

385
SUPPLEMENT TO RADIO TIMES, JANUARY 15, 1937

RADIO TIMES
TELEVISION
SUPPLEMENT

PROGRAMMES FROM JANUARY 18 TO 23



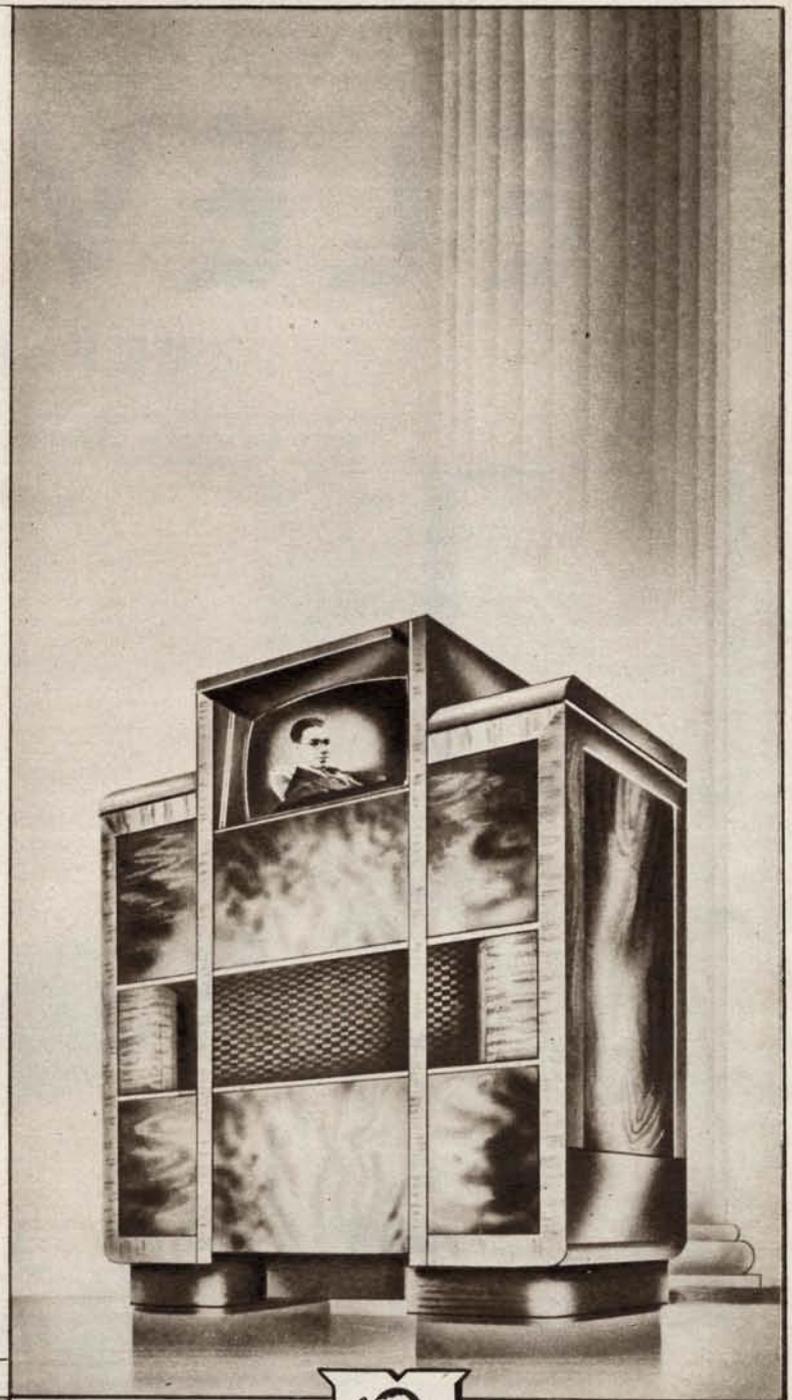
THE SWITCHBOARD GIRL. Joan Miller, who introduces the characters seen and heard in the television magazine programme, 'Picture Page'.

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.

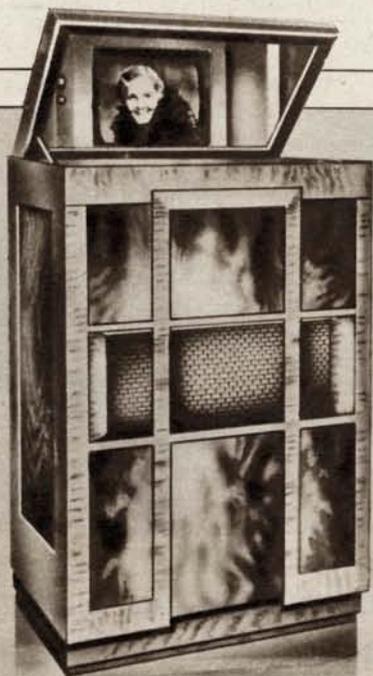


Many Marconi dealers are now giving Television demonstrations daily. If you want to see how really good Television can be, see a reception on a Marconi receiver. Ring Museum 4144 and ask for nearest demonstration.

MARCONI
THE REAL THING



THE MARCONIPHONE COMPANY LIMITED,
RADIO HOUSE, TOTTENHAM COURT ROAD, LONDON, W.1



NEWS for YOU VIEWERS

Hail and Farewell

At the end of last week the tall figure of Cecil Lewis ran down the stairs from his fifth-floor office to say 'au revoir' to his colleagues. He is now in his villa in Italy, and in a few days' time he sails from Genoa to New York *en route* to Hollywood. His book, 'Sagittarius Rising', an account of his experiences as an airman during the war, is to be filmed by Paramount. He will write the scenario, and will possibly play a leading part in it. After the BBC agreed to release him from his contract, Lewis signed up with Paramount for at least six months, with the option of an extension to two years. But he hopes, however long he stays, to return to the BBC television service afterwards. He leaves behind him memories of a powerful and likeable personality and a fund of ideas for outside broadcasts and talks.

