEVISION PROGRAMMES

FRIDAY FEB. 26 AND SATURDAY FEB. 27 : VISION 45 Mc/s SOUND 41.5 Mc/s

## Friday

### 3.0 HOW TO PLAY THE DRUMS and other Percussion Instruments

Demonstrated by Gilbert Webster  
Accompanied by Harold Stuteley  
Presentation by Leslie Mitchell

Gilbert Webster is the drummer in the BBC Television Orchestra, and the xylophonist in Eric Wild's Tea-Timers, who have appeared several times in television programmes. For four years he was with Jack Hylton, and he has had the honour of appearing twice at Command Performances at the Palladium. He is one of seven brothers, all of whom are musicians.

Harold Stuteley, the accompanist, is also a member of the Television Orchestra.

### 3.15 BRITISH MOVIE TONNEWS

### 3.25 FRIENDS FROM THE ZOO

Introduced by David Seth-Smith and their Keepers

### 3.40 Film 'NEPTUNE'S MYSTERIES'

### 3.50 JANE CARR in Character Impressions

4.0 CLOSE

### 9.0 THE COMPOSER AT THE PIANO HENRY HALL

### 9.15 GAUMONT BRITISH NEWS

### 9.25 FRIENDS FROM THE ZOO

Introduced by David Seth-Smith and their Keepers

### 9.40 Film 'JOLLY OL' LONDON'

### 9.50 CABARET WALSH and BARKER Duettists

10.0 CLOSE

## Saturday

### 3.0 GRAVE AND GAY LANCE LISTER and NANCY POULTNEY in

### 'THE UNDERGROUND MURDER MYSTERY'

A dramatic sketch written for television by J. Bissell Thomas and

### 'CATCHING THE MALE'

A comedy sketch by Ronald Jeans

Produced by G. More O'Ferrall



WALSH AND BARKER, American duettists, sing on Friday night

### 3.15 IN YOUR GARDEN Propagating, Grafting, Cuttings, etc. C. H. Middleton

The gardener must always look forward, and plan and act in advance. His stock must not only bear flower or fruit, but reproduce with his help the younger generation to take its place. Plants reproduce their kind in different ways. The carnation by layering, the annual and biennial by seed, the perennial usually by division of the root, the geranium and shrub by cuttings, the rose by grafting, and so on. It is of these methods that C. H. Middleton is to talk today.

### 3.30 GAUMONT BRITISH NEWS

### 3.40 IVORINE

A Little Show with

LILLI PALMER

(by permission of Gaumont-British Picture Corporation, Ltd.)

BILLY MILTON

and

THE MASK THEATRE

Masks by Elise Passavant

The BBC Television Orchestra

Produced by Dallas Bower

Billy Milton made his first stage appearance in London in *The Devil's Disciple* in 1926. He has now earned a foremost position for himself, having made a great success in shows like *White Birds*, *Shake Your Feet*, *The Bow-Wows*, *Bitter Sweet*, and *Bow Bells*. In New York he appeared in *This Year of Grace* and *Pools Rush In*. His films include *Young Woodley*, *The Man from Chicago*, *Three Men in a Boat*, *Call of the Sea*, *Honours Easy*, and *Music Hath Charms*, which featured Henry Hall. Billy Milton has also written several songs, among which may be mentioned 'I've Got a Man', 'My Description of You', and 'No Thrill'.

In the same programme viewers will see players from the Mask Theatre. All the masks are designed by Elise Passavant.

