

RADIO TIMES

TELEVISION

SUPPLEMENT

PROGRAMMES FROM JANUARY 11 TO 16

SINCE the beginning of November, the BBC has been giving a regular service of television programmes from the London Television Station at Alexandra Palace. Television is still in its earliest stage; programme hours are limited to two a day, and more people see television in public viewing rooms than in their own homes. There is still much to be learnt at the transmitting end; television is only beginning to find a programme technique.

But the coming of television has opened up prospects exciting even in this age of scientific marvels. Those who are following its growth are seeing the development of an amazing extension of human powers, the end of which we can hardly foresee. They can watch this development better in Britain than anywhere else, for even in its present stage, the BBC television service is unrivalled anywhere else in the world.

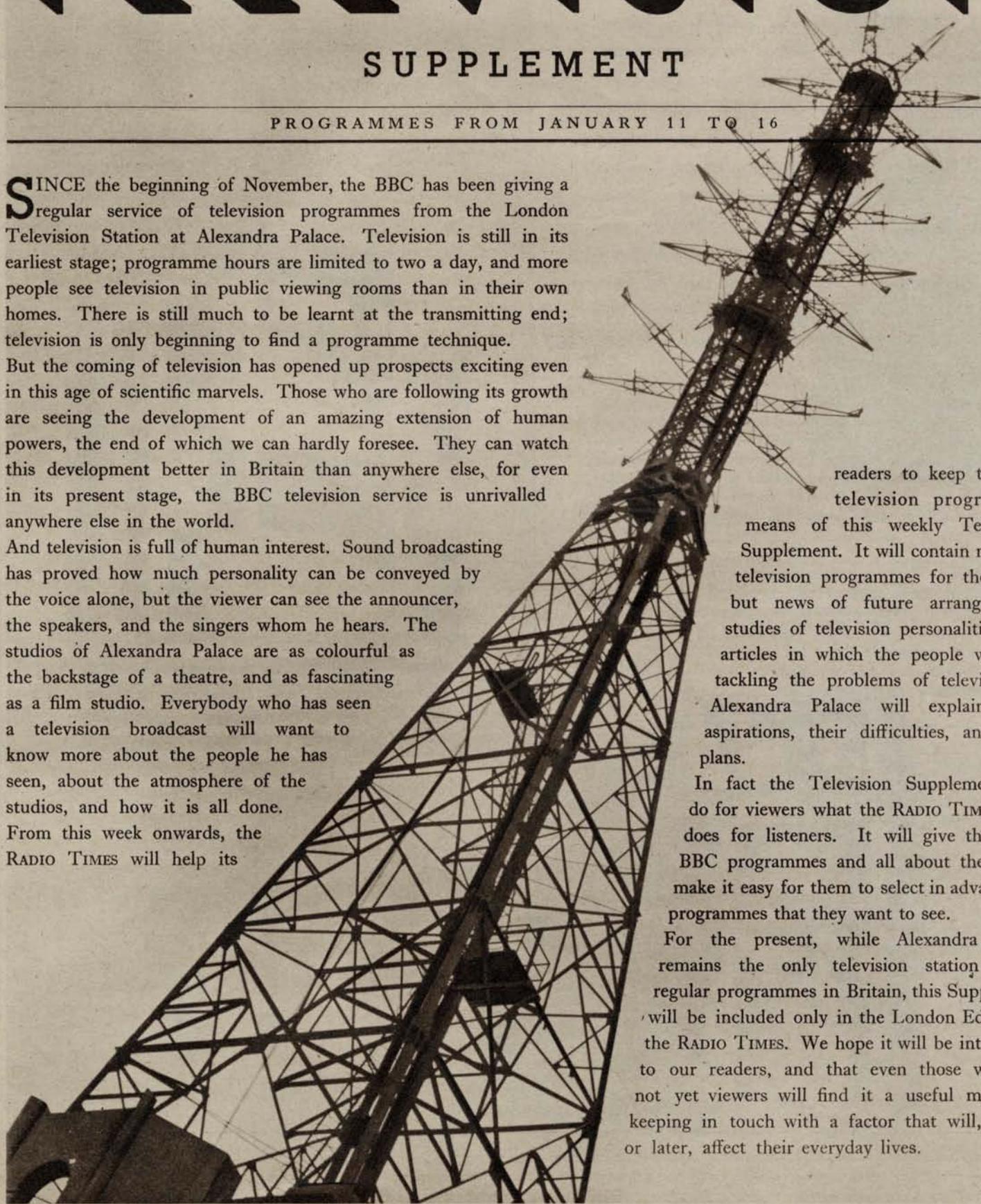
And television is full of human interest. Sound broadcasting has proved how much personality can be conveyed by the voice alone, but the viewer can see the announcer, the speakers, and the singers whom he hears. The studios of Alexandra Palace are as colourful as the backstage of a theatre, and as fascinating as a film studio. Everybody who has seen a television broadcast will want to know more about the people he has seen, about the atmosphere of the studios, and how it is all done.

From this week onwards, the RADIO TIMES will help its

readers to keep track of television progress by means of this weekly Television Supplement. It will contain not only television programmes for the week, but news of future arrangements, studies of television personalities, and articles in which the people who are tackling the problems of television at Alexandra Palace will explain their aspirations, their difficulties, and their plans.

In fact the Television Supplement will do for viewers what the RADIO TIMES itself does for listeners. It will give them full BBC programmes and all about them, and make it easy for them to select in advance the programmes that they want to see.

For the present, while Alexandra Palace remains the only television station giving regular programmes in Britain, this Supplement will be included only in the London Edition of the RADIO TIMES. We hope it will be interesting to our readers, and that even those who are not yet viewers will find it a useful means of keeping in touch with a factor that will, sooner or later, affect their everyday lives.

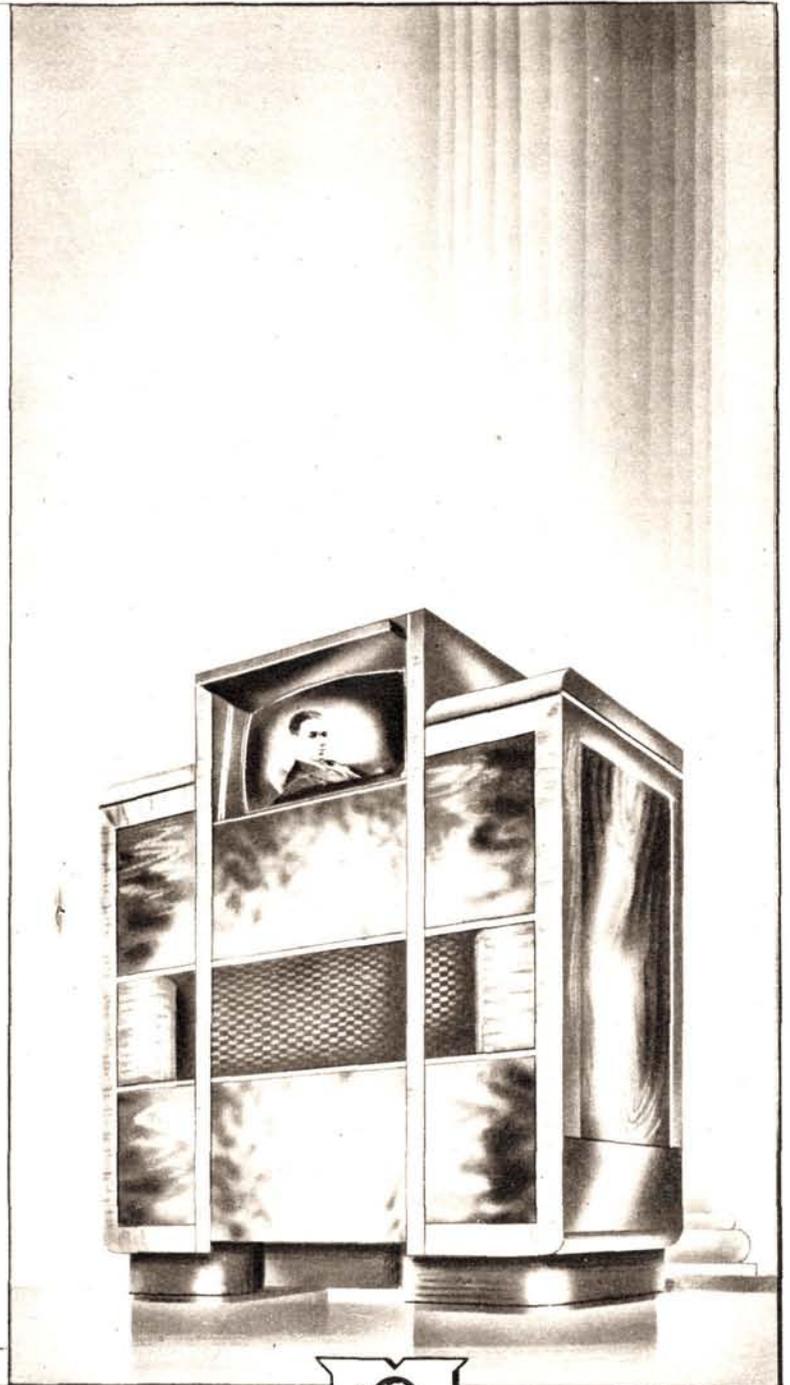
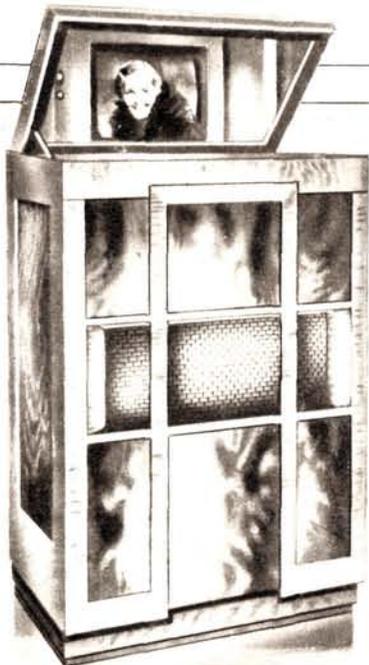