Mrs. Mary Adams migrates from Talks at Broadcasting House to look after television talks, and she will stay at least three months. As for outside broadcasts, no details have been finally settled at the time of going to press. There is another appointment at Alexandra Palace, and a very important one it is, too. R. A. Rendall is now Assistant Director of Television. He was once Programme Director of the West Region, and immediately before his television appointment he was in Jerusalem as Acting Director of Programmes to the Palestine Broadcasting Service.

In addition to R. A. Rendall and Mary Adams, there is another new face to be seen at Alexandra Palace, a round, cheery face that belongs to Reginald Smith, stage manager. He arrived soon after Christmas.

He Worked with Charlot

'Reggie'—everyone calls him that by now—served in the last eighteen months of the war, and at Merton was a leading light of the O.U.D.S. J. B. Fagan gave him his first professional part as Mangan in Shaw's *Heartbreak House* at the Oxford Playhouse. His next important job was with Charlot in 1928 at the Vaudeville, where he was general utility man, understudying every-



Mary Adams, television talks producer

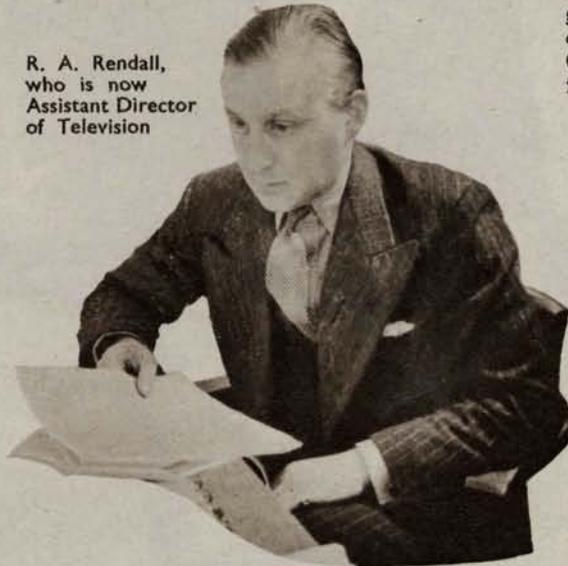
body except the leading lady. Also in the cast were those two well-known radio personalities, Davy Burnaby and Edward Cooper. Then came the West-End production of *Journey's End*, in which he first played the part of the Sergeant-Major and afterwards that of Hardy. But he is particularly well known for his work with Uncle André in shows like *Please!*—in this production he first met Jasmine Bligh—*How do you do? Hi-diddle-diddle*, and *Char-a-Bang*.

His hobbies, he says, are pin-tables, paddle steamers, and the life of Queen Victoria.

Decoration Expert

Serge Chermayeff, the architect, was one of the designers who were consulted on the decoration of the studios at Broadcasting House. On Wednesday, January 27, he and John Piper will discuss 'the picture in the modern home'. Amongst other works, he

R. A. Rendall, who is now Assistant Director of Television



was responsible for the design of the auditorium of the Cambridge Theatre.

Films and Television

On page 5 you will find an article on the relationship of films and television by producer Dallas Bower. Before coming to Alexandra Palace he was one of the most brilliant young men in the British film industry. He has written scenarios, he directed *The Path of Glory* and *Victory Over Space*, and was assistant director in two Bergner films, *As You Like It* and *Escape Me Never*.

Potted Operetta

Next Tuesday, Joan Luxton's Children's Theatre Company will be seen in a potted version of *Cinderella*. A fortnight later, on Tuesday, February 2, another abridged but complete performance will be given—Johann Strauss's *Die Fledermaus*. The operetta will be divided into two parts, the first to be presented in the afternoon, the second in the evening. The cast, it is hoped, will include John Wright as Eisenstein, Janet Hamilton-Smith as Adele, Arnold Matters as Frank, and Sumner Austin as Falke. The Television Orchestra, specially augmented for the occasion, will take part.



Reginald Smith joins the BBC at Alexandra Palace as a stage manager

The Fastest Game on Earth

The sport that has been described as the fastest game on earth, ice hockey, will be featured on Tuesday, January 26. There will be a film of a match and two of England's greatest players will come before the television camera, Art Child, the goalkeeper of Earl's Court Royals, and Jimmy Chappell, star forward of Earl's Court Rangers. They will be equipped with their complete kit and padding, and viewers will see and hear them explain the finer points of the game. There may be an 'actuality' demonstration too, for it is hoped to bring into the studio a ten-foot square of ice.