4.0 CLOSE

### 9.0 GRAVE AND GAY LANCE LISTER and NANCY POULTNEY in

### 'THE UNDERGROUND MURDER MYSTERY'

A dramatic sketch written for television by J. Bissell Thomas and

### 'CATCHING THE MALE'

A comedy sketch by Ronald Jeans

Produced by G. More O'Ferrall

### 9.15 IN YOUR GARDEN (Details as at 3.15)

### 9.30 BRITISH MOVIE TONNEWS

### 9.40 EBONY

A Little Show with

NINA MAE MCKINNEY JOHNNY NITT

and

THE MASK THEATRE

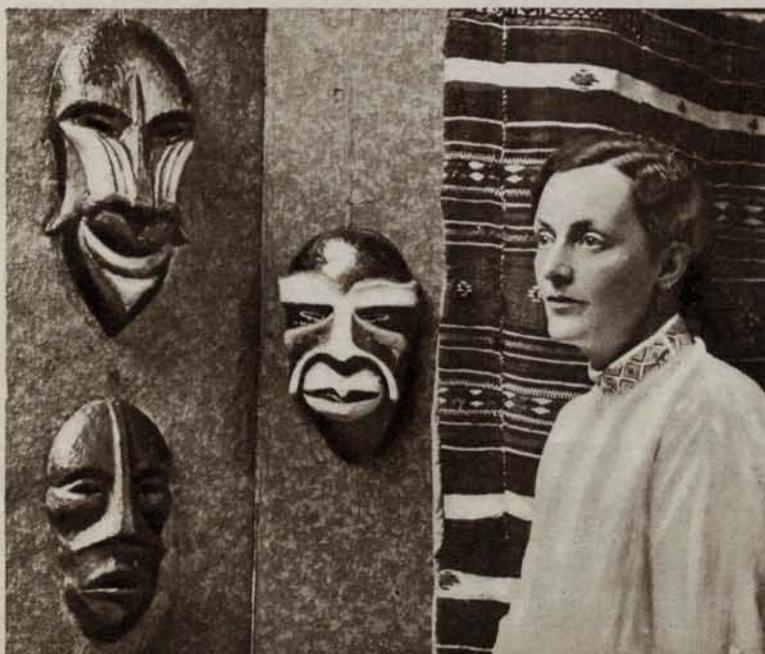
Masks by Elise Passavant

The BBC Television Orchestra

Produced by Dallas Bower

In addition to a second performance by the Mask Theatre, this programme is notable for the inclusion of Nina Mae McKinney, the famous coloured American actress and singer. She was born in South Carolina in 1912, and first showed her gifts as a stage artist when she was a chorus girl in the original version of *Blackbirds* of 1928. She came to London in 1933 to play with enormous success in *Chocolate and Cream* at the Leicester Square Theatre. Since then she has established herself as one of the most attractive personalities of the theatre and film world. Her screen successes include *Hallelujah*, *Sanders of the River*, *Reckless*, and *In Old Kentucky*.

10.0 CLOSE



A MAKER OF MASKS. Elise Passavant with some of the masks she has designed for the Mask Theatre, which gives performances on Saturday afternoon and evening.