TELEVISION is now definitely a domestic reality. The best system of transmission has given us such excellent high-definition, flicker-free pictures that Television at last offers enjoyable and, in fact, thrilling entertainment.

When you are thinking of buying a Television receiver, remember it will cost you no more to have a Marconiphone the REAL thing. There are two Marconi Television receivers as illustrated on this page. You will gather from the performance of these receivers that the name MARCONI is to become pre-eminent in *Television* as in *Sound Radio* for the past 40 years.

Marconiphone Television Model 701, (illustrated on the right) price 120 guineas. This model embodies a 6-valve superhet all-wave 5 wave-band sound receiver for the normal and experimental sound programmes from 7 to 2,000 as well as the picture-receiving equipment and sound receiver for the television programmes radiated on both of the alternative systems from the B.B.C. Station at Alexandra Palace. In fact, it provides the most comprehensive home entertainment ever produced.

Marconiphone Television Model 702, (illustrated below) price 95 guineas. This model embodies picture-receiving equipment and sound receiver for the television programmes radiated on both of the alternative systems from the B.B.C. Station at Alexandra Palace.



Many Marconi dealers are now giving Television demonstrations daily. If you want to see how really good Television can be, see a reception on a Marconi receiver. Ring Museum 4144 and ask for nearest demonstration.

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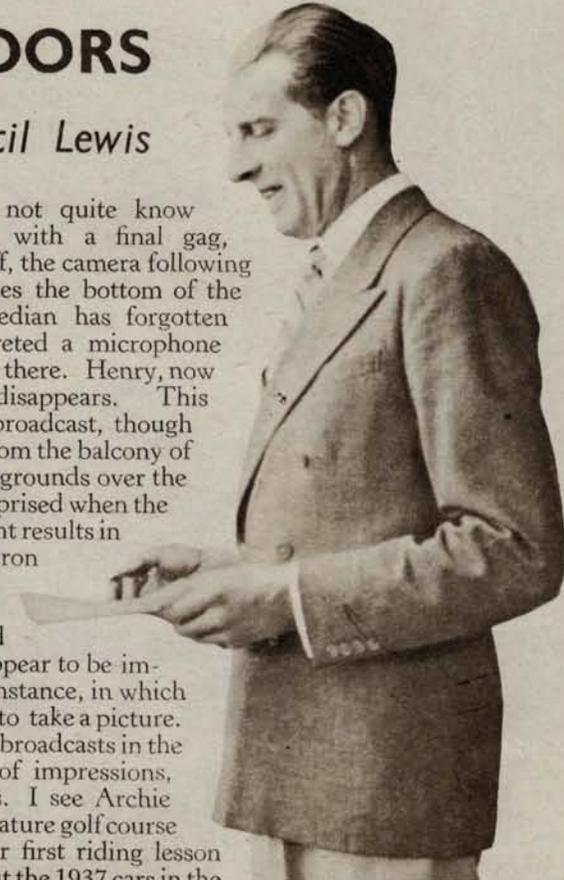
THE MARCONIPHONE COMPANY LIMITED,
RADIO HOUSE, TOTTENHAM COURT ROAD, LONDON, W.

TELEVISION OUT-OF-DOORS

by Cecil Lewis



pocket, hands it to Mr. Cock, who does not quite know what to do with it. Leonard Henry, with a final gag, jumps for his car, and the car drives off, the camera following it round the terrace. When it reaches the bottom of the steps below, we find that the comedian has forgotten his hat. We have previously secreted a microphone behind the pseudo-Grecian urn down there. Henry, now plus hat, makes a final gag and disappears. This was the first television outside broadcast, though we had already televised a shot from the balcony of the wide view from the Palace grounds over the north of London. We were surprised when the weather was poor at the excellent results in very poor light. The Emitron camera is extraordinarily sensitive and will transmit a good picture under what appear to be impossible conditions; conditions, for instance, in which an ordinary hand camera would fail to take a picture.



Cecil Lewis, one of the pioneers of sound broadcasting and of television

IT is September 5, the last day of Radiolympia. Leonard Henry is appearing in the Variety there and is coming up to Alexandra Palace to make his first television appearance before going down to the Exhibition. The Director of Television suggests we take him outside, put him in his car, and watch him drive off. It is a drizzly wet morning and the engineers are frightened of getting the cables wet, frightened of rain on the lens. I cover the Emitron with my mackintosh. We are all standing at the top of the steps outside the front entrance. The rain has cleared and the sun comes out for a moment. Beginners' luck.

The camera points up to the door of the building, and Leonard Henry comes out with Mr. Cock. They walk into close-up, and Leonard tells one or two stories, asks if he has passed out, and producing a learner's 'L' from his

My memories of the early outside broadcasts in the Palace grounds are already a jumble of impressions, such was the pressure of those days. I see Archie Compston swinging a club on the miniature golf course . . . Major Faudel-Phillips giving our first riding lesson . . . Sir Malcolm Campbell talking about the 1937 cars in the television Motor Show . . . the model aeroplanes running along the path and taking off to circle round and get stuck high up in the trees . . . the Old Crocks, with their bells and noisy engines . . . the sheep-dogs driving the sheep over the hill in the direction of Wood Green Station . . . Tex McLeod's horse bolting at rehearsal and he off in a car to catch it . . . the first night show, the anti-aircraft searchlights shining along the terrace, making our own lights look like

candles, the Terriers grouped round the guns, the crowds of children listening to the blanks being fired and saying, 'Why, it sounds like a pop-gun'.

Perhaps I should explain for those who are not following television closely that the Emitron camera is in many respects similar to the cinematograph camera and, when connected by a cable to the control room, transmits an instantaneous picture over the air. It follows that we are tied to the end of the cable and there is a limit at which it will give satisfactory results. The cable itself is very costly and extraordinarily complicated, containing no fewer than 22 wires inside the outer sheath. It is made up in lengths joined by heavy sockets, and it is as much as one man can do to carry 50 feet of it. The cable is manufactured by hand, and until we have more of it we cannot arrange many broadcasts which are possible from the Palace grounds.