What Shirley Temple Wears

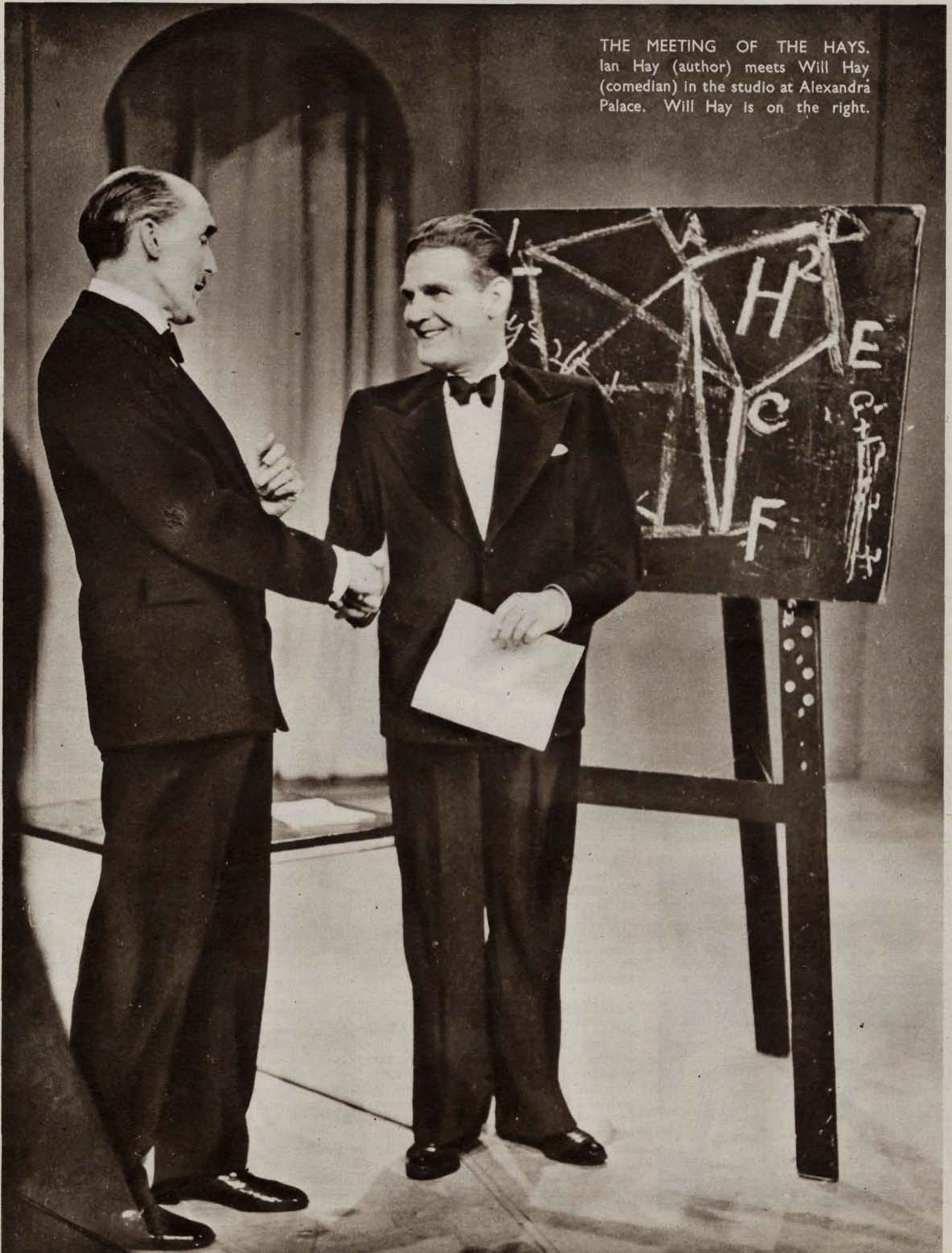
Shirley Temple is like caviare—either you like her very much or you don't like her at all. But even those mothers who strongly disapprove of precocity may find much to appeal to them in what Shirley Temple wears, which will be shown on Thursday, February 4, in a programme of children's fashions. Half a dozen child models will wear her clothes, and it is hoped they will show what the younger set in smart London and New York circles will favour next spring and summer.

Light Fantastic

An unusual European international match takes place on February 7—a dancing contest between England and Denmark. Four days before the competitors—the pick of England's dancers—cross the North Sea, viewers will have the opportunity of seeing them. There will be eight couples, and they will show the three different types of ballroom dancing which will be contested. A running commentary will be supplied by T. R. Richardson, editor of *The Dancing Times*.

Lunar Music

At one time or another the moon has been the inspiration of nearly everybody, from lyric-writers to lovers. The latest victim is Spike Hughes, who is now busy devising an orchestral programme of moon music to be televised on Friday, February 5. The show will be entitled 'Au Clair de la Lune'. Whether Hughes has been moved enough to write original music is not yet known, but viewers will certainly hear ingenious variations on well-known melodies. Films will be used for atmosphere, and it is hoped to include the balcony scene from *Romeo and Juliet*.



THE MEETING OF THE HAYS.
Ian Hay (author) meets Will Hay
(comedian) in the studio at Alexandra
Palace. Will Hay is on the right.

TELEVISION *and the* FILMS

How they might be combined in a new technique

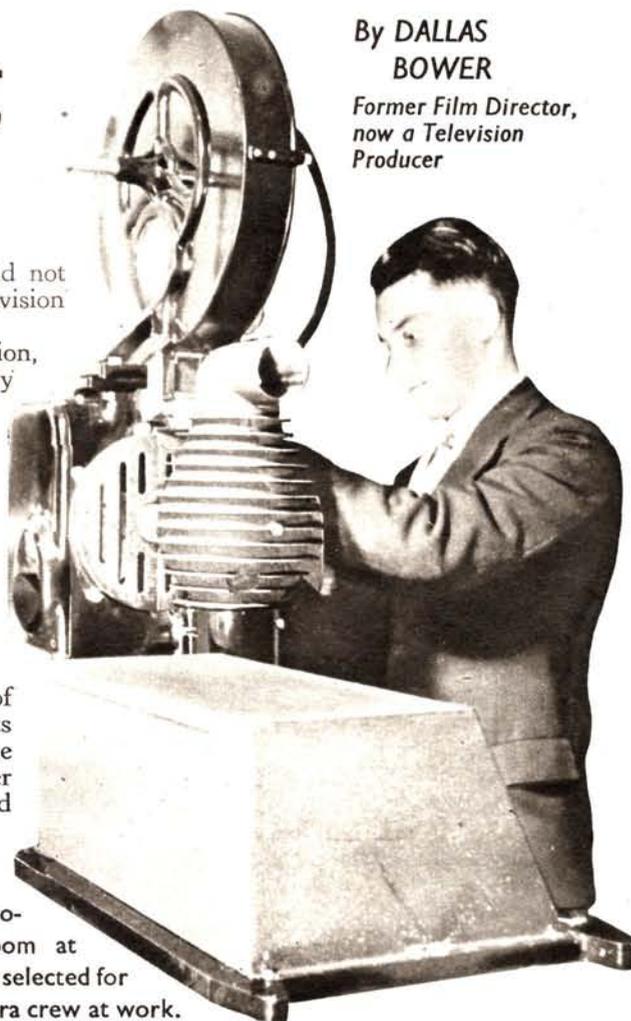
BEFORE regular television was established, there was a lot of speculation about its effect on the cinema industry. In fact, as long ago as 1927 I was rash enough to suggest that the cinema 'renter' (or film distributor) might eventually disappear as films would be transmitted to cinema theatres from a central station.