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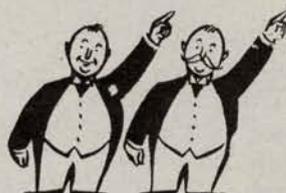
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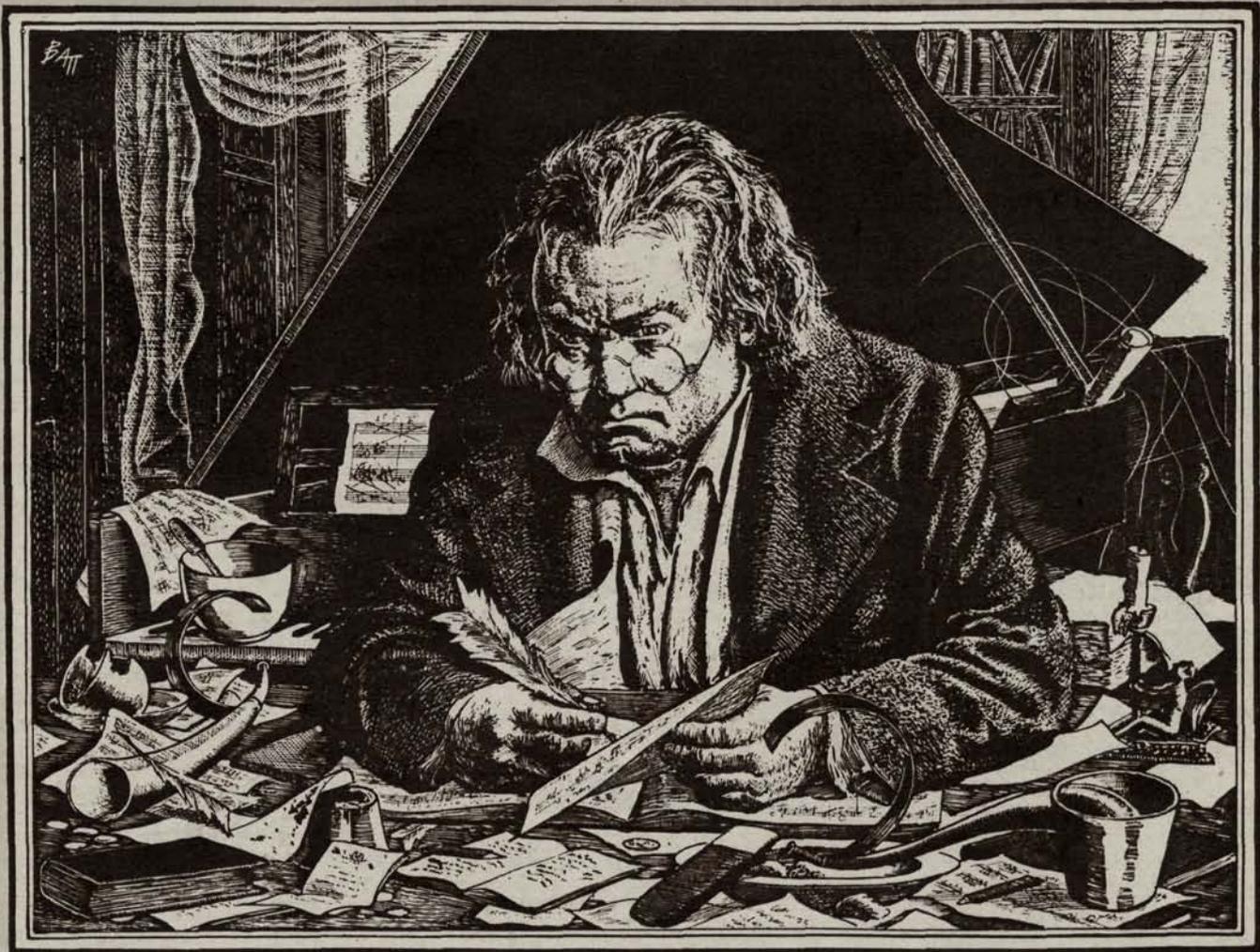
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"... this imaginative and sympathetic study. Here are all those things his visitors observed and spoke of: the litter on the table, so opposed to the order in his mind; the crude, inadequate ear-trumpets; the broken piano strings, useless, but just as useless taut and tuned; the scraps of food, the scattered coins, the broken cup and gutted candle; the scrap-books, those revealing records of inspiration disciplined, in which was written all his history; the carpenter's pencils and the conversation book, dumb speech for deaf ears; the scrawled and rescrawled manuscript of one of the last quartets and the ragged, ill-cut quills he wrote it with; the bare discomfort, the stark disorder; the lovely city beyond the window, the unheeded squalor within the room: these were the things they spoke of as though they had been the whole of him. What not one could have seen was what is here imagined. Solitary, concentrated, indomitable, Beethoven wrote in those last months unceasingly: No day without a line; he had no other thought.

Look again and see, framed in the rough coat and the tousled hair, something else those visitors may have seen but did not speak of—the soul reflected in the face. Behind those brooding eyes the true Beethoven lay."

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