Immediately below us lies a racecourse. We could televise the horse-racing, but it requires 1,200 feet of cable, and that as yet does not exist. There is a railway siding, and the railway companies have promised us all their latest locomotives, the Jubilee, the new high-speed petrol-driven coaches, and so on. There is a bowling-green, a lake, football and tennis grounds, a cricket field, all of them

(Continued on page 5)

The Emitron camera goes out-of-doors to televise sheep-dog trials in the grounds of Alexandra Palace





“Wish I had a Children’s Hour Annual”

★ If you want to buy something that your kiddies will really love, you must consider this wonderful book with its 168 pages of fascinating reading, 2 full-colour plates, 5 photo-gravure plates, and numerous line drawings by famous artists. And its attractive cloth binding will stand quite a lot of rough handling. The ideal present for every child.

Do your kiddies listen-in at 5.15? Just think of the thrill they will get out of their own annual, edited by their own **UNCLE MAC**. They will meet in these pages many old friends, for among the contributors are **Commander King-Hall, The Zoo Man, Stargazer, L. Du Garde Peach, Mortimer Batten, Hugh E. Wright, Olive Dehn, Franklyn Kelsey, Norah Holloway, George C. Nash, P. G. H. Fender, and Barbara Todd**, who wrote charming stories and articles for children of every age. With a foreword by **A. J. Alan**. Your radio will be twice as valuable if the kiddies own this annual.

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Television Out-of-Doors

(Continued from page 3)

offering us fine facilities, so that by the time the spring weather comes and the light is better we shall have the necessary facilities and can promise many interesting broadcasts without leaving the Palace grounds.

But soon there will be other far-reaching developments. We are promised a television van which can be hooked up to a coaxial cable which is already laid from the Palace down to Broadcasting House. We hope that this cable will soon be carried on to connect up with some of the more important vantage points in London; then the scope of outside broadcasts will be enormously increased. We shall be able to give the viewer a glimpse of the many activities in the life of our capital, visit the theatres, the sports grounds, and the factories in and around London.

But even here the possibilities do not cease, for, by coupling up a micro-wave transmitter to our outside broadcast van we may even be able to get away from the coaxial cable, and this can take us out into the country for fairs and gymkhanas, for open-air plays, river scenes. In the end, the world will be brought to the television set.

All this equipment is enormously expensive, and the BBC quite rightly hesitates to incur heavy capital expenditure on a new form of broadcasting which is, as yet, in its infancy and which may not for some time come into popular favour owing to the price of television sets. We who are closely associated with television believe implicitly in its future. For us there are no doubts. We say, give us the facilities and we will deliver the programmes. Yet what is the good of programmes if nobody is looking at them? It is a vicious circle in which the policy of the Corporation is to keep just ahead of the public demand. Therefore, all the developments I have outlined above may take some time to take place, but that they will come is certain, and then television will, I believe, become just as popular a form of home entertainment as radio is to-day.

I do not believe it will conflict with the cinema or the theatre; as broadcasting did, it will develop its own technique. It will not even conflict with sound broadcasting, for there is much which is better heard than seen. The two services will be supplementary. But though television will certainly have its plays, its opera, its ballet, and its array of personalities and talks, I believe that its unique feature, in which it differs from any other form of entertainment or news service, is in its ability to bring the actuality before the public at the very moment it is happening. This is another way of saying that I think outside broadcasts will be found to be the mainstay of television, and that is what makes these first experiments at the Palace so interesting.

NEWS for YOU VIEWERS

Viewers to Join Up

In the television transmission on Boxing Day a preliminary announcement was made asking viewers to send their names and addresses on a postcard to the BBC, who will then write to them periodically to ask various questions about reception and programmes. Postcards should not be sent to Alexandra Palace, but to Broadcasting House, Langham Place, W.1.

It is felt that invaluable help in this pioneer stage of television service can be given if viewers will give comments and criticism. This applies, of course, to visitors to public viewing rooms as well as to set-owners. Suggestions for future programmes are welcome, and the sort of questions viewers will be asked to answer are:

'What items in recent programmes did you or your friends like or dislike?'

'What difficulties, if any, are you meeting over reception in sound or vision?'

Cinderella

Alexandra Palace will live up to its palatial name on Tuesday, January 19, when Joan French will visit it as Cinderella. With her will be Joan Luxton and Margaret Carter as the Ugly Sisters, Geoffrey Wincott as Choddles, Patrick Gover as Dandini, John Gatrell as the Prince, W. S. Percy as Baron Slightly, and Maud Joliffe as the Fairy Godmother—all the cast, in fact, of the pantomime show that has been running at the Embassy Theatre. The programme will last about twenty-five minutes, and in that time a condensed but complete version of *Cinderella* will be presented.

Television Gang Show

Every October, Rover Scouts produce a revue, *The Gang Show*, at the Scala Theatre. It is all great fun—too great perhaps, for unless you book your seats extraordinarily early you find the box-office sold out. On Friday, January 22, however, Ralph Reader, the famous producer, is arranging a special television all-Scout revue, and viewers will be able to see a sample of the sort of show Scouts can put up.

Cookery Demonstration

On Thursday, January 21, Marcel Boulestin will give the first of five fortnightly cookery talks. In this series he will prepare a complete five-course dinner in which each course can be served separately as a supper dish. All the cooking will be carried out before the camera—quick work, for each demonstration lasts only a quarter of an hour. As well as being a great authority on cookery, Marcel Boulestin is a brilliant conversationalist. He has broadcast several times, and recently his memoirs were published.

Return of Yvonne Arnaud

Last December Yvonne Arnaud was televised at the piano. In the near future it is hoped she will play in an excerpt from a Shakespeare play, possibly *Henry V*. The production staff are looking forward to her second appearance for two reasons: First, because she is a fine artist to work with, and secondly, because her personality off-stage is charmingly overwhelming. Her first visit to Alexandra Palace was notable, apart from her performance, for two things—a lunch that observers say consisted of ham, chocolate, and orange juice, and an extraordinary scene in which she was surrounded by an admiring flock of Zoo penguins which had been brought before the television camera by a keeper.

Performing Animals

Most people are interested in animals, and viewers have been well catered for in this direction. They have seen penguins—the ones that delighted Yvonne Arnaud so much—performing dogs, a chimpanzee, an opossum, a snake, a cockatoo, a macaw, and several others. Most of them arrived in their own crates, but the Productions Manager has been wise enough to have five cages permanently installed. They are of varying sizes to accommodate anything from a mouse to a tiger.



VICTORIA HOPPER

To be televised on February 6

Charles the King

On Tuesday, January 19, Barry Jones will be seen in excerpts from *Charles the King*, the play about Charles I now running at the Lyric. Barry Jones plays the King.

Henrietta Maria will be played by that fine actress, Gwen Ffrangcon-Davies. It is not the first time she has portrayed an historic queen on the stage. In *Queen of Scots* she was Mary Stuart, and in *Richard of Bordeaux* she was Anne of Bohemia.

Cabaret Cartoons

Next week, on Monday, January 18, Harry Rutherford returns to the television camera to act as a lightning-sketch accompanist in a cabaret show. His sketches are drawn in the studio in the few minutes that each act is before the camera. On Monday it is hoped that his models will include famous Variety artists such as Marion and Irma, Zoe Wyn, Sherkot, and the Denvers.

Basil Dean and Victoria Hopper

Tomorrow, Saturday, January 9, film star Anna Lee and her husband, Robert Stevenson, come before the television camera. The fact that her husband is also her director is very unusual. Yet viewers will see a similar combination on Saturday, February 6, when producer Basil Dean will be interviewed together with his wife, Victoria Hopper.

TELEVISION PROGRAMMES

MONDAY JAN. 11 AND TUESDAY JAN. 12 : VISION 45 Mc/s SOUND 41.5 Mc/s

This week's transmission will be by the Baird system

Monday

3.0 BRITISH MOVIE TONNEWS

3.10 Scenes from
'THE SOUL OF NICHOLAS SNYDER'
a play by Jerome K. Jerome
from the Arts Theatre of London
with
Edward Stirling
Peggy Simpson
Ena Moon
Peter Copley
Arthur Burne

Presentation by G. More O'Ferrall

The Arts Theatre staged this play for the first time in England, but Edward Stirling has toured with it all over the rest of Europe and America. The play is concerned with a man who is roughly a combination of Scrooge and Faust, a miser who exchanges his soul for that of a sailor.