Prophecy is always dangerous, particularly to the prophet, and shots in the dark are liable more often than not to miss their target. At that time it was impossible to foresee the development of a real television 'eye' or series of 'eyes', such as the modern television camera represents. The cinema renter looks as if he will remain secure in his position for some time yet. For already it has been found that 'live' television, in distinction to the transmission of films, is unquestionably the line along which development will be most rapid. Moreover, large-screen projection is still hardly out of the experimental stage. Film transmission to cinema theatres is likely to employ a wire rather than a wireless system of distribution,

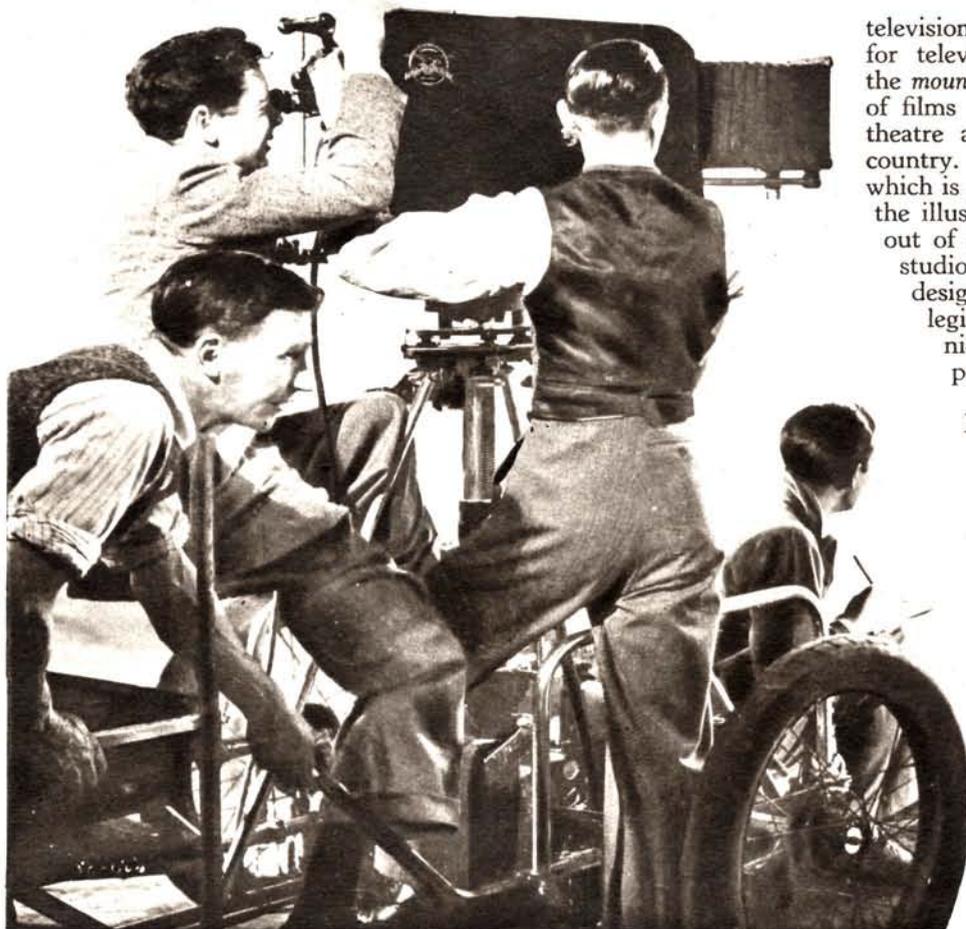
and such an organisation would not come within the scope of television broadcasting.

The technique of 'live' television, in its eventual form, will certainly resemble the technique of the modern film, the present monochrome of the television picture and its two-dimensional quality being common to both. The transmission by television of 'feature' films is neither desirable nor appropriate. But that is not to say films themselves are of no use to television's future development. The value of news films and short subjects of special interest as programme material is informative rather than purely entertaining, and they must certainly be considered as an essential part of

Picture above: one of the projectors in the film viewing-room at Alexandra Palace where films are selected for television. Below: a film camera crew at work.



By DALLAS BOWER
Former Film Director,
now a Television
Producer



television material. But where the chief use of films for television lies is, it seems to me, in assisting the mounting of original productions. The possibilities of films for the purposes of what is known in the theatre as *decor* have hardly been explored in this country. The system known as 'back projection', which is used extensively in film production in creating the illusion that a scene (for example) is being played out of doors when actually it has been shot in the studio, can also be applied to many problems of scene design in the theatre. In this direction, one may legitimately foresee a combination of cinema technique and theatre technique of which the potential scope is enormous.

For television is a hybrid of stage and screen. From the point of view of a producer, the technique and the working conditions approach those of the film studio, but with the added complexity of perpetually being in a state of final dress rehearsal. Experiment with 'back projection' can be made only in the largest theatres. In television the problem is not bound up with available studio space; it can be solved electrically. In much the same way as two scenes in the cinema can be super imposed, so could actors in a television studio be super-imposed on a scene on film.

Thus it is possible to look upon films in television in much the same way one looks upon the gramophone record in the consideration of 'sound' broadcasting—as a background, a *surround*, a means of establishing atmosphere, a part requisite to the whole rather than the whole itself.

TELEVISION PROGRAMMES

MONDAY JAN. 18 AND TUESDAY JAN. 19 : VISION 45 Mc/s SOUND 41.5 Mc/s

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

Monday

3.0 THE ARTS LEAGUE OF SERVICE

in
Folk Songs and Sea Shanties

3.20 GAUMONT BRITISH NEWS

3.30 CABARET CARTOONS—3

Cartoons by
Harry Rutherford

Cabaret by
Judy Shirley
Songs

The Bavera Trio
Skaters

Cal McCord
Ropes and Yarns

Louise, Ouida, and Milroy
Russian Speciality

Topsy Turvy Two
Upside-Down Dancers

Marion and Irma
Symphony in Motion

Presented by Cecil Madden

4.0 CLOSE



SHERKOT, goalkeeper comic, will be seen on Monday at 9.30



JUDY SHIRLEY

sings in Cabaret Cartoons on Monday afternoon

9.0 THE ARTS LEAGUE OF SERVICE

in
Folk Songs and Sea Shanties

9.20 BRITISH MOVIE TONNEWS

9.30 CABARET CARTOONS—4

Cartoons by
Harry Rutherford

Cabaret by
Zoe Wyn
Songs

The Bavera Trio
Skaters

Moray and Moyia
Adagio Speciality

Cal McCord
Ropes and Yarns

Marion and Irma
'Symphony in Motion'
(Farewell performance)

Topsy Turvy Two
Upside-Down Dancers

Sherkot
Silent Comic

Presented by Cecil Madden

10.0 CLOSE

Tuesday

3.0 ELIZABETH POLLOCK Impressions

Elizabeth Pollock made her first appearance on the stage at Wyndham's Theatre in 1916, as the probationer in *A Kiss for Cinderella*. Apart from her many successes in plays—she was Evelyn Lovejoy in *Lord Richard in the Pantry*, Lady Caroline in *Dear Brutus*,

and Betty in *The Party*—she is a gifted mimic whose impressions have delighted huge audiences.

3.5 MUSICAL INSTRUMENTS—2
'Wood'

Philip Thornton

This is Philip Thornton's second talk in this series. He will show and describe the functions of modern components of an orchestra such as the bassoon, oboe, clarinet, and flute. Instruments such as these have a long history, and their evolution can be traced by a survey of musical instruments of the past and also those of the present day, some of them weird to Western ears, that are still used in different parts of the world. Viewers will also see and hear examples of early flutes; the ophicleide; the zurba, which comes from Turkey; the gajas, which comes from Bessarabia; the Bulgarian duduk and kaval; the bansri, which comes from India; and the agwaal, an instrument that is to be found in the Atlas Mountains.

3.20 BRITISH MOVIE TONNEWS

3.30 THEATRE PARADE

Scenes from a production now showing at a London theatre
Presentation by G. More O'Ferrall

4.0 CLOSE

9.0 ELIZABETH POLLOCK Impressions

9.10 MUSICAL INSTRUMENTS—2
'Wood'

Philip Thornton

9.25 GAUMONT BRITISH NEWS

9.35 Joan Luxton's Children's Theatre Company
in
'CINDERELLA'

by Margaret Carter

as presented by Ronald Adam at the Embassy Theatre

Cast:

Cinderella.....Joan French
Prince.....John Gatrell

Ugly Sisters.....Joan Luxton
Margaret Carter

Baron.....W. S. Percy

Chancellor.....Brember Wills

Dandini.....Patrick Gover

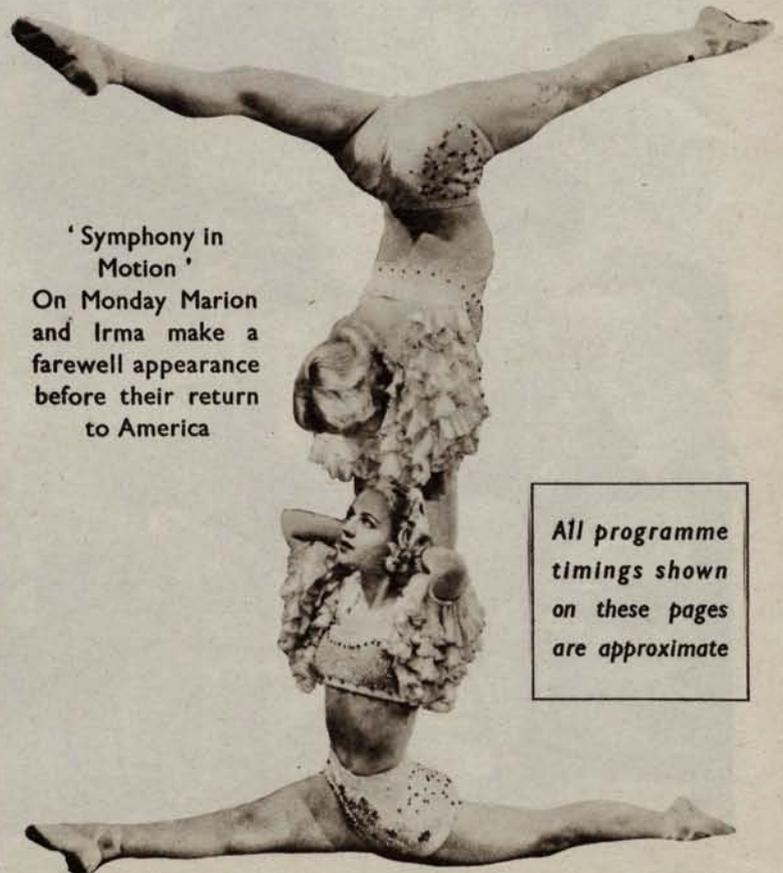
Lady Penelope.....Elfrida Burgess

Choddles.....Geoffrey Wincott

Produced by Geoffrey Wincott
Presentation by Stephen Thomas

10.0 CLOSE

(Programmes continued on page 10)



'Symphony in Motion'

On Monday Marion and Irma make a farewell appearance before their return to America

All programme timings shown on these pages are approximate



VICTORIA HOPPER and her director, Basil Dean, who is also her husband, will be televised on Saturday



Bringing LONDON C

By J.

who discovered many of the ch
now exte

On the left you see Mike Stern, cheapjack from Petticoat Lane, putting over his sales-talk. J. C. Cannell introduced this 'London Character' in December.

Below is the Lord Mayor's Coachman, Percy Grainger, facing the television camera for 'Picture Page'



IN my search for odd characters to broadcast in 'In Town Tonight' I have had, as A. W. Hanson would tell you, to consider several things. One, whether the story to be told is good enough, and two, if the personality is strong. And I nearly forgot number three, whether the person being interviewed can read.

Now that I spend much of my time finding London characters for television, the search runs on somewhat different lines. No script can be used before the television cameras at Alexandra Palace, which means that besides the qualities demanded of the people for 'In Town Tonight', some further points of personality are needed. The 'character' must have exceptional intelligence, and above all, a good memory to face a scriptless performance before half-a-dozen dazzling lamps.