Edward Stirling is an actor, manager, and dramatic author who is particularly famous in Paris, where he successfully established an English company at the Théâtre Albert I. He studied for the stage under the late William Mollison, and made his London debut at the Scala Theatre in 1914 in *Anna Karenina*.

3.25 Film
'UNDERGROUND FARMERS'

3.35 LEONARD HENRY
(comedian)

3.45 Elizabeth Schooling,
Pamela Foster, and Walter Gore
in
'BLUEBIRD'
Pas de deux from
'The Sleeping Beauty'
Music by Tchaikovsky
Choreography by Petipa

POLKA

Music by Joe Alex

ORIEL ROSS

Songs

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

Tchaikovsky composed the music for *The Sleeping Beauty* in 1889, a time when it was not quite the thing for a composer of standing to turn his attention to ballet. The libretto was prepared by Vsevolozsky, the Director of Imperial Theatres, and the entire three acts were written by Tchaikovsky in a few weeks.

Oriel Ross was trained at the Royal College of Music. She made her first appearance on the stage at the Regent Theatre in *The Insect Play*. Since then she has had important stage and film roles—she was Orinthia in Shaw's *The Apple Cart* at the Cambridge in 1935—and has sung in cabaret, revue, and pantomime.

4.0 CLOSE

9.0 Elizabeth Schooling,
Pamela Foster, and Walter Gore
in
'BLUEBIRD'
Pas de deux from
'The Sleeping Beauty'
Music by Tchaikovsky
Choreography by Petipa

POLKA

Music by Joe Alex

ORIEL ROSS

Songs

HAROLD SCOTT

Songs from the Eighties

The BBC Television Orchestra

Leader, Boris Pecker

Conductor, Hyam Greenbaum

Presentation by Stephen Thomas

9.20 SEA STORIES
by
Commander A. B. Campbell

9.30 SOPHISTICATED
CABARET
GWEN FARRAR

Originally Gwen Farrar was trained as a 'cellist by Herbert Walenn, and she made herself famous towards the end of the war through her partnership with Norah Blaney. The two of them appeared in *Pot Luck*, *Rats, Yes!* and *The Punchbox*, and then crossed the Atlantic to make a big hit in the United States. Two of Gwen Farrar's greatest successes were her part of Josephine in *Wonder Bar* at the Savoy, and her revue work at the Vaudeville in Charlot's *Char-a-bang*.

9.50 GAUMONT BRITISH
NEWS

10.0 CLOSE

Tuesday

3.0 SIDONIE GOOSSENS
(harp)

Sidonie Goossens, principal harpist of the BBC Symphony Orchestra, is a member of a remarkable musical family. Eugene, her father, is a conductor; Eugene, her brother, is a composer; another brother, Leon, is a fine oboe player; her sister Marie is another harpist; and her husband is Hyam Greenbaum, conductor of the BBC Television Orchestra. Sidonie studied the harp under Miriam Timothy at the Royal College of Music. She has played in nearly every symphony orchestra in England and has been heard on the air regularly since 1923, when she was a member of the Wireless Orchestra under Dan Godfrey.

3.10 GAUMONT BRITISH
NEWS

3.20 THE WORLD OF WOMEN
I—'Setting a Play'
Molly McArthur

The first of a series of six broadcasts on the social and artistic activities of women

Programme arranged by Cecil Lewis

Molly McArthur's work in the theatre is well known. She is designing the settings for *The Winter's Tale*, which will be played at Stratford this year. This afternoon she will deal with the settings for *Love's Labour's Lost*, the play that opened the present Old Vic season. Her first work in the theatre was done at the Oxford Playhouse in 1923, and in 1926 she designed the production of *The Cradle Song* at the Fortune Theatre. Afterwards she studied abroad, returning to design dresses for several Westminster Theatre productions. Since then she has designed for *The Green Bay Tree*, *The Cherry Orchard*, *Mary Read*, and *Call it a Day*.

3.35 Film
'NEVER CATCH THE RABBIT'

3.45 PEGGY COCHRANE
(violin and pianoforte)

TOMMY HANDLEY
(comedian)

Classical pianist and violinist; dance-band vocalist; song composer—Peggy Cochrane is all these things. She first broadcast from Savoy Hill as long ago as 1924 when the Chelmsford Station was opened, and it was the prelude to twelve years' continuous work for the microphone.

Radio listeners will know her for her songs with Patrick Waddington and William Walker in 'That Certain Trio', 'Peggy in Three Moods', Jack Payne's parties, and particularly for her popular 'Tune a Minute'. Away from the microphone she partnered Gwen Farrar (whom viewers saw last night) in *Wonder Bar* at the Savoy, wrote some of the music of, and played in, *Ballyhoo*, and has been vocalist for Jack Jackson at the Dorchester Hotel.

4.0 CLOSE

9.0 SIDONIE GOOSSENS
(harp)

9.10 BRITISH MOVIE TONNEWS

9.20 THE WORLD OF WOMEN
(Details as at 3.20)

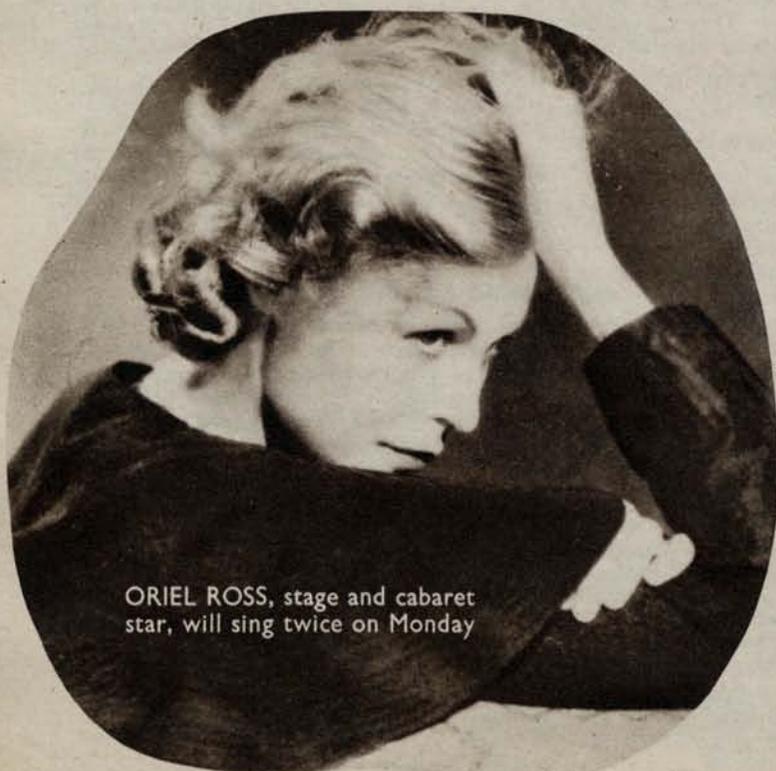
9.35 Film
'QUEBEC'

9.45 PEGGY COCHRANE
(violin and pianoforte)

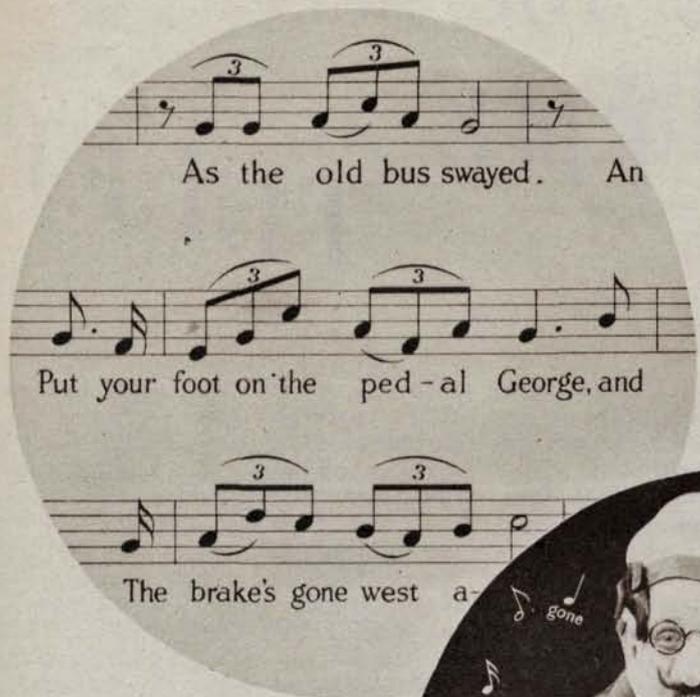
TOMMY HANDLEY
(comedian)

10.0 CLOSE

(Programmes continued on page 10)



ORIEL ROSS, stage and cabaret star, will sing twice on Monday



WHY ONLY LISTEN

-WHEN YOU CAN SEE TOO!