Like the other members of the team of television talent hunters, I have found that although a script cannot be used for the actual performance, it is wise, even necessary, to prepare one, and that it should be more intensively in dialogue form than are 'In Town Tonight' scripts, which have often no more than four or five questions in the two and a half minutes allowed for each item.

The television script is studied by both the 'character' and the announcer. Now that the announcers—so I understand—are to be heard but not seen in 'Picture Page', their part of the interviewing job is somewhat easier, though not altogether



so. They have to keep their minds and their eyes alert for signs of 'drying up' before the cameras on the part of the subject, who has been given as much time as possible to study the dialogue script, roughly to memorise the questions he will be asked and how he ought to answer them. It sometimes happens that announcer Leslie Mitchell, who does the television interviews with the London characters, has to put words into their mouths—narrative points which they have possibly forgotten in the excitement of being televised.

Some of the 'In Town Tonight-ers', such as Mike Stern and Ras Prince Monolulu, are born for the television screen. Ras is a picturesque personality, entirely without nerves, and has a most amusing command of racecourse jargon. The Pearly King and Queen of Blackfriars, Mr. and Mrs. Tinsley, also took as readily to the lights and cameras as they did to the sound microphone.

But in the long list of those who have figured in this three-years-old Saturday night feature, there are not many who would make good subjects for television. That is why a new search is going on.

Though he did not seem to understand exactly what television was, a Breton onion boy, Benjamin le Duff, who calls sometimes at my flat, cheerily agreed to figure in Cecil Madden's 'Picture Page', onions and all. His English was good enough to be understood and he

CHARACTERS to television

C. CANNELL

characters for 'In Town Tonight' and has
 ended his field to television



Thank heavens she was the intelligent girl I had hoped for from the description given to me by her works manager. In a few moments we were talking together in the artists' waiting-room with Cecil Madden's secretary in attendance to take down in shorthand question and answer. While the type was still 'damp' on the script, Miss Knowles was having a quick rehearsal in a corridor. It wasn't merely a matter of answering questions, but also of having to display Christmas crackers in various intricate stages of completion. In spite of such drastically short notice, she was admirable.

The plumber and his mate, Bill Traquair and Arthur Champion, who were in the Christmas Day programme . . . how did I find them? Through the good luck of passing a building where they were repairing a water pipe on the roof. They were arguing, and I stopped to look and laugh.

London characters for television are found just like that—by chance meetings, walks through markets and the leisured exploring of byways.

To Mary Sharpe, S. E. Reynolds, and Leslie Baily, who also have their fingers in this television pie, the problems of talent discovery are the same. Up to the present—touch wood!—not one of the characters has let us down or failed to achieve a reasonable effectiveness.

I hope Mr. Gerald Cock, Director of Television, will agree with this statement!

(Left) The first 'Picture Page' was transmitted in October 1936, and it is now a regular feature. Here are the pioneers in the studio after the broadcast. The group includes artists, interviewers, the editor and producer, the stage-manager, and the engineering and camera crew. J. C. Cannell, writer of this article, is seen behind the switchboard looking over the shoulder of the plume-crowned figure of Ras Prince Monolulu.

had a manner about him which made him televise in an amusingly effective way. He brought his wife to Alexandra Palace. Henriette was so chic that G. More O'Ferrall, the producer, was quite taken aback. He had not expected anyone quite so smart. When he had recovered from his surprise, he said he must have her in the programme too. So the onion boy's wife—who also spoke acceptable English—stood with her husband on the chalk line in the studio.

It was an entire lack of self-consciousness that made Benjamin le Duff so successful a television subject, and the same can be said of his wife, who was afterwards thrilled to see her picture, taken during transmission, decorating the front page of a weekly magazine. Six copies she bought—two for friends at home in Roscoff, two for relatives in Paris, and the remaining couple for herself.

Miss Knowles, a young woman who works in a factory making Christmas crackers, was found for television precisely one hour before a full-dress rehearsal of the whole programme was staged at Alexandra Palace. This hurried choice was due to a last-moment displacement of a similar item. Miss Knowles had to journey from the factory in Hampstead to the television studios, while I raced up there to meet her.



Leslie Baily interviews Mrs. Flora Drummond, famous suffragette 'general', for 'Picture Page'

TELEVISION PROGRAMMES

WEDNESDAY JAN. 20 AND THURSDAY JAN. 21 : VISION 45 Mc/s SOUND 41.5 Mc/s



ANN LENNER sings with Eric Wild and his Tea-Timers in cabaret on Thursday

Wednesday

3.0 THE THEORY OF MAGIC EXPOUNDED
Russell Swann

3.15 Film
'ALONG CAME A DUCK'

3.25 'PICTURE PAGE'
(Twenty-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

3.50 GAUMONT BRITISH NEWS

4.0 CLOSE

9.0 Starlight
YVONNE ARNAUD

This is Yvonne Arnaud's second appearance before the television camera. Viewers will be pleased to know there is a possibility of her performing once again in the near future, in scenes from Shakespeare's *Henry V*. Although she started her professional career as a pianist after leaving the Conservatoire in Paris—she was only a child when she toured Europe and the United States—her fame in England rests mainly on her brilliance as an actress. She had no special preparation for the stage, and made her debut at the Adelphi Theatre in 1911.

9.15 THE THEORY OF MAGIC EXPOUNDED
Russell Swann

9.25 BRITISH MOVIE TONEWS

9.35 'PICTURE PAGE'
(Twenty-Second 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 NEW FASHIONS IN FURS
A display with mannequins arranged by
H. E. PLAISTER and
G. KENWARD-EGGAR

Today viewers will see half-a-dozen mannequins who have been specially chosen for the television camera. They will display furs from London and Paris that will be worn in the spring and winter. The coronation that will take place in May, has had a considerable influence on fur fashions the extent of which will be shown in this programme.

Harold Plaister and G. R. Kenward-Eggar are two authorities on women's fashions. They were once very successful track and road racing motorists who broke records all over Europe and America; their first meeting was at well over a hundred miles an hour on the Byfleet banking at Brooklands.

'Sound' broadcast listeners know them for their 'Strange to Relate' series, and viewers for their fortnightly programme of television mannequin parades.