YOU CAN SEE AND HEAR COSSOR TELEVISION AT:

- THE SCIENCE MUSEUM, South Kensington, S.W.7.
- ARMY & NAVY STORES, LTD., Victoria Street, Westminster, S.W.1.
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- E. G. WOOD, 2, Copthall Court, E.C.2.

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

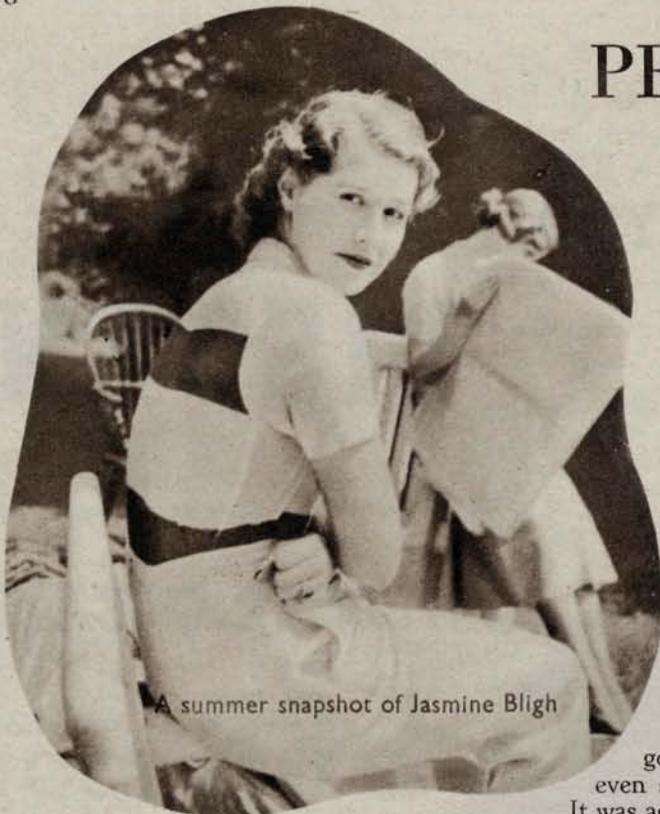
COSSOR TELEVISION

The Cossor Television System incorporates the most practical and optically correct principle of **DIRECT VISION**. There are no mirrors, lenses or other devices to impair either the quality or the brilliance of the picture. In addition, Direct Vision permits comfortable viewing over a much wider angle and from varying heights. The Cossor System provides a clear, brilliant black and white, **ROCK STEADY** picture

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PEOPLE YOU SEE

THE TELEVISION



A summer snapshot of Jasmine Bligh

WHEN word went round in the spring of last year that the BBC was looking for two hostess-announcers for television, there was a drop in entries for beauty competitions, and filming and modelling and chorus-work were no longer first choices for a young girl's career.

Then Gerald Cock laid down that what he required was two beautiful young women with personality plus charm, golden voices, and photogenic features, and hearts missed a beat, and Felise whispered to Dolores:

'What are photogenic features?'

'Easy. Come out well on the screen.'

It made no difference that television was an art quite apart from filming—hundreds of girls wrote in.

Nor did the stream of applications diminish when it was announced that quite a number of qualifications besides youth and beauty were essential: knowledge of the arts, especially music and literature; familiarity with foreign languages; lots of pep, patience, and ability to put it over; no accent or brogue; ability to make people feel at home (welcome artists); low-pitched voice, self-confidence, tact, and an equable temperament; no red hair.

There were 1,122 applicants, and out of them Jasmine Bligh and Elizabeth Cowell were chosen.

With understandable pride and an eye to publicity Gerald Cock invited the Press to interview his finds at Broadcasting House. Journalists of both sexes turned up to the number of seventy, terrified the poor girls, but went into raptures.

Jasmine, in her own words, 'gibbered like an idiot', while she held a cup in her hand which sent waves of tea flopping into the saucer. Elizabeth bought a new summer hat and borrowed her mother's fur, and her hand shook so much that she nibbled at the bread of a sandwich, conscious of the cress which had dropped on the floor.

But nothing mattered. They were as big a success with the women journalists as with the men, and seventy papers sang their praises in almost lyrical terms.

They were exquisite, fascinating, alluring. If Elizabeth belonged to the moonlight, Jasmine belonged to the sunshine. Surely in the history of entertainment no two girls ever got such a Press before they had even started to entertain.

It was agreed that Gerald Cock had picked two representative British beauties—the one a true brunette, the other an auburn blonde.

2

When I first saw Elizabeth Cowell she was standing in the Marconi-EMI studio at Alexandra Palace, a slim figure in a white jacket, with a black and white check scarf and a black skirt, her dark brown hair as attractive as her dark brown eyes, though her skin looked yellow with make-up and her lips almost black.

She was silhouetted against a background of grey curtains draping pale flats of scenery, as she faced a terrifying camera mounted on a trolley with pneumatic tyres and waited for zero hour.

Like an actress in the wings, with all an actress's nervous tension, she glanced at the part in her hand, then put it away and muttered the lines she must remember. Because I have been on the stage, I knew her ordeal. The studio manager blew his whistle for silence, and one could feel the suspense. Then high on the wall appeared in red lights 'Sound on'; and then underneath it 'Vision on'. Elizabeth received from a small lamp the cue 'Go', and without a tremor in her really beautiful voice made her announcement.

Then I became aware of the most amazing thing. In one part of the studio

Elizabeth Cowell was being televised; in another part, she was to be seen in a little moving picture as viewers were seeing her at that moment twenty-five miles or more from London.

As soon as she was free, she took me into her dressing-room, a very modern dressing-room in this old palace of entertainment. Hygienic yellow glazed walls, a telephone on the dressing-shelf, a copy of RADIO TIMES.

'Weren't you frightfully nervous?'

She smiled attractively. 'Announcers are supposed to be above fear.'

She was born and brought up in the country—Cambridgeshire; went to St. Felix School, Southwold, Suffolk. 'It was run like a boys' school. Very hearty. Cold baths.' She loathed cricket, but loved tennis. It was a great tennis school. Nancy Lyle and Evelyn Colyer, afterwards star tennis players, were both there.

She left when she was eighteen, took a job in London as a dress designer, modelled for a while, but has never been on the stage. She has been abroad a lot, speaks German and French fluently.

She told me how she and Jasmine met each other for the first time at a dress show the day before their first audition, and neither mentioned that she was going to it. The following day they sat next to one another and laughed at the coincidence.

Like Jasmine, she just answered an advertisement and was amazed to get an interview. 'Four or five interviews followed and they kept weeding out the number. Each time I was left in, I was more amazed still.'

She loves her work at Alexandra Palace.

'One's in something new, and it's a big adventure.'

3

I interviewed Jasmine Bligh in my small ground floor back room in Portland Place, and she had all the advantages. Off duty. No terrifying camera, no waiting for zero hour, no uncomely photogenic make-up on her face.

She's as young as

ELIZABETH COWELL

It has been said of her that she is a true brunette, with soft brown eyes—slight, quick, with a lively face which one would call chic rather than beautiful... and a woman said it.

JASMINE BLIGH

has been described as more serious and dignified—an auburn blonde, statuesque, tall, really beautiful—decorative and queenly—with twinkling eyes and a pleasant smile.

LESLIE MITCHELL

has a lean kind of handsomeness. His mother recently was asked by a famous doctor if she had any children. 'Yes, a son.' 'And what does he do?' 'Oh, he has been appointed head announcer to television.' 'And what good will that do?' She is still trying to find an answer.

VISION ANNOUNCERS

INTERVIEWED
BY GUY FLETCHER

She confirmed the story which Elizabeth told me of the day and the way they met. And her hazel eyes twinkled.

'It's perfectly true, but nobody believes it!'

They have an amusing fan mail. Quite recently a small boy at a public school wrote to Jasmine asking for a photograph. But as she doesn't get a film star's salary, she had to write back and say she was terribly sorry—would an autograph do? Two days later he sent her a box of chocolates.

She and Elizabeth are great friends, sharing the big adventure.

4

The hostess-announcers chosen, Gerald Cock advertised for a male announcer. There were over 600 applications for the job, but none of them filled the bill. And then Leslie Mitchell was discovered—at Broadcasting House.

He first broadcast seven years ago; played Stanhope in the Armistice Day broadcast of *Journey's End* in 1929, and two years ago joined the BBC as announcer. Transferred to Variety, he acted as compère in light entertainment, and as special announcer for outside dance bands, announcing for Gerald among others in his popular 'Romance in Rhythm' series.

But it wasn't altogether that, or his good looks, or photogenic face, which secured him the job of senior announcer for television. He had been a professional actor of wide experience, and was a man who could be relied on to gag if anything went wrong, to fill out a wait, to prompt the hawker or chimney sweep, or whoever it might be, in an item like Picture Page.

He goes on without a script and relies, he told me, on his unflinching vocabulary of nonsense to get through. Certainly he succeeds, as viewers know, in making everything natural and intimate.

He is thirty-one. He was born in Edinburgh; his father was Scottish, but Leslie

came to England when he was seven. Two years later the war broke out; his mother was in New York and unable to get back, and he was practically adopted by W. J. Locke, the novelist. The author of 'The Beloved Vagabond' knew his theatre and wrote little plays for his daughter, Sheila, and Leslie to act in in the holidays. Hence his instinct for the stage.

Later, Nigel Playfair, a friend of the family, offered him a job in *The Rivals* at the Lyric, Hammersmith, as understudy to Jack Absolute. But the stage director, Stephen Thomas (now one of the producers at Alexandra Palace), said he was no good, and he got the sack. They never met again until they were both engaged for television, and in spite of Thomas's doubting, Leslie did quite well on the stage.

Edgar Wallace gave him his first big chance in *The Flying Squad*, and later he played Stanhope for Colin Clive in *Journey's End*. He was engaged for the part when the play toured South Africa in 1931.

He must have played Stanhope very realistically to judge from the rumours that went round. It was said of him that he had deserted his wife and two children and had come out to Africa to get rid of them, and as for his war service he had been so unpopular that the men had wanted to shoot him. Yet he has never been married and was thirteen years old when the Armistice was signed!

5

These the television announcers. Jasmine and Elizabeth first broadcast in sound (and Leslie broadcast with them) with Gerald in 'Romance in Rhythm' on May 26, 1936. The three first broadcast in vision on August 26, 1936, when they were seen for the first time by viewers at Radiolympia.

And now twice a day, week in, week out, they are seen and heard on the air.



Elizabeth Cowell with her collie, 'Taffy'

Elizabeth—twenty-three; and about as tall. She wore a silver fox fur slung over her shoulder, a black silk frock, and the most fascinating scalp-shaped hat in a lattice-work of black velvet, letting her auburn blonde hair show through.

She had come in her own car, which she drives up to Alexandra Palace and back, and all over London. She loves televising; says she's nervous, but doesn't show it. It is a nervous strain.

Her father is Col. the Hon. N. G. Bligh, and she is a niece of Lord Darnley. She was born in London. Like Elizabeth, plays tennis, and also plays rackets, and golfs and rides. She never trained for the stage—jumped in when she was seventeen.

Bertie Meyer gave her her first job, as a lady in waiting in *Elizabeth of England* at the Cambridge Theatre. Then she was in *Evensong*, by Edward Knoblock and Beverley Nichols, at the Queen's. And she acted in several Sunday shows for the Repertory Players, and in Charlot revues. She has filmed, and writes articles on beauty for a Sunday paper.

Leslie Mitchell interviewing Diana Sheridan for Picture Page



TELEVISION PROGRAMMES

WEDNESDAY JAN. 13 AND THURSDAY JAN. 14 : VISION 45 Mc/s SOUND 41.5 Mc/s

Wednesday

3.0 LONDON GALLERIES

JOHN PIPER

The first of a series of talks on pictures, sculpture, etc., currently on exhibition at galleries in the metropolis

Programme arranged by Cecil Lewis

3.15 Film 'A LITTLE BIRD TOLD ME'

3.25 'PICTURE PAGE'
(Nineteenth 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 MOVIE TONNEWS

4.0 CLOSE

9.0 GAUMONT BRITISH NEWS

9.10 LONDON GALLERIES
(Details as at 3.0)

9.25 Film
'UNDERGROUND FARMERS'

9.35 'PICTURE PAGE'
(Twentieth 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 HOME AFFAIRS

A discussion between the Rt. Hon. HERBERT MORRISON, M.P., and JOHN HILTON on London's Green Belt, with photographs and diagrams

Programme devised by Cecil Lewis

Cobbett called London 'the great wen'. That was over a century ago. Today criticism is perhaps not expressed so violently, but the need of controlled building is greater if the Home Counties are to be saved from being one huge sprawling suburb of the city. Today John Hilton and Herbert Morrison will discuss an idea which will do much to help matters—the Green Belt. Mr. Morrison, who has had a distinguished political career, is Chairman of the L.C.C.

3.20 GAUMONT BRITISH NEWS

3.30 MUSIC MAKERS
CARROLL GIBBONS

Carroll Gibbons was born in a small manufacturing town near Boston, in Massachusetts. He took up music because he stuttered, and wanted a career in which he would not need to talk. Starting at the age of fifteen as a concert pianist, he grew interested in popular music and formed a school dance band. This was a great success, and led to engagements with various small orchestras, and after two years he accepted an offer to play a cinema organ in Boston.

In 1924 he received an offer to play in London with Howard Jacobs, and came to England, in company with Joe Branelly and Rudy Vallee. He first went to the Berkeley as a

pianist, and later to the Savoy, where he began his association with the Savoy bands, with whom he has broadcast regularly since 1925, both from the Savoy and from the BBC studios.

He has written many of his own numbers, and among his most successful compositions are 'While My Pretty One Sleeps', 'Garden in the Rain', 'My Cigarette Lady' (with Rudy Vallee), and his signature tune, 'On the Air'.

3.40 OLD-TIME MUSIC-HALL

Scott Gordon's
Marionettes
with
Alex Watson

These marionettes are altogether out of the ordinary. Scott Gordon and Alex Watson use their own faces for the puppets, and they specialise in humorous caricatures of old-time music-hall acts such as Albert Chevalier, Gus Elen, Vesta Victoria, and Harry Lauder.

3.50 CABARET
CAROLYN MARSH

Twenty-year-old Carolyn Marsh is an American, and started as a child prodigy, playing the piano and violin. Then she turned her attention to singing, as a soprano, but after an operation on her throat she became a contralto. In the States she worked for some time with Rudy Vallee, and then came over to England—this is her first visit—to appear with Harry Roy in *All Afloat at Oxford Circus* at the London Palladium. She is now appearing in *Laughter Over London* at the Victoria Palace, where she is the only girl principal.