3.10 MASKS AND MIMES
by H. D. C. Pepler
Death and the Maiden, to music by Schubert
Lord Ronald, to traditional music
My Lady Poltagrue, to music by Frederick Page
The Briery Bush, to traditional music
St. George and the Dragon, to music by Frederick Page
Presentation by Stephen Thomas

3.25 BRITISH MOVIE TONEWS

3.35 GERALDO AND HIS ORCHESTRA
(by permission of the Savoy Hotel, Ltd.)

As a youth Geraldo learnt to play the piano while he was touring Europe, and his first job on the stage was as a relief pianist. Until 1930 he directed small orchestras of his own in England and on the Continent. His Gaucho Tango Band appeared at the Savoy Hotel in August 1930, and as a result of his broadcasts and stage appearances he became known as 'The Tango King'. Afterwards he formed a combined straight, dance, and tango orchestra at the Savoy Hotel, where he still plays.

4.0 CLOSE

9.0 NEW FASHIONS IN FURS
A display with mannequins arranged by
H. E. PLAISTER and
G. KENWARD-EGGAR

9.10 MASKS AND MIMES
(Details as at 3.10)



RUSSELL SWANN opens the programme on Wednesday with a demonstration of magic

9.25 COOK'S NIGHT OUT

Marcel Boulestin will demonstrate before the camera the making of the first of five dishes, each of which can be prepared as a separate dish, while the whole together make an excellent five-course dinner. In his first talk, M. Boulestin will demonstrate the cooking of an omelette.

9.40 GAUMONT BRITISH NEWS

9.50 CABARET ERIC WILD AND HIS TEA-TIMERS
with
ANN LENNER

Eric Wild's Tea-Timers are an unusual combination consisting of a xylophone played by Gilbert Webster, bass by Fred Underhay, guitar Eric Robinson, saxophone Ken Bray, trombone Bill Tesky, and cornet by Eric Wild. It specialises in the soft, rhythmic style of playing. All these players are members of the BBC Television Orchestra.

Nearly three years ago Carroll Gibbons heard this evening's vocalist, petite Ann Lenner, singing in a night club. Soon afterwards she signed a long-term contract to appear with him at the Savoy. She made her television debut on January 2, with a band that was assembled and conducted by Val Rosing. Her first stage appearance was at the age of thirteen, when she was one of the Babes in *The Babes in the Wood*. Before joining Carroll Gibbons she made a big name for herself in cabaret and revue.

Her sister, Judy Shirley, took part in 'Cabaret Cartoons', which was televised on Monday, January 18.

10.0 CLOSE

(Programmes continued on page 12)



YVONNE ARNAUD is a pianist as well as an actress, and it is at the piano that viewers will see her on Wednesday



TELEVISION TILLY, the model who never gets tired. This realistic dummy is used to test the effect of costumes and lighting for television.

TELEVISION PROGRAMMES

FRIDAY JAN. 22 AND SATURDAY JAN. 23 : VISION 45 Mc/s SOUND 41.5 Mc/s

Friday

- 3.0 NANCY LOGAN**
Songs at the pianoforte
- 3.10 FIRST AID—2**
Accidents on the Road
by
W. C. BENTALL, O.B.E., F.R.C.S.,
L.R.C.P., Assistant Surgeon-in-Chief,
St. John Ambulance Brigade
- 3.25 GAUMONT BRITISH NEWS**
- 3.35 THEATRE PARADE**
Scenes from Nancy Price's Little Theatre production of
ALICE THROUGH THE LOOKING GLASS
by LEWIS CARROLL
Being a living reproduction of the original Tenniel drawings
Cast:
Alice Ursula Hanray
Humpty-Dumpty Esme Percy
Tweedledum Andrew Leigh
Tweedledee Ernest Butcher
White Queen Elizabeth Maude
White Knight Fred O'Donovan
Dinah, a kitten
Presentation by G. More O'Ferrall
- 4.0 CLOSE**
- 9.0 DANCING TIME**
Dancers from a London cabaret will appear accompanied by
THE BBC TELEVISION ORCHESTRA
Conductor, HYAM GREENBAUM

- 9.10 FIRST AID—2**
(Details as at 3.10)
- 9.25 BRITISH MOVIE NEWS**
- 9.35 THEATRE PARADE**
ALICE THROUGH THE LOOKING GLASS
(Details as at 3.35)
- 10.0 CLOSE**

Saturday

- 3.0 BALLROOM DANCING**
A novel method of instruction by six squares marked out on the floor to demonstrate steps, which can be easily followed by the viewer in his own room
by ALEX MOORE and PAT KILPATRICK
- 3.20 BRITISH MOVIE NEWS**
- 3.30 THE WHITE COONS CONCERT PARTY**
arranged by
Harry S. Pepper and Doris Arnold
Today, viewers are to have the opportunity of seeing the first concert party on the television screen—the famous White Coons, to be introduced by Harry S. Pepper, son of Will C. Pepper, who founded them away back in the 'nineties. When Harry joined his father, between eight and ten companies were showing at different seaside resorts. On August 31, 1932, the first White Coons show was



Harry Pepper and Doris Arnold. You will see them with the 'White Coons' on Saturday.

broadcast, and it was little guessed that the originally planned series of four a year was to grow in popularity until the White Coons became a regular feature once a month.

The party is formed of Wynne Ajello, soprano; Jane Carr, who gives clever monologues which she writes herself; Paul England; Denier Warren, who writes the book and is 'the naughty boy'; that grand old man Joe Morley ('Lightning Joe Morley'), who appeared with the original company and composes a new banjo solo for every show; Tommy Handley, who succeeded Stanley Holloway, as the schoolmaster; and last but not least, Harry Pepper and Doris Arnold at two pianos.

4.0 CLOSE

9.0 MUSIC MAKERS

WILLIAM PRIMROSE

William Primrose, only in his early thirties, ranks with Lionel Tertis as one of the finest viola players in the world. He first studied the violin under Camillo Ritter in Glasgow and showed such extraordinary talent that when he was sixteen he gained a scholarship to the Guildhall School of Music, where he became a protégé of Sir Landon Ronald. From 1925 Primrose studied under Ysaye who advised Primrose to change over to the viola—advice that Primrose took when Waldo Warner resigned from the London String Quartet.

Since then he has carried on the excellent work of Tertis to popularise the instrument that Berlioz called the Cinderella of the string family. The London String Quartet is no more, but Primrose has shown nearly every musical centre of the world that the viola deserves its place amongst other accepted solo instruments.

9.10 STARS AND THEIR DIRECTORS

VICTORIA HOPPER

and

BASIL DEAN

(by permission of
Associated Talking Pictures, Ltd.)

February 6 was the date originally arranged for this programme, but Victoria Hopper and Basil Dean are able to appear before the television camera this evening, a fortnight earlier.

Victoria Hopper was born in Vancouver and originally studied operatic singing—she has a fine soprano voice, which listeners heard recently. Her first important stage success was in the name part of Jean Jacques Bernard's *Martine*. She is now one of the most brilliant actresses on the West End stage.

Basil Dean, her husband, is a well-known theatrical figure. He has been actor, producing manager, stage director, dramatic critic, and author. His many successful West End stage productions include *The Skin Game*, *A Bill of Divorcement*, *Loyalties*, *East of Suez*, *R.U.R.*, *Rain*, *The Vortex*, *Young Woodley*, *Autumn Crocus*, *Service*, and *Call It a Day*. As a film producer he has been responsible for *The Constant Nymph* and *Lorna Doone*, in both of which his wife starred.

9.20 GAUMONT BRITISH NEWS

9.30 THE WHITE COONS CONCERT PARTY

(Details as at 3.30)

10.0 CLOSE

THEY WILL TEACH
YOU TO
DANCE



Alex Moore and Pat Kilpatrick will give a ballroom dancing lesson on Saturday afternoon at 3.0. This rehearsal group in the studio at Alexandra Palace shows (left to right) Pat Kilpatrick, Alex Moore, Elizabeth Cowell, and Leslie Mitchell.

PHILIP THORNTON gives on Monday the second of his series of television talks on the evolution of the instruments of the modern orchestra. Here he is seen with some of the strange Instruments of the East which he plays. (See page 6.)



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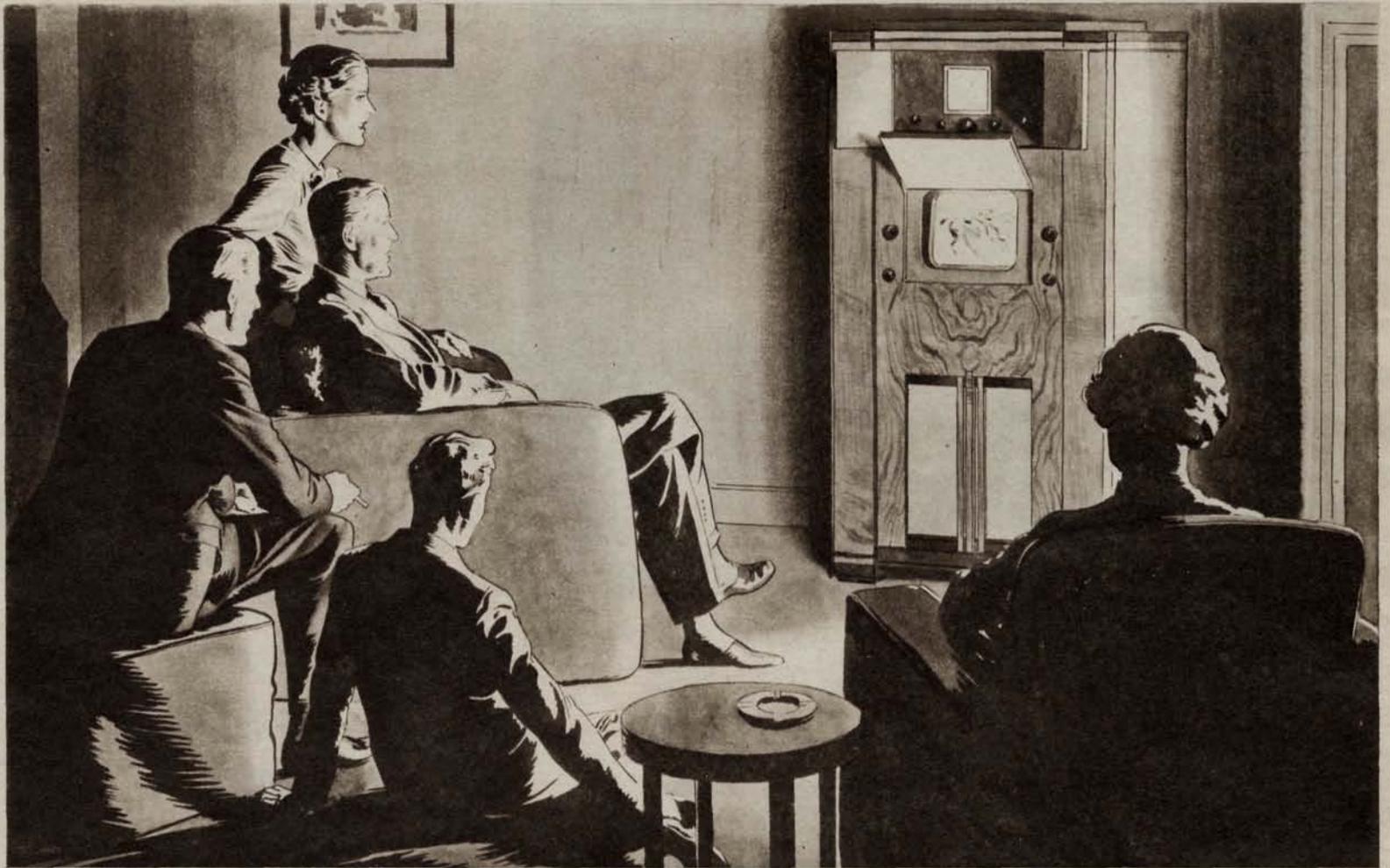
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