CARROLL GIBBONS, one of radio's most popular band leaders, faces the television camera on Thursday

4.0 CLOSE

9.0 MUSIC MAKERS
CARROLL GIBBONS

9.10 OLD-TIME MUSIC-HALL
Scott Gordon's
Marionettes
with
Alex Watson

9.20 BRITISH MOVIE TONNEWS

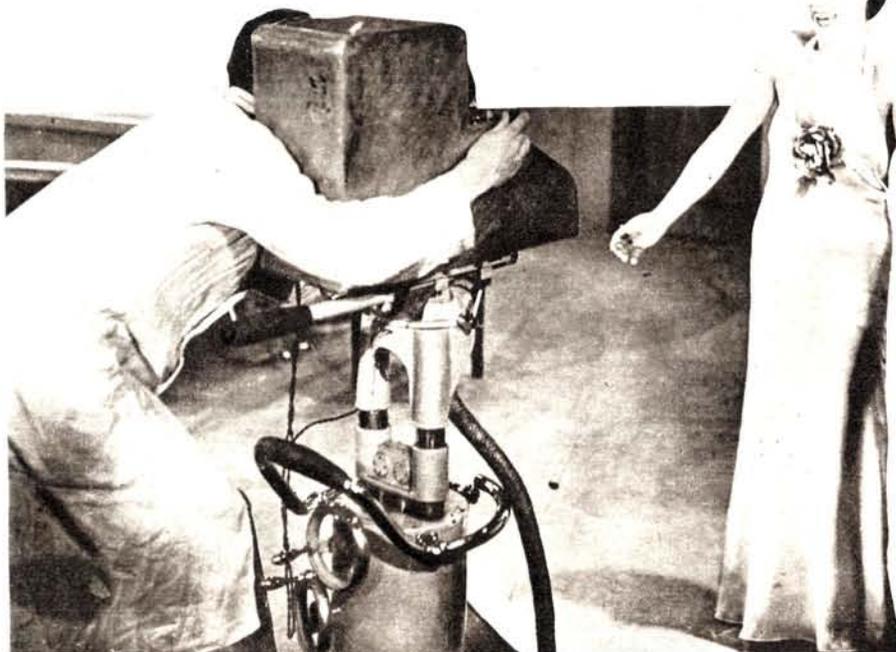
9.30 HOME AFFAIRS
A discussion between the Rt. Hon. HERBERT MORRISON, M.P., and JOHN HILTON on London's Green Belt, with photographs and diagrams
Programme devised by Cecil Lewis

9.50 CABARET
EDWARD COOPER
in
Songs at the Piano

Edward Cooper originally worked in his father's flour mill, but, not liking business life in general and flour in particular, he left to join a small touring company. His new job was rather different. He was stage manager, actor, and producer, and occasionally he helped things along with a piano. Since then he has partnered Douglas Byng, has had an act with Queenie Leonard and Effie Atherton, and has appeared in several Charlot revues. Recently he gained many new admirers for his entertaining in non-stop revues.

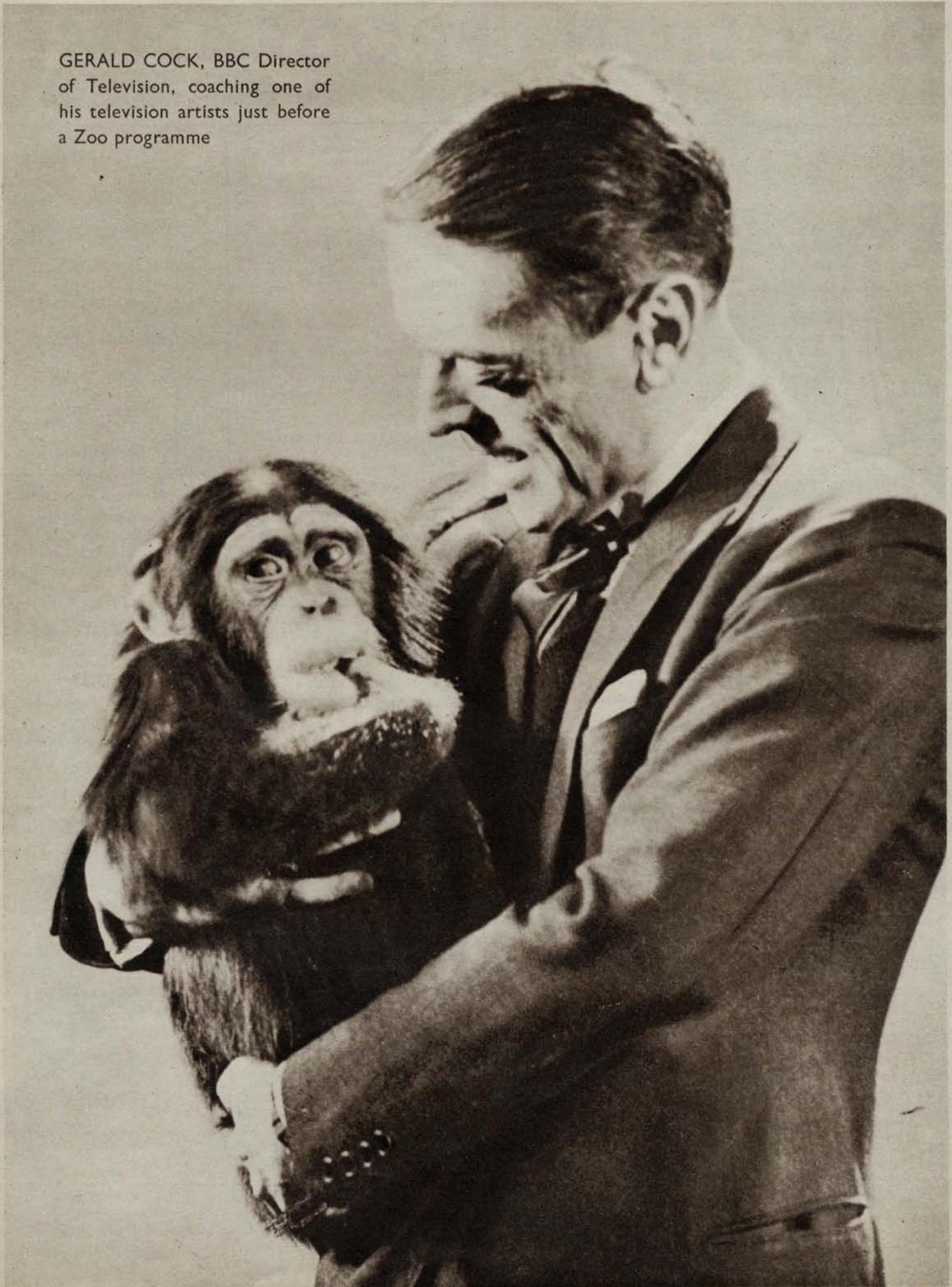
10.0 CLOSE

(Programmes continued on page 12)



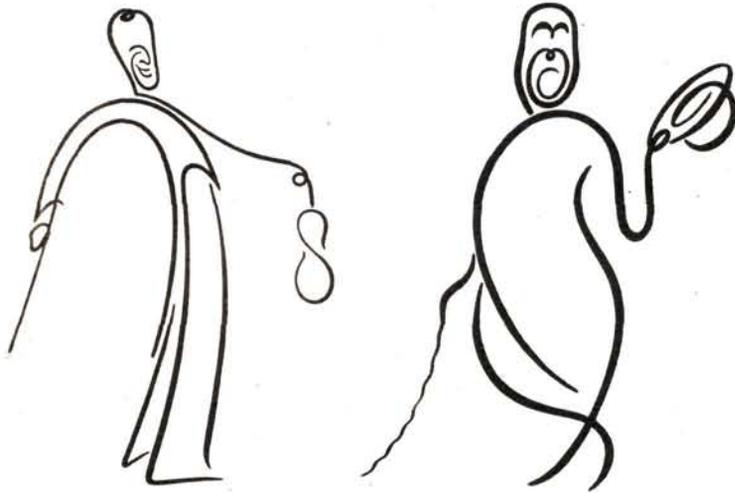
CAROLYN MARSH will be seen in television cabaret on Thursday afternoon. Here she is rehearsing at Alexandra Palace.

GERALD COCK, BBC Director of Television, coaching one of his television artists just before a Zoo programme



TELEVISION PROGRAMMES

FRIDAY JAN. 15 AND SATURDAY JAN. 16 : VISION 45 Mc/s SOUND 41.5 Mc/s



GOODENOUGH, whose drawings and caricatures have frequently appeared in the 'Radio Times', sketches for viewers on Saturday. Here are two of his drawings—viewers will recognise Ambrose and George Robey.

Friday

3.0 FRIENDS FROM THE ZOO

Introduced by David Seth-Smith and their Keepers

Programme arranged by Cecil Lewis

David Seth-Smith is the Curator of Mammals and Birds at the London Zoological Gardens. He buys specimens, discusses questions of food with the Superintendent, and has various activities at Whipsnade. His first broadcast was in 1932, when he gave three talks on animals in captivity. Nearly three years ago he became the Zoo Man of the London Children's Hour, and he has been a regular contributor of articles to the RADIO TIMES Children's Page ever since it began.

3.15 BRITISH MOVIE-NEWS

3.25 CABARET

LILY MORRIS
JAMES STEWART (comedian)
JESSICA MERTON (dancer)
ELSIE FRENCH and JOHN MOTT
in 'The Aspidistras'

CORNELIUS FISHER at the piano

This is the third appearance of that popular music-hall star, Lily Morris. Viewers will remember that she was televised on December 14 and 29. The second act on the bill is James Stewart, an artist who has done everything in vaudeville and concert parties, from roller-skating to acrobatics. In the act he is presenting today, he is to play the part of a tramp, play the piano, and give burlesque impressions of Paderewski and other celebrities. Next is 'The Aspidistras', an unkind but wildly

funny burlesque of ballad singing of the Victorian era. Finally, there is Jessica Merton, a favourite dancer with music-hall audiences all over the country who know her well for her partnership with Balliol.

3.50 Film 'QUEBEC'

4.0 CLOSE

9.0 GAUMONT BRITISH NEWS

9.10 FRIENDS FROM THE ZOO

Introduced by David Seth-Smith and their Keepers

Programme arranged by Cecil Lewis

9.25 Film 'NEVER CATCH THE RABBIT'

9.35 CABARET

LILY MORRIS
JAMES STEWART (comedian)
JESSICA MERTON (dancer)
PADDY BROWN (disease)

10.0 CLOSE

Saturday

3.0 IN YOUR GARDEN

The Construction of a Small Lily Pond

C. H. Middleton

Programme arranged by Cecil Lewis

On November 21 the 'best known gardener in Britain' made his television debut with a demonstration of autumn pruning. This afternoon and this evening he is to deal with

one of the most fascinating of gardening hobbies—a lily pool.

The laying out and cultivation of such a delightful addition to a garden is an interest in itself. What more beautiful than lilies? What more charming than a pool in which fish hang like shadows of living gold? And let it be remembered that plant life is essential to the life of fish.

But it is in these winter days that the work must be done. C. H. Middleton will explain to viewers the plants they should avoid, like the duckweeds and azolla which spread too rapidly and cover the water like a carpet. Those who have been to Wisley will remember the lovely water-lily pool on the fringe of the woods.

3.15 GAUMONT BRITISH NEWS

3.25 CARICATURES

by Goodenough

S. C. Goodenough is an artist whose sketches are remarkable for their economy of line—readers of the RADIO TIMES know his work well. He draws rapidly and is altogether an ideal artist for the television camera. His speciality is caricatures of celebrities, some of which viewers will possibly see today.

3.35 'FLOTILLA'

A Naval Music-Hall

with

ARTHUR PRINCE AND JIM

4.0 CLOSE

J. C. CANNELL

writes on

'Bringing London

Characters

to the

Television Camera'

in next week's

Television

Supplement

9.0 IN YOUR GARDEN

The Construction of a Small Lily Pond

C. H. Middleton

Programme arranged by Cecil Lewis

9.15 BRITISH MOVIE-NEWS

9.25 CARICATURES

by Goodenough

9.35 'FLOTILLA'

A Naval Music-Hall

with

ARTHUR PRINCE AND JIM

10.0 CLOSE

LILY MORRIS will bring the real old Music-Hall atmosphere to the studio on Friday





SIDONIE GOOSSENS, principal harpist in the BBC Symphony Orchestra, is the wife of Hyam Greenbaum, conductor of the Television Orchestra

She will be seen and heard in Tuesday's programme

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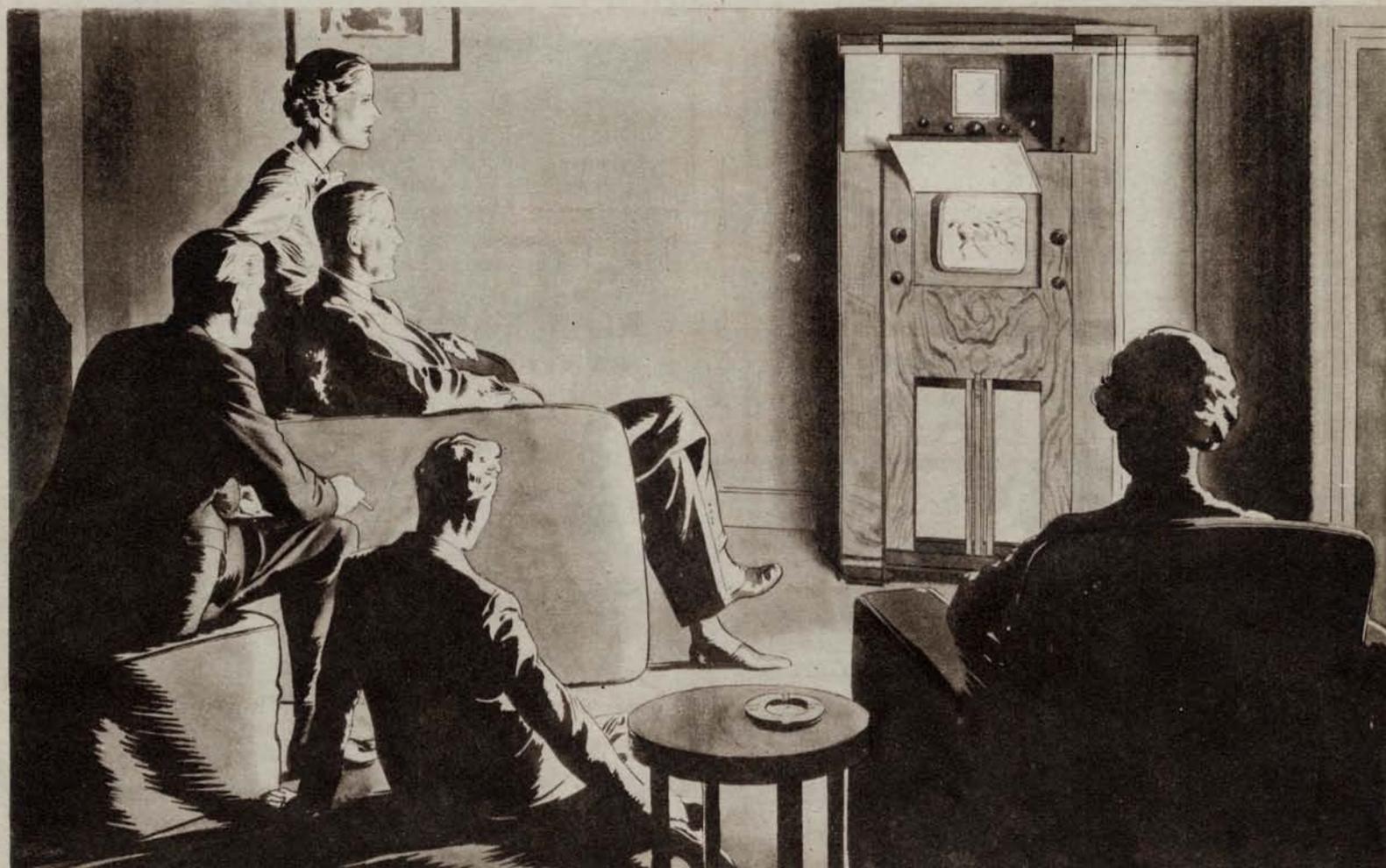
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